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V Æ R K E R

W O R K S

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Serie III. Vokalmusik. Bind 2

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Series III. Vocal Music. Volume 2

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Edition Wilhelm Hansen  
Copenhagen 2008

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D E T

K G L



B I B

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T E K

C A R L N I E L S E N

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K A N T A T E R 2

C A N T A T A S 2

Udgivet af

Edited by

Lisbeth Larsen

Elly Bruunshuus Petersen



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## 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 Udgaven 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.

Udgaven 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.

Udgaven 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 genrebetegnelse 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, foredragsbetegnelse 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*



# F O R O R D

## P R E F A C E

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 *Søvnen*, 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 Drachmann's 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*, *Småtryksamlingen*). 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-Aars-Jubilæum*, "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*, *Småtryksamlingen*). 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 FRÖLICH 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

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 betonede 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 FRÖLICH - 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), *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).

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 Lærestalts 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).

Royal Orchestra, was busy with the composition of his opera *Saul and David*. The fact that he nevertheless undertook to compose the music for the cantata was presumably because both Lorenz Frølich and Axel Olrik were good friends of the Nielsen household.<sup>7</sup>

The celebration at Koncertpalæet was a great event with nearly 300 guests, many of them prominent cultural personalities,<sup>8</sup> and the cantata was performed as an introduction to the main speech of the evening by Viggo Pedersen.<sup>9</sup> Nielsen sat at the piano, while the actor Peter Jerndorff<sup>10</sup> recited and sang. The text was available in a magnificent copy printed on Dutch hand-made paper and illustrated by Niels Skovgaard.<sup>11</sup> The event ended with a torchlight procession from Charlottenborg, in which members of the Artists' Society and The Students' Society (Studentersamfundet) and The Students' Association of 1820 (Studenteforeningen) participated.<sup>12</sup>

The press attended in large numbers, and the day after the event they could report on the many guests and the dinner, which was interrupted again and again by songs and speeches, including a speech by Georg Brandes.<sup>13</sup> The cantata, on the other hand, was not described in any detail. Only *Dannebrog* offered an assessment of the work: "The poem and the music were full of pomp and atmosphere".<sup>14</sup>

Axel Olrik's text is about Lorenz Frølich's artistic life, with special emphasis on his interest in matters Nordic. It was thus a decidedly occasional work, and as far as we know it was only performed this once.<sup>15</sup>

7 Anne Marie Telmányi, *Mit barndomshjem*, Copenhagen 1965, pp. 33-34. See also Torben Schousboe (ed.), *Carl Nielsen, Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, Vol. 1, p. 171, where Nielsen describes the birthday party at Frølich's.

8 *Berlingske Tidende, Nationaltidende*, 1.12.1900.

9 Danish painter (1854-1926).

10 Danish actor at the Royal Theatre in Copenhagen (1842-1926).

11 Danish painter and sculptor (1858-1938).

12 *Nationaltidende, Politiken, Berlingske Tidende, Dannebrog, København*, 1.12.1900.

13 Danish critic, author (1842-1927).

14 *Dannebrog*, 1.12.1900.

15 In 1937 the pianist Henrik Knudsen (1873-1946), by agreement with music critic Hugo Seligmann (1877-1947) drew up a manuscript copy of part of the cantata, *Der rinder saa mange Bække mod Hav*, with a view to a possible performance, cf. *DK-Kk, CNS, CII, 10, Box 5.h.1.*

Kapel var travlt optaget af arbejdet med operaen *Saul og David*. At han alligevel påtog sig at komponere musikken til kantaten, skyldes formodentlig, at såvel Lorenz Frølich som Axel Olrik var gode venner af det Nielsenske hjem.<sup>7</sup>

Festen i Koncertpalæet var en stor begivenhed med hen ved 300 gæster, heraf en lang række prominente kulturpersonligheder,<sup>8</sup> og kantaten blev opført som indledning til aftenens hovedtale af Viggo Pedersen.<sup>9</sup> Ved klaveret sad Carl Nielsen, mens skuespilleren Peter Jerndorff<sup>10</sup> reciterede og sang. Teksten forelå i et pragteksemplar, trykt på hollandsk bølgepapir og illustreret af Niels Skovgaard.<sup>11</sup> Festen sluttede med et fakkeltog fra Charlottenborg, hvor medlemmer af Kunstnersamfundet, Studenterforeningen og Studenter-samfundet medvirkede.<sup>12</sup>

Journalisterne var mødt talstærkt op, og de kunne dagen efter begivenheden berette om de mange gæster og midt-dagen, som gang på gang blev afbrudt af sange og taler, herunder en tale af Georg Brandes.<sup>13</sup> Kantaten blev derimod ikke omtalt nærmere. Kun *Dannebrog* gav en vurdering af værket: "Pompøst og stemningsrigt lød Digtet og Musikken".<sup>14</sup>

Axel Olriks tekst omhandler Lorenz Frølichs kunstneriske liv med særlig vægt på hans interesse for det nordiske. Der er således tale om et udpræget lejlighedsværk, der så vidt vides kun er opført denne ene gang.<sup>15</sup>

7 Anne Marie Telmányi, *Mit barndomshjem*, København 1965, s. 33-34. Se også Torben Schousboe (udg.), *Carl Nielsen, Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, bd. 1, s. 171, hvor Carl Nielsen beskriver fødselsdagsfesten hos Frølich.

8 *Berlingske Tidende, Nationaltidende*, 1.12.1900.

9 Maler (1854-1926).

10 Skuespiller ved Det Kongelige Teater i København (1842-1926).

11 Maler og billedhugger (1858-1938).

12 *Nationaltidende, Politiken, Berlingske Tidende, Dannebrog, København*, 1.12.1900.

13 Kritiker, forfatter (1842-1927).

14 *Dannebrog*, 1.12.1900.

15 I 1937 udarbejdede pianisten Henrik Knudsen (1873-1946) efter aftale med musikkritikeren Hugo Seligmann (1877-1947) en afskrift af en del af kantaten, "Der rinder saa mange Bække mod Hav", med henblik på eventuel opførelse, jf. *DK-Kk, CNS, CII, 10, kasse 5.h.1.*

The work was never published, and the only preserved musical source from before 1931 is Nielsen's score, which was used for the performance, and which also includes a written-out vocal part for the last section of the cantata. In addition two surviving textual sources (Axel Olrik's manuscript text and the printed text that was handed out at the performance) have been used to establish the order of the individual sections of the cantata. This is not quite clear from the score, which lacks text in several places. On the whole the score is rather deficient, probably because Nielsen fair-copied it for his own use.

Lisbeth Larsen

#### CANTATA FOR THE INAUGURATION OF THE STUDENT UNION BUILDING

**C**antata for the Inauguration of The Student Union Building with a text by Holger Drachmann<sup>16</sup> was given its first performance on 1 June 1901 by among others musicians from the Royal Orchestra, student singers, Emilie Ulrich and Helge Nissen as soloists and the actor Emmanuel Larsen as reciter; Nielsen conducted it himself.<sup>17</sup>

The Students' Society was founded in 1882 as an alternative to The Students' Association from 1820. At first Studentersamfundet was housed in small premises – first in the Copenhagen street Badstuestræde and then at Nørrevoldgade 92 – and on 1 June 1901 it moved with great festivity into a newly erected building on the cathedral square, Frue Plads 1.<sup>18</sup>

Holger Drachmann had earlier written a text for a cantata for The Students' Society's first freshmen's reception party,<sup>19</sup> for which Victor Bendix was to have composed the music;<sup>20</sup> for various reasons including a shortage of choir singers this project was never realized.<sup>21</sup>

16 Danish author (1846-1908).

17 Emilie Ulrich (1872-1952), Danish opera singer; Helge Nissen (1871-1926), Danish opera singer; Emmanuel Larsen (1865-1917), Danish actor.

18 For further information see *Illustreret Tidende*, Vol. 42, No. 35, 9.6.1901, p. 562.

19 DK-Kk, NKS 1899, 2<sup>o</sup> and DK-Kk, Coll. Saml. 32,2<sup>o</sup> entitled *Ved Studentersamfundets Indvielse*.

20 Victor Bendix (1851-1926), Danish composer.

21 For further information on this project see letters of 25.6., 9.7. and 19.7.1882 from V. Pingel, philologist, geologist and politician (1834-1919) to Holger Drachmann in Morten Borup (ed.), *Breve fra og til Holger Drachmann*, Det Danske Sprog- og Litteraturselskab, Copenhagen 1968-1970, Vol. II, pp. 160-165. According to DK-Kk, Småtryk/ Studentersamfundet three songs were sung, including Holger Drachmann's poem written for the occasion: "Nye Tider, nye Tanker", sung to R. Nordraak's melody for "Ja, vi elsker dette Landet".

Værket er utrykt, og den eneste bevarede musikalske kilde fra før 1931 er Carl Niensens partitur, som blev brugt ved opførelsen, og som desuden indeholder en udskreven vokalstemme til kantatens sidste del. Derudover har to overleverede tekstforlæg (Axel Olriks håndskrevne tekst og den trykte tekst, der blev omdelt ved opførelsen) været kilder til fastlæggelse af rækkefølgen af kantatens enkelte dele, der ikke fremgår helt tydeligt af partituret, som flere steder mangler tekst. I det hele taget er partituret noget mangelfuldt, hvilket sandsynligvis skyldes, at Carl Niensens renskrev det til eget brug.

Lisbeth Larsen

#### KANTATE TIL STUDENTERSAMFUNDETS BYGNINGS INDVIELSE

**K**antate til Studentersamfundets Bygning Indvielse med tekst af Holger Drachmann<sup>16</sup> blev uropført den 1. juni 1901 med blandt andre musikere fra Det Kongelige Kapel, studentersangere, Emilie Ulrich og Helge Nissen som solister samt skuespiller Emmanuel Larsen som recitator; Carl Nielsen dirigerede selv.<sup>17</sup>

Studentersamfundet blev stiftet i 1882 som et modstykke til Studentereforeningen fra 1820. Samfundet boede til at begynde med i små lokaler – først i Badstuestræde og derefter i Nørrevoldgade 92 – og flyttede 1. juni 1901 under stor festivitas ind i en nyopført bygning på Frue Plads 1.<sup>18</sup>

Holger Drachmann havde tidligere skrevet tekst til en kantate til Studentersamfundets første rusfest,<sup>19</sup> hvortil Victor Bendix skulle have komponeret musikken,<sup>20</sup> af forskellige årsager, blandt andet mangel på korsangere, blev dette projekt aldrig gennemført.<sup>21</sup>

16 Forfatter (1846-1908).

17 Emilie Ulrich (1872-1952), operasangerinde; Helge Nissen (1871-1926), operasanger; Emmanuel Larsen (1865-1917), skuespiller.

18 For nærmere oplysninger se *Illustreret Tidende*, årgang 42, nr. 35, 9.6.1901, s. 562.

19 DK-Kk, NKS 1899, 2<sup>o</sup> og DK-Kk, Coll. Saml. 32,2<sup>o</sup> med titlen: *Ved Studentersamfundets Indvielse*.

20 Victor Bendix (1851-1926), komponist.

21 For nærmere oplysninger om dette projekt se breve af 25.6., 9.7. og 19.7.1882 fra V. Pingel, filolog, geolog og politiker (1834-1919) til Holger Drachmann i Morten Borup (udg.), *Breve fra og til Holger Drachmann*, Det danske Sprog- og Litteraturselskab, København 1968-1970, bd. II, s. 160-165. Ifølge DK-Kk, Småtryk/ Studentersamfundet blev der sunget tre sange, heraf Holger Drachmanns til lejligheden skrevne digt "Nye Tider, nye Tanker", sunget på R. Nordraaks melodi til "Ja, vi elsker dette Landet".

For the ceremony inaugurating the building in 1901 Viggo Lachmann,<sup>22</sup> then the Chairman of The Students' Society, asked Holger Drachmann to write the text for the cantata;<sup>23</sup> Emil Sachs<sup>24</sup> commissioned the music from Nielsen, as is evident from letters exchanged by the two after the first performance,<sup>25</sup> where Sachs wrote that he had a guilty conscience about having asked Nielsen to do the work, but the composer brushed off his qualms: "Please believe I am happy to have done the work, and it is all thanks to you, so I am once more both artistically and personally in your debt".<sup>26</sup>

According to the reviews in the newspapers the cantata was received with acclaim by all who heard it; in *København*, for example, one could read the following:

"Mr. Nielsen has set Drachmann's words to music, and one would surely have to look long for more beautiful, more richly youthful celebratory tones. There was a swell of courage and defiance in this festive cantata, there were sounds of the most delicate lyricism, and in the march there was a mood of victory, so stately and ardent that the assembly was carried away in jubilant applause."<sup>27</sup>

Emil Sachs thus had no need to reproach himself for anything, and in his letter to Nielsen he wrote: "You must know that everyone close to me agrees that it was you who made our important day the feast that it became".<sup>28</sup>

The main source for the first and third parts of the cantata is a score, partly autograph: the sections of the cantata that Nielsen re-used were fair-copied in the repetitions by Henrik Knudsen. The main source for the second section is the fair copy that was pasted into the piano score. A manuscript copy of the piano part with vocal parts for the first and third sections and the existing draft for sections of the score have been consulted in cases of doubt; it has not been possible to find the other parts.

22 Danish barrister (1864-1928).

23 Cf. letter of 10.3.1901 from Lachmann to Drachmann in Morten Borup, *op. cit.*, Vol. IV p. 147.

24 (1855-1920). Business manager and treasurer for The Workers' Concerts organized by The Students' Society (Studentersamfundets Arbejderkoncerter).

25 Letter of 6.6.1901 from Sachs to Nielsen (DK-Kk, CNA, I.A.b.) and Nielsen's reply, undated (DK-Kk, acc. 2000/95).

26 DK-Kk, acc. 2000/95.

27 *København*, 2.6.1901.

28 DK-Kk, CNA, I.A.b.20.

Til højtideligheden ved indvielsen af huset i 1901 bad Viggo Lachmann,<sup>22</sup> daværende formand for Studenter-samfundet, Holger Drachmann skrive teksten til kantaten;<sup>23</sup> Emil Sachs<sup>24</sup> bestilte musikken hos Carl Nielsen, hvilket fremgår af breve de to imellem efter uropførelsen.<sup>25</sup> Sachs gav her udtryk for at have dårlig samvittighed over at have bedt Carl Nielsen om arbejdet, men komponisten fejede hans skyldfølelse bort: "Du kan tænke Dig at jeg er glad for at have gjort det Arbejde og det er Dig som er Skyld deri, derfor er jeg atter i baade kunstnerisk og menneskelig Gjæld til Dig."<sup>26</sup>

Ifølge anmeldelserne i dagspressen blev kantaten modtaget med jubel af alle tilhørere; i *København* kunne man således læse:

"Hr. Nielsen har sat Drachmanns Ord i Musik og skønnere, friskere, ungdomsrigere Festtoner skal man vel lede om at finde Magen til. Der var et Brus af Mod og Trods i denne Festkantate, der var Toner af den sarteste Lyrik og der var i Marchen en Sejrsstemning, saa pompøs og tændende at den henrev Forsamlingen til jublende Bifald."<sup>27</sup>

Emil Sachs behøvede således ikke at bebrejde sig selv noget, og i sit brev til Carl Nielsen skrev han: "Du maa vide, at alle nær mig er enige om, at det var Dem som gjorde vor betydningsfulde Dag til den Fest som den blev."<sup>28</sup>

Hovedkilden til første og tredje del af kantaten er et partitur i autograf og afskrift: de afsnit i kantaten, som Carl Nielsen genanvendte, er ved repetitionerne renskrevet af Henrik Knudsen.

Hovedkilden til anden del er renskriften, som er indklæbet i klaverpartituret. En afskrift af klaverstemmen med vokalstemmer for første og tredje dels vedkommende og den eksisterende kladde til dele af partituret har været konsulteret i tvivlstilfælde; det har ikke været muligt at finde det øvrige

22 Overretssagfører (1864-1928).

23 Jf. brev af 10.3.1901 fra Viggo Lachmann til Holger Drachmann i Morten Borup (udg.), *op. cit.*, bd. IV s. 147.

24 (1855-1920). Forretningsfører og kasserer for Studenter-samfundets Arbejderkoncerter.

25 Brev af 6.6.1901 fra Emil Sachs til Carl Nielsen (DK-Kk, CNA, I.A.b.) og Carl Nielsens svar, udateret (DK-Kk, acc. 2000/95).

26 DK-Kk, acc. 2000/95.

27 *København*, 2.6.1901.

28 DK-Kk, CNA, I.A.b.20.

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 *Aarboeg for Kjøbenhavns 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 to 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 *Aarboeg for Kjøbenhavns 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°).

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. *Aarbog for Københavns 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°).

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. *Aarbog for Københavns 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 Nielsens 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 Texten for os og gør nogle Notitser med Hensyn til, hvad der skal syn- ges 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 fore- stille 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 kompositionen,<sup>40</sup> da han i første halvår af 1908 var optaget af en del skuespilmu- sik<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 tekstfor- fatteren 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.

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

45 Letter of 11.7.1908 (DK-Kk, CNA, I.A.b.).

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

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 tilhjulpe 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.

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

45 Brev af 11.7.1908 (DK-Kk, CNA, I.A.b.).

46 Jf. brev af 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.

<sup>47</sup> DK-Kk, CNA, I.A.d.

<sup>48</sup> DK-Kk, NKS 4611, I, 4°.

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

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

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

Jeg har flere Gange haft stor Lyst til at spille noget af Musikken for Dem, men maa jo desværre resignere indtil Midten af August, saasnart 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 blevne 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.

<sup>47</sup> DK-Kk, CNA, I.A.d.

<sup>48</sup> DK-Kk, NKS 4611, I, 4°.

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

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

<sup>51</sup> Brev af 29.10.1908 til Charlotte Thygesen (DK-Kk, NKS 3525, 4°, 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 festforelæsnings; 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.

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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:

“Mage 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 Egen-skaber, 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.

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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 juni 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 fortørnet 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 partiuret:

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 trælle, -  
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!”

<sup>66</sup> 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*).

<sup>66</sup> 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 Kjøbenhavns 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. and under rubrikken ‘Akademiske Højtideligheder’ i Aar bog for Kjøbenhavns 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 Slutningssangen (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 cantata was performed in a grand ceremony at Copenhagen City Hall on 11 February 1909 as part of the commemoration of the 250th anniversary of the Storming of Copenhagen.<sup>75</sup> Among the several hundred guests were the Royal Family, all the ministers of state as well as representatives of the Army and other state institutions. Carl Nielsen and L.C. Nielsen also attended the City Hall celebration.<sup>76</sup> Prior to this Carl Nielsen had conducted the gala performance on the same day of Kuhlau's *Elverhøj* (The Elf Hill) at the Royal Theatre.<sup>77</sup> The music corps of the Royal Life Guards opened the ceremony in the City Hall by playing Kuhlau's overture to *Elverhøj*, after which The Students' Choral Society under the baton of Salomon Levysohn<sup>78</sup> sang the first section of the cantata, "Hvor Livet ikke løfter", with the recitation performed by Nicolai Neiiendam.<sup>79</sup> This was followed by the main speech of the evening by Hans Olrik,<sup>80</sup> before the last section of the cantata, "Fra Klokkernes Malme", was sung. Another speech followed, and the ceremony ended with the whole assembly singing a final song that L.C. Nielsen had written for the occasion to Johan Christian Gebauer's melody for "I alle de Riger og Lande".<sup>81</sup>

In the newspaper *København* Carl Nielsen's cantata is called "sonorous", and in *Berlingske Tidende* is described as "beautiful", but the most detailed account of the cantata is to be found in *Dannebrog*, which says, among other things:

"Its text exhibited much of the metric splendour of which L. C. Nielsen is capable, and its rhythms were in many places of a peculiarly dark beauty, but as a whole it was perhaps a little too ponderous. Carl Nielsen's music likewise sounded – to a not particularly expert ear – rather heavy and stiff, although it was not without character and power. A recitation was performed effectively by the actor Neiiendam from the Royal Theatre".<sup>82</sup>

75 In the wake of the 'Karl Gustav War' of 1657-1658 Copenhagen was attacked on the night between 10 and 11 February 1659 by the Swedish army under Karl X Gustav, who had surrounded the city since August 1658. The attack was repulsed with the aid of a Dutch fleet, but despite great losses the Swedes did not abandon the siege until 27 May 1660.

76 *Dannebrog*, 12.2.1909.

77 Cf. *Berlingske Tidende, Politiken*, 12.2.1909.

78 (1858-1926), opera repetiteur.

79 Danish actor and stage director (1865-1945).

80 Danish school principal and historian (1862-1924).

81 Cf. *Berlingske Tidende, Politiken, Nationaltidende, Dannebrog, København*, all 12.2.1909. Joh. Chr. Gebauer, Danish composer (1808-1884).

82 *Dannebrog*, 12.2.1909.

Kantaten blev opført ved en stort anlagt højtidelighed på Københavns Rådhus den 11. februar 1909 som led i fejringen af 250-året for Stormen på København.<sup>75</sup> Blandt de flere hundrede gæster var kongefamilien, samtlige ministre samt repræsentanter for hæren og andre statslige institutioner. Også Carl Nielsen, som forinden havde dirigeret dagens festforestilling, Kuhlau *Elverhøj*, på Det kongelige Teater,<sup>76</sup> og L.C. Nielsen deltog ved rådhusfesten.<sup>77</sup> Livgardens Musikkorps indledte højtideligheden i rådhushallen med at spille Kuhlau's ouverture til *Elverhøj*, hvorefter Studentersangerne under ledelse af Salomon Levysohn<sup>78</sup> sang første del af kantaten, "Hvor Livet ikke løfter", hvis recitationsdel blev fremført af Nicolai Neiiendam.<sup>79</sup> Herefter fulgte aftenens hovedtale af Hans Olrik,<sup>80</sup> inden sidste del af kantaten, "Fra Klokkernes Malme", blev sunget. Endnu en tale fulgte, og højtideligheden afsluttedes med, at hele forsamlingen sang en slutningssang, som L.C. Nielsen havde skrevet til lejligheden på Johan Christian Gebauer's melodi til "I alle de Riger og Lande".<sup>81</sup>

I dagbladet *København* kaldes Carl Niensens kantate for "malmfuld", og i *Berlingske Tidende* omtales den som "smuk", men den mest udførlige omtale af kantaten findes i *Dannebrog*, hvor det bl.a. hedder:

"Dens Text rummede meget af den metriske Pragt, L. C. Nielsen raader over, og dens Rhythmer var mange Steder af en ejendommelig mørk Skønhed, men som Helhed var den maaske lidt for tung. Carl Niensens Musik klang ligeledes – for et ikke særlig sagkyndigt Øre – noget tungt og stift, om end den ikke var uden Karakter og Kraft. Et Recitativ udførtes virkningsfuldt af Skuespiller Neiiendam fra det kgl. Theater."<sup>82</sup>

75 I kølvandet på Karl Gustav-krigen 1657-1658 blev København natten mellem den 10. og 11. februar 1659 angrebet af den svenske hær under Karl X. Gustav, der siden august 1658 havde omringet byen. Angrebet blev slået tilbage med hjælp fra en hollandsk flåde, men trods store tab opgav svenskerne først belejringen den 27. maj 1660.

76 Jf. *Berlingske Tidende, Politiken*, 12.2.1909.

77 *Dannebrog*, 12.2.1909.

78 Operarepetitør, (1858-1926).

79 Skuespiller og sceneinstruktør (1865-1945).

80 Skoleforstander og historiker (1862-1924).

81 Jf. *Berlingske Tidende, Politiken, Nationaltidende, Dannebrog, København*, alle 12.2.1909. Joh. Chr. Gebauer, komponist (1808-1884).

82 *Dannebrog*, 12.2.1909.

Who was to perform the recitation in the cantata was only established shortly before the performance. This is clear from a postcard from L.C. Nielsen to Carl Nielsen dated 8 February 1909, where L.C. Nielsen writes: “Jerndorff was unable. But Neiiendam has taken it on and will appear at the rehearsal tomorrow at 5 o’clock.”<sup>83</sup>

Another Nielsen-related element in the ceremony at the City Hall was a relief carved in 1895 by Anne Marie Carl-Nielsen, showing King Frederik III and Queen Sophie Amalie on horseback at the Christianshavn Ramparts during the Siege of Copenhagen.<sup>84</sup> The relief had been made in connection with a competition for a decoration for the Copenhagen City hall, where it had won Second Prize and according to *Politiken* had been fetched for the occasion from the City Hall Museum and placed in the City Hall lobby opposite the main entrance.<sup>85</sup>

Carl Nielsen had apparently hoped to have the two songs published, as is evident from his diary on 1 March 1909: “Delivered to Wilh: Hansen ~~two choral songs for the City Hall celebration and the Gymnastics Song (monophonic).~~”<sup>86</sup> The crossing-out shows that the publication was abandoned, and the two choral songs are only to be found complete in a photocopy of a handwritten (lithographed) version.<sup>87</sup> The photocopy reproduces the two songs with their three verses; the text booklet that was handed out to the audience at the celebration, however, takes a slightly different form from the photocopy, where a recitation followed the first two verses of the first song, “Hvor Livet ikke løfter”, whereupon the first verse of the first song was repeated, followed by the third verse. This order can also be seen in L.C. Nielsen’s own text manuscript, but without the repetition of the first verse; moreover, a speech was to follow the first song. A single verse, “Raadvildhedens Ravne” from the recitation part, which is printed in the text booklet, does not appear in L.C. Nielsen’s text manuscript, and in general there are a few different words and formulations.

The photocopy has been chosen as the main musical and textual source, because it was probably made for use in the performance at the City Hall. The text of the recitation between the two choral parts is not given in the photocopy and has therefore been taken from the printed text booklet.

Lisbeth Larsen

83 DK-Kk, CNA, I. A.b., 17.

84 Torben Schousboe, *op. cit.* p. 125.

85 *Politiken*, 12.2.1909.

86 Quoted from Torben Schousboe, *op. cit.* p. 279. “Gymnastiksangen” (The Gymnastics Song) is identical to *De Unges Sang* (The Song of the Young).

87 DK-Kk, CNS, D292, where the programme is enclosed.

Hvem der skulle udføre kantatens recitation, lå først fast kort tid inden opførelsen. Dette fremgår af et brevkort fra L. C. Nielsen til Carl Nielsen dateret 8. februar 1909, hvor L. C. Nielsen skriver: “Jerndorff kunde ikke. Men Neiiendam har saa paataget sig Tingen og møder til Prøven i Morgen Kl 5.”<sup>83</sup>

Et andet Niensensk islæt ved festligheden på rådhuset var et relief udført i 1895 af Anne Marie Carl-Nielsen, som forestillede Frederik III og Dronning Sophie Amalie til hest på Christianshavns vold under belejringen af København.<sup>84</sup> Reliefet var fremstillet i forbindelse med en konkurrence om en udsmykning til Københavns Rådhus, hvor det havde vundet andenprisen, og var ifølge *Politiken* i dagens anledning blevet hentet frem fra Rådhusmuseet og anbragt i Rådhushallen over for hovedindgangen.<sup>85</sup>

Carl Nielsen havde tilsyneladende håbet på at få udgivet de to mandskorsange fra kantaten, således som det fremgår af hans dagbog den 1. marts 1909: “Afliveredede til Wilh: Hansen ~~de to Korsange til Raadhustefesten og Gymnastiksangen (enstemmig).~~”<sup>86</sup> Overstregningen viser, at udgivelsen blev opgivet, og de to korsange findes da også kun komplet i et lystryk af en håndskrevet (litograferet) udgave.<sup>87</sup> Lystrykket gengiver de to sange med deres tre vers; teksthæftet, som blev uddelt til publikum ved festen, udviser imidlertid en lidt anden form end lystrykket. Her fulgte recitationen efter de to første vers af første sang “Hvor Livet ikke løfter”, hvorpå første vers af første sang blev gentaget, efterfulgt af tredje vers. Denne rækkefølge fremgår også af L.C. Niensens eget tekstmanuskript, dog uden gentagelsen af første vers; endvidere skulle en tale efterfølge første sang. Et enkelt vers, “Raadvildhedens Ravne” fra recitationens del, som er trykt i teksthæftet, optræder ikke i L.C. Niensens tekstmanuskript, ligesom der generelt er enkelte divergerende ord og formuleringer.

Lystrykket af de to sange er valgt som både musikalsk og tekstmæssig hovedkilde, fordi det sandsynligvis blev fremstillet til brug ved opførelsen på rådhuset. Teksten til recitationen mellem de to korsatser findes ikke i lystrykket og er derfor gengivet efter det trykte teksthæfte.

Lisbeth Larsen

83 DK-Kk, CNA, I. A.b., 17.

84 Torben Schousboe, *op. cit.* s. 125.

85 *Politiken*, 12.2.1909.

86 Citeret efter Torben Schousboe, *op. cit.* s. 279. “Gymnastiksangen” er identisk med *De Unges Sang*.

87 DK-Kk, CNS, D292, hvor programmet er vedlagt.

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

From 18 May until 15 October 1909 a huge exhibition of industry, agriculture and arts was held in Århus.<sup>88</sup> For the opening ceremony Carl Nielsen and Emilius Bangert<sup>89</sup> composed a cantata to a text by L.C. Nielsen. In the context of the exhibition's buildings and the exhibits, which were given much coverage in the newspapers, the cantata forms only a small piece in the great apparatus; but its genesis has its own history, which has left traces in the score and in the correspondence between the parties involved.

It is not known when the chairman of the exhibition board and Mayor of Århus, E.C.L. Drechsel,<sup>90</sup> first approached L.C. Nielsen to ask for a cantata text, but on 13 July 1908 the poet wrote to Carl Nielsen at the request of the Mayor to ask if he would compose the music: "The inquiry to both you and me is non-binding; but there is surely no doubt that it will be us if we want."<sup>91</sup> At first Carl Nielsen said no to the offer. He was working on a large cantata for the University Commemoration in October 1908 (see pp. xiv-xxiv) and therefore did not want to commit himself to another cantata without more detailed knowledge of the context of which it was to form a part. In his reply to the poet he expressed his scepticism about the project:

"What is the whole plan for such an opening ceremony, in which a work of art like a cantata by you and me is to be the focal point? Will the rest of the programme be arranged such that the audience are in the mood and prepared to listen properly and know they are experiencing art? Do we have any guarantee that the official speakers will not launch into the usual banal toasting jargon and that it will all have a dignified atmosphere? – In this country I have never experienced a celebration where things were beautifully and well ordered, or where one could even get the feeling of anything resembling intellect and talent; and surely we do not want to be part of the usual mishmash of lunch, hurrahs, cantata, the din of machinery and the neigh-

88 For more detailed information on the national exhibition see J. Bergsøe, *Beretning om Landsudstillingen i Aarhus 1909*, Århus 1913.

89 Danish composer and organist, pupil of Nielsen (1883-1962).

90 Ernst Christopher Lorenz Drechsel (1858-1932).

91 DK-Kk, CNA, I.D.3.b.

KANTATE VED AARHUS LANDSUDSTILLINGS AÅBNINGSHØJTIDELIGHED 1909

Fra den 18. maj til 15. oktober 1909 afholdtes en gigantisk industri-, landbrugs- og kunstudstilling i Århus.<sup>88</sup> Til åbningshøjtideligheden komponerede Carl Nielsen og Emilius Bangert<sup>89</sup> en kantate til tekst af L.C. Nielsen. Set i forhold til udstillingens bygninger og de udstillede genstande, som fik megen omtale i dagbladene, udgør kantaten kun en ganske lille brik i det store maskineri; men dens tilblivelse har sin egen historie, som har efterladt sig spor i partituret og i korrespondancen mellem de implicerede parter.

Det vides ikke, hvornår formanden for udstillingsrådet og borgmester i Århus, E.C.L. Drechsel,<sup>90</sup> første gang henvendte sig til L.C. Nielsen for at bede om en kantatetekst, men den 13. juli 1908 skrev digteren til Carl Nielsen på foranledning af borgmesteren for at høre, om han ville komponere musikken: "Forespørgslen baade til Dem og til mig er uforpligtende; men der er vel næppe Tvivl om, at det bliver os, saafremt vi vil."<sup>91</sup> I første omgang takkede Carl Nielsen nej til tilbuddet. Han arbejdede på en stor kantate til universitetets årsfest i oktober 1908 (se s. xiv-xxiv.) og ville derfor ikke forpligte sig til endnu en kantate uden nøjere kendskab til den sammenhæng, som den skulle indgå i. I sit svar til digteren udtrykte han sin skepsis omkring projektet:

"Hvorledes er hele Planen for en saadan Aabningsfest, hvori et Kunstværk som en Kantate af Dem og mig skal være Midtpunktet? Bliver det øvrige Program saaledes ordnet at Tilhørerne er stemte og forberedte paa at høre godt efter og vide sig under kunstnerisk Paavirkning? Har vi Garanti for at de officielle Talere ikke vil anslaa den sædvanlige ordinære Skaal-Jargon og at det hele faar et værdigt Præg? – Jeg har aldrig her i Landet oplevet en Fest hvor det gik smukt og velordnet til, eller hvor der blot mærkedes noget der lignede Aand og Talent; og – ikke sandt, vi vil dog ikke være med til noget af det sædvanlige Rusk-omsnusk med Frokost, Hurrabrøl, Kantate, Maskinspektakel og

88 For nærmere oplysninger om landsudstillingen se J. Bergsøe, *Beretning om Landsudstillingen i Aarhus 1909*, Århus 1913.

89 Komponist og organist, elev af Carl Nielsen (1883-1962).

90 Ernst Christopher Lorenz Drechsel (1858-1932).

91 DK-Kk, CNA, I.D.3.b.

ing of horses? Everything in its own time, and actually I cannot conceive that the good people of Aarhus can come up with anything beyond the usual bilge [...] However, if there must be an answer to this inquiry then my answer is an absolute no.”<sup>92</sup>

L.C. Nielsen replied that he had sent an extract of his letter to Mayor Drechsel and furthermore assured him “that if ever anyone has been determined to give such an affair a really grand character, it is the people in Aarhus.”<sup>93</sup> On 27 August he again approached the composer,<sup>94</sup> who explained in a later letter to August Enna<sup>95</sup> why he had taken on the job all the same.<sup>96</sup>

“On the 27th of last month, L.C. came to me and asked me on behalf of the committee to compose music for a cantata commissioned from him. I said no but referred him to F.H.<sup>97</sup> On the 10th of this month, L.C.N. came to me again and informed me that F.H. too had said no. Then he elaborated on some ideas of how he conceived of the cantata, and when we had talked back and forth for some time and I could see that the thing could be given an artistic form, in the end I agreed to do the work.”<sup>98</sup>

The composer received the text for the second and third parts on 18 and 19 November respectively,<sup>99</sup> but already after five or six days he felt he had to back out. L.C. Nielsen was very despondent and asked him to “write to Drechsel at once. And in the letter do what you can so that Høeberg<sup>100</sup> can be your successor. Otherwise I shall get Malling.<sup>101</sup> Or Enna.”<sup>102</sup> Nielsen, who was “completely wretched and shameful” over having to break his promise, had sketched out various possibilities and continued in his reply to the poet’s lament:

92 DK-Kk, NKS 5028,4°.  
93 Letter of 16.7.1908 (DK-Kk, CNA, I.A.b.).  
94 Cf. letter of 27.08.1908 (DK-Kk, CNA, I.A.b.).  
95 Danish composer (1859-1939).  
96 The letter was prompted by the fact that August Enna had mistakenly thought he was to compose the cantata; for further information on this misunderstanding see letters from E.C.L. Drechsel to August Enna of 18.9.1908 (DK-Kk, CNA, VII,145), from August Enna to Carl Nielsen of 19.9.1908 (DK-KK, CNA, I.A.b.) and from Carl Nielsen to August Enna of 20.9.1908 (DK-Kk, CNA, I.D.3b.).  
97 Fini Henriques, Danish composer and violinist (1867-1940).  
98 Letter of 20.9.1908 (DK-Kk, CNA, ID.3b.).  
99 Cf. letters from L.C. Nielsen to Nielsen of 18.11. and 19.11.1908 (DK-Kk, CNA, I.b.).  
100 Georg Valdemar Høeberg, Danish violinist, conductor and composer (1872-1950).  
101 Otto Malling, Danish composer (1848-1962).  
102 According to a letter of 25.11.1908 L.C. Nielsen wrote his complaint out in a pastiche of the text of the third section of the cantata, beginning with “Ve! Ve! Ve” (“Woe! Woe! Woe!”) corresponding to “Hil! Hil! Hil” (“Hail! Hail! Hail!”) (DK-Kk, CNA, I.A.b.).

Hestevrinsken; hver Ting til sin Tid, og jeg kan i Virkeligheden ikke tænke mig, at de Godtfolk i Aarhus kan finde paa noget udover det sædvanlige Pjask. [...] Skal der imidlertid svares paa denne Forespørgsel saa er mit Svar et absolut Nej.”<sup>92</sup>

L.C. Nielsen svarede, at han havde sendt et uddrag af hans brev til borgmester Drechsel og bedyrede desuden, “at har man nogen-sinde været betænkt paa at give en saadan Historie et virkelig stort Præg, er det Folkene i Aarhus.”<sup>93</sup> Den 27. august henvendte han sig igen til komponisten,<sup>94</sup> som i et senere brev til August Enna forklarede,<sup>95</sup> hvorfor han alligevel havde påtaget sig opgaven.<sup>96</sup>

“Den 27 f. M. kom L. C til mig og anmodede mig paa Komiteens Vegne om at komponere Musik til en hos ham bestilt Kantate. Jeg sagde nej men henviste til F. H.<sup>97</sup> Den 10 d. M. kom L.C. N. atter til mig og meddelte at F.H ogsaa havde sagt nej. Han udviklede derpaa nogle Ideer om hvorledes han havde tænkt sig Kantaten og da vi havde talt frem og tilbage i nogen Tid og jeg kunde se at Tingen kunde faa en kunstnerisk Form, gik jeg tilsidst ind paa at gjøre Arbejdet.”<sup>98</sup>

Carl Nielsen modtog teksten til anden og tredje afdeling henholdsvis den 18. og 19. november,<sup>99</sup> men han måtte allerede efter fem-seks dage sige fra. L.C. Nielsen blev meget fortvivlet og bad ham “skrive til Drechsel med det samme. Og gør i Brevet hvad De kan, for at Høeberg<sup>100</sup> kan blive Deres Efterfølger. Ellers faar jeg Malling.<sup>101</sup> Eller Enna.”<sup>102</sup> Carl Nielsen, som var “fuldstændig ulykkelig og skamfuld” over at skulle bryde sit Ord, havde skitseret forskellige muligheder og fortsatte sit svar på digterens klagesang:

92 DK-Kk, NKS 5028,4°.  
93 Brev af 16.7.1908 (DK-Kk, CNA, I.A.b.).  
94 Jf. brev af 27.08.1908 (DK-Kk, CNA, I.A.b.).  
95 Komponist (1859-1939).  
96 Brevet var foranlediget af, at August Enna fejlagtigt havde troet, at han skulle komponere kantaten; for yderligere oplysninger om denne misforståelse se breve fra E.C.L. Drechsel til August Enna af 18.9.1908 (DK-Kk, CNA, VII,145), fra August Enna til Carl Nielsen af 19.9.1908 (DK-KK, CNA, I.A.b.) samt fra Carl Nielsen til August Enna af 20.9.1908 (DK-Kk, CNA, I.D.3b.).  
97 Fini Henriques, komponist og violinist (1867-1940).  
98 Brev af 20.9.1908 (DK-Kk, CNA, ID.3b.).  
99 Jf. breve fra L.C. Nielsen til Carl Nielsen af 18.11. og 19.11.1908 (DK-Kk, CNA, I.b.).  
100 Georg Valdemar Høeberg, violinist, dirigent og komponist (1872-1950).  
101 Otto Malling, komponist (1848-1962).  
102 Ifølge brev af 25.11.1908 skrev L.C. Nielsen sin klage ud i en parafrase over teksten til kantatens tredje del, begyndende med “Ve! Ve! Ve” svarende til “Hil! Hil! Hil” (DK-Kk, CNA, I.A.b.).

“But now I can tell you that Fini will very probably do it, and if not, Høeberg, and if not, Bangert and I, such that I have the ideas and he executes them under supervision”.<sup>103</sup>

Both Henriques and Høeberg apparently said no, and Emilius Bangert, who had earlier worked with Carl Nielsen in connection with L.C. Nielsen’s play *Willemoes* in 1907-08,<sup>104</sup> was to the great delight of the poet given some of the work,<sup>105</sup> but with Carl Nielsen as his guide, who – in L.C. Nielsen’s words – would then “cast an eagle-eye on his work, look it over all at once – and write *fecit* E. Bangert and Carl Nielsen!”<sup>106</sup> The two composers shared the work equally between them,<sup>107</sup> and on 21 December Bangert had finished “with the first batch”, which they would look through together before Carl Nielsen went to Fuglsang to work on with his own part.<sup>108</sup> At last the work neared its completion, after which Bangert finally did the fair-copying, which was finished on 19 February 1909.<sup>109</sup>

As early as the beginning of October, before the text had been fully written out, the poet and the composer had visited the exhibition city – L.C. Nielsen to find inspiration for the text in the buildings, and the composer to form an impression of the physical setting for the performance.<sup>110</sup> At first the Hall of Industry was proposed,<sup>111</sup> but the plans were later changed, so that the opening ceremony was held in The Ceremonial Hall.<sup>112</sup> There a large organ was set up, which the exhibition committee wanted to be used in the cantata,<sup>113</sup> built by the organ-builder Zachariasen in Århus and ordered for Sct. Peders Church in Randers.<sup>114</sup> Whether it was used in the first performance of the cantata we do not know, but among Bangert’s post-humous manuscripts are a draft and a fair copy of the organ part for the whole work, from which we can infer that it was at least the intention that the organ would be used.

103 Letter of 27.11.1908 (DK-Kk, NKS 5028,4<sup>o</sup>).

104 See *Carl Nielsen, Works*. Published by The Carl Nielsen Edition, The Royal Library. Series I Volume 6. Edited by Lisbeth Ahlgren Jensen.

105 Cf. letter to Nielsen of 10.12.1908 (DK-Kk, CNA, I.A.b.).

106 Letter of 19.12.1908 (DK-Kk, CNA, I.A.b.).

107 See chart p. xxxii.

108 Cf. letter of 21.12.1908 from Nielsen to L.C. Nielsen (DK-Kk, NKS 5028, 4<sup>o</sup>).

109 See *Critical Commentary*, p. 241, Source A.

110 Cf. diary note 2.10.1908, Torben Schousboe, *op. cit.*, p. 270.

111 Cf. letters from Mayor Drechsel to L.C. Nielsen 18.11.1908 and 1.3.1909 (DK-Kk, CNA, I.A.b.).

112 Cf. J. Bergsøe, *op. cit.*, p. 99 and diary entry 30.3.1909, Torben Schousboe, *op. cit.*, p. 281.

113 Letter of 2.3.1909 from Drechsel to Carl Nielsen (DK-Kk, CNA, I.A.b.).

114 Cf. information in *Politikens Udstillingsblad*, 2.8.1909 (DK-Kk, 34.3.-256b 20) and *Officielt Katalog. Landsudstillingen, Aarhus 1909*, p. 97.

“Men nu kan jeg sige Dem, at Fini gjør det sikkert og hvis ikke, Høeberg, og hvis ikke Bangert og jeg paa den Maade at jeg har Ideerne og han udfører dem under Tilsyn.”<sup>103</sup>

Både Henriques og Høeberg sagde åbenbart nej, og Emilius Bangert, som tidligere havde arbejdet sammen med Carl Nielsen i forbindelse med L.C. Niensens skuespil *Willemoes* i 1907-08,<sup>104</sup> fik til digterens store glæde overdraget en del af arbejdet,<sup>105</sup> dog med Carl Nielsen som vejleder, som – med L.C. Niensens ord – så “[...] kaster et Falkeblik paa hans Arbejde, overskuer det i et Nu – og skriver – fecit E. Bangert og Carl Nielsen!”<sup>106</sup> De to komponister delte arbejdet lige mellem sig,<sup>107</sup> og den 21. december var Bangert færdig “med første Levering”, som de ville gennemgå sammen, inden Carl Nielsen tog til Fuglsang for at arbejde videre med sin del.<sup>108</sup> Arbejdet nærmede sig omsider sin fuldendelse, hvorefter Bangert endelig foretog renskrivningen, som afsluttedes den 19. februar 1909.<sup>109</sup>

Allerede i begyndelsen af oktober, inden teksten var færdigskrevet, havde digter og komponist besøgt udstillingsbyen – L.C. Nielsen for at lade sig inspirere til teksten af bygningerne og komponisten for at danne sig et indtryk af de fysiske rammer for opførelsen.<sup>110</sup> Først var der tale om industrihallen,<sup>111</sup> men planerne blev siden ændret, således at åbningshøjtideligheden fandt sted i Solennitetssalen.<sup>112</sup> Her blev der opstillet et stort orgel, som udstillingskomiteen ønskede anvendt i kantaten,<sup>113</sup> bygget af orgelbyggeren Zachariasen i Århus og bestilt til Sct. Peders Kirke i Randers.<sup>114</sup> Hvorvidt det blev anvendt ved uropførelsen af kantaten, vides ikke, men blandt Bangerts efterladte manuskripter findes en kladde og en renskrift af orgelstemmen til hele værket, hvoraf det kan sluttes, at det i hvert fald har været hensigten, at orgelet skulle bruges.

103 Brev af 27.11.1908 (DK-Kk, NKS 5028,4<sup>o</sup>).

104 Se *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie I Bind 6. Udgivet af Lisbeth Ahlgren Jensen.

105 Jf. brev til Carl Nielsen af 10.12.1908 (DK-Kk, CNA, I.A.b.).

106 Brev af 19.12.1908 (DK-Kk, CNA, I.A.b.).

107 Se skema s. xxxii.

108 Jf. brev af 21.12.1908 fra Carl Nielsen til L.C. Nielsen (DK-Kk, NKS 5028, 4<sup>o</sup>).

109 Se *Critical Commentary*, s. 241, kilde A.

110 Jf. dagbogsnotat 2.10.1908, Torben Schousboe, *op. cit.*, s. 270.

111 Jf. breve fra borgmester Drechsel til L.C. Nielsen 18.11.1908 og 1.3.1909 (DK-Kk, CNA, I.A.b.).

112 Jf. J. Bergsøe, *op. cit.*, s. 99 og dagbogsnotat 30.3.1909, Torben Schousboe, *op. cit.*, s. 281.

113 Brev af 2.3.1909 fra Drechsel til Carl Nielsen (DK-Kk, CNA, I.A.b.).

114 Jf. oplysninger i *Politikens Udstillingsblad*, 2.8.1909 (DK-Kk, 34.3.-256b 20) og *Officielt Katalog. Landsudstillingen, Aarhus 1909*, s. 97.

Arthur Allin<sup>115</sup> was responsible for the rehearsals with the choir, which consisted of 150 men and women from five local choral societies. There is no indication of who played in the orchestra, but in connection with other musical events during the exhibition there were, according to the newspaper *Jyllandsposten*, two orchestras: the Aarhus City Orchestra and the Stenhammar Philharmonic Orchestra from Gothenburg,<sup>116</sup> which were probably combined into one.

The first performance took place on 18 May 1909 at 12 noon in the wettest weather in living memory, which did not, however, prevent King Frederik VIII (the patron of the national exhibition), and Queen Louise, as well as the Crown Prince (the deputy patron of the exhibition), and the Crown Princess from sailing to Århus. The opening ceremony began with the first part of the cantata; Carl Nielsen conducted choir and orchestra; the soloists were Johanne Krarup-Hansen (soprano), the army medical officer Colonel Grønlund (bass), and the actor Liebman (reciter). Then came the Mayor's speech, followed by the performance of the second part of the cantata.

"Then the King rose, gave a short speech and declared the exhibition open, and when he pressed an electric switch the announcement sounded all around the site to the thundering of cannon.

With a jubilant chorus the ceremony ended and everyone went off into the grounds and the halls".<sup>117</sup>

The cantata was a great success; *Jyllandsposten* wrote:

"There is great beauty and virility in L.C. Nielsen's text, and Carl Nielsen has understood how to set the poetic work to music. There is something of primal energy in Carl Nielsen's music, and the best moments in the cantata are precisely the glorification of power, the expression of the modern, almost brutal world-stormer who will and shall achieve his great goal".<sup>118</sup>

Words like "manly and authoritative",<sup>119</sup> "splendid, captivating and solemn"<sup>120</sup> are typical of the general reception of the cantata, although one could also read: "Carl Nielsen will never be popular; he lacks the flattering graces. Gentle melodies that are immediately hummed on everyone's lips and that penetrate all minds are not his forte."<sup>121</sup>

115 (1847-1926), Danish organist and composer cathedral organist in Århus.

116 *Jyllandsposten*, 13.5.1909.

117 *Aalborg Amtstidende*, 18.5.1909.

118 *Jyllandsposten*, 19.5.1909.

119 *Aarhus Stiftstidende*, 18.5.1909.

120 *Demokraten, Aarhus*, 18.5.1909.

121 *Jyllandsposten*, 19.5.1909.

Arthur Allin<sup>115</sup> forestod indstuderingen med koret, der bestod af 150 herrer og damer fra fem lokale sangforeninger. Derimod er det ikke angivet, hvem der spillede i orkestret, men i forbindelse med andre musikbegivenheder under udstillingen var der ifølge *Jyllandsposten* to orkestre: Aarhus kommunale Orkester og Stenhammars filharmoniske Orkester fra Göteborg,<sup>116</sup> som formentlig blev slået sammen til et.

Uropførelsen fandt sted den 18. maj 1909 kl. 12.00 under de vådeste vejrforhold i mands minde, hvilket dog ikke forhindrede Kong Frederik VIII (landsudstillingens protektor) og Dronning Louise, kronprinsen (landsudstillingens viceprotektor) og kronprinsessen i at komme sejlene til Århus. Åbningshøjtideligheden indledtes med første del af kantaten; Carl Nielsen dirigerede kor og orkester; solisterne var Johanne Krarup-Hansen (sopran), stabslæge Grønlund (bas), og skuespiller Liebman (recitator). Derefter fulgte borgmesterens tale, hvorefter anden afdeling af kantaten blev opført.

"Saa rejste Kongen sig, holdt en kort Tale og erklærede Udstillingen for aaben, og idet han trykkede paa en elektrisk Knap, lød dette Budskab under Kanonernes Dundren rundt om paa Pladsen.

Med en jublende Korsang sluttede Højtideligheden, og alle begav sig ud paa Terræn og i Haller."<sup>117</sup>

Kantaten gjorde stor lykke; i *Jyllandsposten* hed det:

"Der er stor Skjønhed og mandig Kraft i L.C. Niensens Text, og Carl Nielsen har forstaaet at sætte Digtværket i Toner. Der er noget af en Urkraft i Carl Niensens Musik, og de bedste Momenter i Kantaten er netop Forherligelsen af Kraften, Udtrykket for den moderne, næsten brutale Verdensstormer, der vil og skal naa sit store Maal."<sup>118</sup>

Ord som "mandig og myndig",<sup>119</sup> "pragtfuld, betagende og højtidsfuld"<sup>120</sup> er dækkende for den generelle modtagelse af kantaten, selv om det også kunne læses at "populær bliver Carl Nielsen aldrig, der fattes ham indsmigrende Ynde. Bløde Melodier, der strax nynnnes af Alles Læber og trænger sig ind i alle Sind er ikke hans Sag."<sup>121</sup>

115 (1847-1926), organist og komponist, domorganist i Århus.

116 *Jyllandsposten*, 13.5.1909.

117 *Aalborg Amtstidende*, 18.5.1909.

118 *Jyllandsposten*, 19.5.1909.

119 *Aarhus Stiftstidende*, 18.5.1909.

120 *Demokraten, Aarhus*, 18.5.1909.

121 *Jyllandsposten*, 19.5.1909.

Surprisingly, none of the reviews mention Emilius Bangert as the composer of parts of the work, although his name was printed in the programme beside Carl Nielsen's. Only after a performance in the Danish Concert Society on 25 April 1910 under the baton of Victor Bendix was Emilius Bangert's name mentioned in the reviews.<sup>122</sup> Hugo Seligmann, for example, speaks of the cantata as "a work which as we know has two fathers: *Carl Nielsen* and his talented pupil *Emilius Bangert*", and he continues:

"...from this no great work has emerged, borne up by one governing thought; in that respect it is inferior to Carl Nielsen's University Cantata. It is Carl Niensenesque, insofar as in places it exhibits Carl Nielsen's virility, clarity, purity and poetic refinement, whether these places are the work of Carl Nielsen himself or his pupil's – in that case amazing – ability to don the mantle of his master."<sup>123</sup>

Two of the songs from the second part of the cantata were printed a few years later in an arrangement by Nielsen for mixed choir.<sup>124</sup>

The main source for the work is Emilius Bangert's fair copy of both Nielsen's and his own draft. The programme for 1909, which was sent along with the score and an accompanying letter to Statsbiblioteket in Århus in 1927, contains Bangert's notes on reorderings and cuts in the second part. These changes and the resultant added transitions and crossed-out passages in both fair copy and parts, among other things a transposition of "Spejdende mod Solen" (No. 5) from B flat major to A major and "Danmark, du kornblonde Datter" from A major to G major, are included in the present score.

122 Victor Bendix, Danish composer, pianist and conductor (1851-1926).

123 *Politiken*, 25.4.1910.

124 The work or part of it has been performed at least twice since the death of Nielsen: on 27.4.1935 at the Aarhus Philharmonic Society with Thomas Jensen as conductor; and on 17.4.1959 by the expanded Aarhus City Orchestra, the Jutland Academic Choir and the Opera Choir under the baton of Per Dreier in connection with "The British Week in Jutland". Cf. sheet of paper inserted in the second trombone part (Source C).

Overraskende er det, at ingen af anmeldelserne nævner Emilius Bangert som komponist til dele af værket, selv om hans navn var trykt i programmet ved siden af Carl Niensens. Først ved en opførelse i Dansk Koncertforening den 25. april 1910 under Victor Bendix' ledelse kom Emilius Bangerts navn med i anmeldelserne.<sup>122</sup> Hugo Seligmann omtalte således kantaten som "et Værk, der som bekendt har tvende Fædre: *Carl Nielsen* og dennes talentfulde Elev *Emilius Bangert*," og han fortsatte:

"der er ud deraf ikke fremgaaet noget Størværk, baaret oppe af én ledende Tanke, i saa Henseende staar det tilbage for Carl Niensens Universitetskantate. Det er Carl Niensensk, for saa vidt som det paa sine Steder indeholder Carl Niensens mandige Kraft, Klarhed, Renhed og poetiske Finhed, hvad enten disse Steder nu skyldes Carl Nielsen selv eller Elevens – i saa Fald forbløffende – Evne til at krybe i Mesterens Ham."<sup>123</sup>

To af sangene fra kantatens anden del blev nogle år senere trykt i et arrangement af Carl Nielsen for blandet kor.<sup>124</sup>

Hovedkilden til værket er Emilius Bangerts renskrift af både Carl Niensens og sin egen kladde. Programmet for 1909, som tillige med partituret og et følgebrev blev sendt til Statsbiblioteket i Århus i 1927, indeholder Emilius Bangerts notater vedrørende omrokeringer og udeladelse af satsdele i anden afdeling. Disse ændringer samt de deraf følgende tilføjede overgange og overstregede passager i både renskrift og stemmer – blandt andet transponering af "Spejdende mod Solen" (nr. 5) fra B-dur til A-dur og "Danmark, du kornblonde Datter" fra A-dur til G-dur – er grundlaget for nærværende partitur.

122 Victor Bendix, komponist, pianist og dirigent (1851-1926).

123 *Politiken*, 25.4.1910.

124 Værket eller dele deraf er blevet opført mindst to gange efter Carl Niensens død, nemlig den 27.4.1935 med Aarhus Philharmoniske Selskab og Thomas Jensen som dirigent og den 17.4.1959 med Aarhus udvidede byorkester, Jydsk Akademisk Kor og Operakoret under ledelse af kapelmester Per Dreier i forbindelse med "The British Week in Jutland", jf. blad indlagt i 2. trombonens stemme (kilde C).

The pieces are distributed as follows between Nielsen and Bangert:

	CARL NIELSEN	EMILIUS BANGERT
<b>Part One</b>		
No. 1	whole movement	
Recitation without music		
No. 2		whole movement
<b>Part Two</b>		
No. 3		whole movement
No. 4	bb. 1-117	bb. 118-163
Women's choir, between bb. 143-144		whole movement (omitted), see APPENDIX
No. 5	whole movement	
No. 6	whole movement	
<b>Part Three</b>		
No. 7		whole movement

As mentioned earlier, Bangert worked under the supervision of Nielsen, but this cannot be seen directly in the sources, since the latter made no additions in Bangert's draft. Any objections he may have had must have been expressed during conversations between the two; the result can perhaps be seen in the differences in instrumentation between Bangert's draft and his fair copy. The organ part that Bangert drew up was not written into the score, and he does not mention it in the letter to The State Library, which otherwise includes instructions on the performance of the work.

In the present edition the cantata includes the contributions of both composers, since publication exclusively with Nielsen's parts would produce a mere torso that would give no impression of the work in its entirety. We have similarly chosen to include the organ part in the score (with an added *ad libitum*), since it exists in the part material that has been preserved from the first performance and has not been explicitly omitted, as was the case with Bangert's women's choir movement of 11 bars in No. 4 in the second section (see table above).

The revision has mainly consisted of normalizations of the dynamics according to the fair copy's own premises, as well as a few corrections of notes; the drafts and the performance material have been consulted in cases of doubt.

Elly Bruunshuus Petersen

Satserne fordeler sig således mellem Nielsen og Bangert:

	CARL NIELSEN	EMILIUS BANGERT
<b>Første afdeling</b>		
nr. 1	hele satsen	
Recitation uden musik		
nr. 2		hele satsen
<b>Anden afdeling</b>		
nr. 3		hele satsen
nr. 4	t. 1-117	t. 118-163
Damekorsats mellem t. 143-144		hele satsen (udeladt), se APPENDIKS
nr. 5	hele satsen	
nr. 6	hele satsen	
<b>Tredje afdeling</b>		
nr. 7		hele satsen

Som tidligere nævnt har Bangert arbejdet under Carl Nielsens vejledning, hvilket dog ikke kan ses direkte i kilderne, da sidstnævnte ikke har gjort nogen tilføjelser i Bangerts kladde. Hans eventuelle indvendinger må have fundet sted under samtaler de to imellem; resultatet kan måske ses i forskellene på instrumentationen mellem Bangerts kladde og hans renskrift. Orgelstemmen, som Bangert udarbejdede, er ikke skrevet ind i partituret, og han omtaler den ikke i brevet til Statsbiblioteket, som ellers indeholder anvisninger på værkets opførelse.

I nærværende udgave foreligger kantaten med begge komponisters bidrag, da en udgivelse udelukkende med Nielsens afsnit ville være en torso, som ikke ville give et indtryk af værket i sin helhed. Det er ligeledes valgt at medtage orgelstemmen i partituret (med et tilføjet *ad libitum*), da den er en del af det stemmemateriale, der er bevaret fra uropførelsen og ikke eksplicit er udeladt, således som det er tilfældet med Bangerts damekorsats på 11 takter i anden afdelings nr. 4 (se skema ovenfor).

Revisionen har for størstedelen bestået i normaliseringer af dynamikken på renskriftens egne præmisser samt enkelte noderrettelser; kladderne og opførelsesmaterialet har været konsulteret i tvivlstilfælde.

Elly Bruunshuus Petersen



ad huc soler leges en i hjemmet  
fæstet barnelivstænke

Hu din trode hinstes ad lang og

Handwritten musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "ad huc soler leges en i hjemmet / fæstet barnelivstænke". The piano part includes dynamic markings like *p* and *pp*.

stærk tillige bændt hær for til hjemmet hær hær end uen fæstet

Handwritten musical score for the second system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "stærk tillige bændt hær for til hjemmet hær hær end uen fæstet". The piano part includes dynamic markings like *p* and *pp*.

Kæmp med kinden dæmed da du kjælede

Du morso

Handwritten musical score for the third system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Kæmp med kinden dæmed da du kjælede". The piano part includes dynamic markings like *p* and *pp*.

fulgt - viden - viden og hær til de velde lands lyst laa landet

Handwritten musical score for the fourth system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "fulgt - viden - viden og hær til de velde lands lyst laa landet". The piano part includes dynamic markings like *p* and *pp*. There are some pencil corrections and markings in this system.

[fol. 2]

Cantata for the Lorenz Frølich Celebration, score, autograph, fair copy (Source A), bb. 14-24. In b. 23 Nielsen has added (and partly crossed out) a number of chords in pencil.

Kantate til Lorenz Frølich-Festen, partitur, autograf, renskrift, (kilde A), t. 14-24. I t. 23 har Carl Nielsen med blyant tilføjet (og delvist udstreget) en række akkorder.

4.

*Allergo moderato*

Steg a hallen stænke hængsler

*mf* *ppp* *enue*

Ljohold med bevarum | Rollog bone | Hffo og Am led og beva

*animato* *rit.*

elstaver hænging. | alle du dem spudt | og du kjendte dig | sel

*duin*

[1. 3]

Cantata for the Lorenz Frølich Celebration, score, autograph, fair copy (Source A), bb. 30-39. The page shows additions in Nielsen's hand and two empty bars in the lower staff of the piano part, bb. 32-33.

Kantate til Lorenz Frølich-Festen, partitur, autograf, renskrift (kilde A), t. 30-39. Siden viser flere blyantstilføjelser i Carl Niensens hånd samt to tomme takter i klaverstemmens venstre hånd, t. 32-33.

18

ild som øje du tænd - te end skal stød - se bræn - de

Gul - doms tak vi bring - ger

Dig vor Maj e Med

onisc

onisc

Ped

BIBLIOTEKA REGIA CANTICORUM

[p. 9]

Kantata for the Lorenz Frølich Celebration, score, autograph, fair copy (Source A), bb. 115-134, showing the empty bars in the lower staff of the piano part (bb. 115-118) and corrections in the text of bb. 119-127.

Kantate til Lorenz Frølich-Festen, partitur, autograf, renskrift (kilde A), t. 115-134. Bemærk de tomme takter i klaverstemmens venstre hånd (t. 115-118) samt tekstændringen t. 119-127.

\* Tenor  
 og den dem dybt og Vi - dem Lygt  
 Lygt, og Vi - dem Lygt  
 1) 2. og 4. vers og fjerde Vers (Linierne 5) bliver Sangstem-  
 mere saaledes:  
 2. naar i dens Sak-tenne o.s.v.  
 4. Far-tenne  
 Orkestret bliver uforandret.  
 2) I fjerde Vers synger Sopran, Tenor og Bassolisterne  
 med henholdsvis Tenorstemme, Tenorstemme og 1<sup>st</sup> Basstemme  
 og i Orkestret kommer fl: med en Oktav over Violino I  
 Sopran solo  
 Tenor solo  
 Bass solo  
 sty-er trost faldet bare sin den og de ne  
 den vil i herte forklædning  
 den ten vil bare sin den og de ne  
 den vil i herte forklædning

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 2<sup>nd</sup> 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 Slutningssangens fjerde vers, komponeret i forbindelse med udarbejdelsen af klaverpartituret (kilde D).

The musical score consists of several staves. At the top, there are five empty staves. Below them, the vocal parts are written on a grand staff (treble and bass clefs). The piano accompaniment is written on a grand staff at the bottom. The lyrics are written below the vocal staves, with corrections in blue ink.

Danish lyrics:
   
 trænge maatte Vi - den ~~at~~ ~~vi~~ ~~ikke~~ ~~stængt~~ i ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~
  
 stængt i ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~
  
 for den ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~
  
 um - der ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~

French lyrics:
   
 Kyrtes trængt at ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~
  
 Trær - des ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~ ~~den~~

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.

81

B & H. Nr. 12.A

Cantata for the Opening Ceremony of the National Exhibition in Aarhus 1909, fair copy by Emilius Bangert (Source A), p. 81, No. 7, bb. 24-28, composed by Bangert; trb.t., trb.b., tb., and timp. bb. 26-28 contain dynamic additions - the only additions in the score - which may possibly be attributed to Nielsen.

Kantate ved Aarhus Landsudstillings Aabnings-Højtidelighed 1909, Emilius Bangerts renskrift (kilde A), s. 81, nr. 7, t. 24-28, komponeret af Bangert. I trb.t., trb.b., tb. og timp. t. 26-28, ses dynamiske tilføjelser - de eneste tilføjelser i partituret, der muligvis kan tilskrives Carl Nielsen.



B E S Æ T N I N G  
O R C H E S T R A

pianoforte

voice



Andantino

VOICE

Pianoforte

4

*a tempo*

*poco rit.*

8

*dim.*

*mf*

Tre de nor- som ved vuggen gjæsted, barnets  
ner taltes, livskaar lagde, spændte skæbnens

12

traade. En de drog mod did hvor solen leger, én i  
sønden hjemmet fæsted barnelivets tanke.

*mp* *fz* *fz* *fz* *dim.* *p*

16

Men den tredje livs- stærk tillige, fast til hjemmet hvor han  
traad, lang og bandt ham

*f*

end mon færdes.

Knap nok kenden duned,  
da du kjække

20

fulgte viking-vejen sydpaa  
til de vælske lande;

lyst laa landet for dig bag den sorte mørkskov, der hvor stenen

23

lever, der hvor skjønhed fødes.

Sad blandt vælske svende hørte vingeslaget: huster Hu- Munin mindet  
Sjølunds unge kjæmpe, Odins gamle ravne; gin kaldte, vakte.  
hamred som de andre  
ædle smykker sammen,

26

30 Allegro moderato

Steg i hallen stærke kjæmper: Skjold med  
bamsen,

35

Rolf og Bue, Uffe og Amled og hin elskovs høvding; alle du dem kjendte, og du kjendte dig selv.

40

*mf* *dim.* *poco rit.* *mf*

*mfz*

45

Der rin - der saa man - ge bæk - ke mod hav, men

*mp*

49

faa kun ved de - res gan - ge; sæl er den svend for hvis

52

vug - ge det sang, for ham sprin-ger kil - der man - ge. De vo - ver de rin - de saa

*mf* *f*

vi - de. Der rød - mer sol o - ver fjæl - de-tind, æ - ven - tyr - glans den

brin-ger; din psy-ke bæ - res saa jom - - fru - bly paa

vin - - dens flyg - ti - ge vin - ger. De vo - ver de rin - der saa vi - de. Hvor

bar - ne-fo - den træ - der i sand, ses let - te spor o - ver tu - e, du

71

fan - ge - de ind den al - - fe - leg, der

73

gaar gen-nem hjem-mets stu - e. De vo - ver de rin - der saa vi - de. Du

77

leg - te med du - e du leg - te med bjørn, du leg - te med hver en

*poco f*

80

*poco allarg.*

lil - je; hvor el - skov rød - mer, hvor eng - le ler, der frem - med du vel din

*poco allarg. f*

84 *f* *rit.*

vil - je. De vo - ver de rin - der saa vi - de.

Det siger for sand et gammelt ord,  
at hjemme er godt at gjæste;  
thi vendte du atter stavn mod nord  
og rejste her borg og fæste.

87 Med ungdoms ild under graanet lok du virked de stolte værker: Asgaards gude- og jættefolk, langskibets graa bersærker.

*p* *ff*

91

Du staar iblandt os som knudret eg blandt

bø - ge og el i lun - de: sol - straa - ler le - ger med

*ff* *p*

94

dig sin leg før ret vi er vakt af

\*) Added by the editor. See *Critical Commentary*

96

*rit.*

blun - de. De vo - ver de rin - de saa vi - de.

99

Tempo giusto

102

Lyt i kvæld til kva - det,

105

ung - - doms tak vi brin - ger, rigt for os du

108

ø - ste O - - din - mjø - dens sød - me.

Musical score for measures 108-110. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line consists of three measures with lyrics: "ø - ste O - - din - mjø - dens sød - me." The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

111

Hil dig hø - je me - ster! hu - - ens stær - ke

Musical score for measures 111-113. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The vocal line consists of three measures with lyrics: "Hil dig hø - je me - ster! hu - - ens stær - ke". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *f* is present in the first measure of the piano part.

114

lu - e, ild, som op du tænd - te,

Musical score for measures 114-116. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The vocal line consists of three measures with lyrics: "lu - e, ild, som op du tænd - te,". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamic markings of *p* and *cresc.* are present in the piano part.

117

end skal sted - - se bræn - de. Hil dig

Musical score for measures 117-119. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The vocal line consists of three measures with lyrics: "end skal sted - - se bræn - de. Hil dig". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *f* is present in the piano part.



120

hø - - je me - - - - - ster!

123

ung - - doms tak vi brin - - - - -

cre - - - - - scen - - - - - do

127

ger.

131

---

**B E S Æ T N I N G**  
**O R C H E S T R A**

2 corni

violini 1, 2

viola

violoncelli

pianoforte

soprano solo

baritono solo

coro (T B)

CANTATA FOR  
THE INAUGURATION OF  
THE STUDENT UNION BUILDING

KANTATE VED  
STUDENTERSAMFUNDETS  
BYGNINGS INDVIELSE

No. 1

Allegretto moderato (♩ = 100)

Corno (F) 1 2

Soprano solo

Baritono solo

CORO T. B.

Allegretto moderato (♩ = 100)

Violino 1

Violino 2

Viola

Violoncello

Pianoforte

5

Cor. (F) <sup>1</sup>/<sub>2</sub>

2.

CORO T. B.

1. Fred o - ver Hu - set - Or - det frit i Sa - len - Strid langs bre - de  
 2. Men lad un - der Stri - den Sin - det blødt be - væ - ges - grib Mu - si - kens

VI. 1

VI. 2

Va.

Vc.

Pf.

10

Cor. (F) <sup>1</sup>/<sub>2</sub>

CORO T. B.

Bor - de saa me - get hver Mand or - ker! Hvo tør Punk-tum sæt - te,  
 To - ner og slyng dem ind i Ta - len! Lad os Hug-get fø - re,

VI. 1

VI. 2

Va. *div.* *unis.*

Vc.

Pf.

8 bassa ...

15

Cor. (F) <sup>1</sup>/<sub>2</sub>

CORO T.  
B.

hvem har set Fi - na - len? Li - vet kjæm-per e - vigt - i - mens de Dø - de  
saa vort Saar kan læ - ges: Lad de an - dre fal - de. - Saa blir der Fred i

VI. 1

VI. 2

Va.

Vc.

Pf.

20

Cor. (F) <sup>1</sup>/<sub>2</sub>

CORO T.  
B.

snor - ker. Li - - - vet kjæm - - - per i -  
Sa - len! Lad de an - - dre fal - - de, - Saa

VI. 1

VI. 2

Va.

Vc.

Pf.

25

Cor. (F) 1/2

CORO T. B.

mens de Dø - de snor  
 blir der Fred i Sa - - - - ker.

VI. 1

VI. 2

Va.

Vc.

Pf.

trem.

pesante

pesante trem.

pesante

pesante

pesante

1.

29<sup>II</sup>

Cor. (F) 1/2

CORO T. B.

len!

VI. 1

VI. 2

Va.

Vc.

Pf.

2.

34

Cor. (F)  $\frac{1}{2}$

Bar. solo

1. Og der er nok af de "An - dre" end-

VI. 1

VI. 2

Va.

Vc.

Pf.

40

Cor. (F)  $\frac{1}{2}$

1. *mp*

2.

Bar. solo

da - Nok af Fyr - ster, nok af Præ - ster, nok af dem, der la - ver Læ - ster, som skal  
 Li - vet, Stri - dens e - vigt bit - re Kaar, og Par - don blir al - drig gi - vet - o - ver

VI. 1

VI. 2

Va.

Vc.

Pf.

45 1.

Cor. (F) 1/2

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Pf.

*cresc.*

*f*

*pp*

*trem.*

*cre - - - - - scen - - - - -*

pas - se for hver Fod - nok, som skru - er ned vort Mod, nok, som sam - men - snø - rer  
 Lig hvert Slægt - led gaar; Nog - le fal - der med Ti - ra - der, for et Mo - nu - ment be -

50 1.

Cor. (F) 1/2

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Pf.

*scen - - - - - do*

*do*

*do*

*do*

*do*

*do*

*ff*

*ff*

Stru - ben, mens vi stir - rer ned i Gru - ben, fyldt af Slæg - ters Of - fer - blod. 2. Der er  
 stemt; An - dre - i de snæv - re ga - der - blø - der stil - le, og



55<sup>1</sup>

Cor. (F) <sup>1</sup>/<sub>2</sub>

S. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Pf.

Men af de Un - ge fyl - kes

Kamp - en Kamp paa bli - - ver glemt.

*p*

*mf*

*mf*

*mf*

*mf*

*dim.*

*mp*

59

Cor. (F) <sup>1</sup>/<sub>2</sub>

S. solo

VI. 1

VI. 2

Va.

Vc.

Pf.

stolt og stærk den Gar - de, som en - gang skal Sej - ren vin - - -

64

Cor. (F) <sup>1</sup>/<sub>2</sub>

S. solo

de; til Frem - - tids og til Frem-skridts sto - re Værk maa

VI. 1

VI. 2

Va.

Vc.

Pf.

*mp*

trem.

trem.

sul G

69

Cor. (F) <sup>1</sup>/<sub>2</sub>

S. solo

var - - me Hjer - - ter - glem det in - gen - sin - - de!

VI. 1

VI. 2

Va.

Vc.

Pf.

*espressivo*

*espressivo*

73

Cor. (F)  $\frac{1}{2}$

**Recitation** (af en mand) (*male voice*)  
 Du unge, evnerige Mand og Kvinde, den Dag, da vor Begejstring faar sit Knæk,

VI. 1

VI. 2

Va.

Vc.

Pf.

ad libitum  
trem.

*fmp*

saa kan vi smøre løs med Pen og Blæk, men vi er døde - glem det ingensinde!

76

Pf.

*fp*

**Tempo I**

79

Cor. (F)  $\frac{1}{2}$

*p*

S. solo

Men af de Un - ge fyl - kes stolt og stærk den Gar - de, som

**Tempo I**

VI. 1

*mf*

VI. 2

*mf*

Va.

*mf*

Vc.

*mf*

Pf.

*mp*

84

Cor. (F)  $\frac{1}{2}$

S. solo

en - gang skal Sej - ren vin - - - de; til Frem - - - tids og til

VI. 1

VI. 2

Va.

Vc.

Pf.

*mp*

trem.

trem.

89

Cor. (F)  $\frac{1}{2}$

S. solo

Frem - skridts sto - re Værk maa var - - me Hjer - - ter - glem det in - gen -

VI. 1

VI. 2

Va.

Vc.

Pf.

*espressivo*

*espressivo*

sul G

94 *ff* ral - len - tan - do

Cor. (F) <sup>1</sup>/<sub>2</sub>

S. solo  
sin - - - de!

VI. 1 *ff* ral - len - tan - do

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Pf. *ff*

Allegretto moderato (♩ = 100)

99

Cor. (F) <sup>1</sup>/<sub>2</sub> *f*

CORO T. B.

1. Ungt Blod - og ungt Mod, spa - re paa de go - de Kræf - ter; støt frem - paa  
 2. Lyst for - og mørkt bag, sent i Kvæld sin Lam - pe sluk - ke; stort Maal gi'r

Allegretto moderato (♩ = 100)

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *f*

Pf. *f*

104

Cor. (F) 1/2

CORO T. B.

fast stor    Fod: Sag,    der    bli - ver man - gen Tørn bag - ef - ter!    Man skal ro - lig se i  
 al - drig ned i Vrvøv - let duk - ke:    Klem - me Skjol - det un - der

VI. 1    sul G .....

VI. 2    sul G .....

Va.

Vc.

Pf.

108

Cor. (F) 1/2

CORO T. B.

Ø - je    Skæb - nen hvor og hvad den by - der,    men ej vo - ve    Skind og Trø - je,  
 Ha - ge,    sto - le paa sin go - de Lyk - ke,    re - de til sit    Sværd at dra - ge -

VI. 1    ff

VI. 2    ff

Va.

Vc.

Pf.

113

Cor. (F) <sup>1</sup>/<sub>2</sub>

CORO T. B.

før det ret - te Kamp-raab ly - der!  
 Nu, man naar vil frem et Styk - - - ke!

VI. 1

VI. 2

Va.

Vc.

Pf.

117

Cor. (F) <sup>1</sup>/<sub>2</sub>

VI. 1

VI. 2

Va.

Vc.

Pf.

# No. 2

## Recitation:

Se Livet bølger som et Hav i Stormvejr; stolt skummer

L'istesso tempo

Pianoforte

4 Toppen - dybt sig Dalen huler: hvo, som er oppe, sér den vide Synskreds,

Pf.

7 den, som er nede - kun sin egen Navle.

Pf.

11 Lad os til Dødvands-Dalen friskt bevare hvert herligt Syn, da højt vi fremad

Pf.

14 skummed; og ligger vi dér bak med alle Klude, saa lad os ikke drøve -

Pf.



ligt sondere vort eget - eller andres - Indvolds-Saar.

At danse paa en Grav - er

17

Pf.

mi - nu - en - do

*pp*

Daarens Gjerning: vi skylder Fortids Skygger Fred og Ro; men aldrig danse,

20

Pf.

aldrig bære Festdragt, er dobbelt Daarskab i det unge Sind.

Lad os de drøje, sure Tider slide -

23

Pf.

*cresc.* *dim.*

og sprede nogle Funcker Gavn om - kring os - saa hænger Arbejds-Kitlen vi paa Knagen og kranser

27

Pf.

*pp* cre - scen

og takker Guderne, at Livet fik os lært at blive Mænd.

30

Pf.

do *f* *fz*

34

Pf.

No. 3

Allegretto moderato

Corno (E) 1 2

Soprano solo

Baritono solo

CORO Tenore Basso

Violino 1

Violino 2

Viola

Violoncello

Pianoforte

Fred o - ver

Cor. (E) 1 2

CORO T. B.

Hu - set - Aan - dens Pust i Sa - len: det, som os i - mø - de fra

VI. 1

VI. 2

Va.

Vc.

Pf.

11

Cor. (E) <sup>1</sup>/<sub>2</sub>

CORO T. B.

sto - re Ah - ner slaar! Ved hver Ev - nes Sti - gen, trods det He - les

VI. 1

VI. 2

Va. *div.*

Vc. *unis.*

Pf.

8 bassa -

16

Cor. (E) <sup>1</sup>/<sub>2</sub>

CORO T. B.

Da - len, naar vi vel Fi - na - len paa lan - ge drø - je Aar,

VI. 1

VI. 2

Va. *div.*

Vc.

Pf.

21

Cor. (E)  $\frac{1}{2}$

CORO T. B.

naar vi vel Fi - na - - - len paa lan - - - ge

VI. 1

VI. 2

Va. unis.

Vc.

Pf.

26

Cor. (E)  $\frac{1}{2}$

CORO T. B.

drø - je Aar!

VI. 1 trem.

VI. 2

Va. pesante trem.

Vc. pesante

Pf. pesante

31

Cor. (E) <sup>1</sup>/<sub>2</sub>

S. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Pf.

*dim.*

*p*

*pizz.*

Blot hver Dag be - nyt - -

Ja, blot hver

36

Cor. (E) <sup>1</sup>/<sub>2</sub>

S. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Pf.

*mf*

tes, Mi - - le - pæ - - le flyt - tes,

Dag be - nyt - tes, Mi - - le - pæ - - le

41

1.

Cor. (E)  $\frac{1}{2}$

S. solo

Held for den, der byg - - - ger i e - - gen

Bar. solo

flyt - tes,

VI. 1

*p*

VI. 2

*p*

Va.

*p*

Vc.

arco

*p*

Pf.

*p*

46

Cor. (E)  $\frac{1}{2}$

S. solo

dyrt - - kjøbt Gaard! Held

Bar. solo

Held for den, der

VI. 1

trem.

VI. 2

trem.

Va.

trem.

Vc.

trem.

*f*

*f*

*f*

Pf.

*f*

51

Cor. (E)  $\frac{1}{2}$

S. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Pf.

for den, der byg - ger i e - - gen dyrt - - kjøbt

byg - - - ger i e - - gen dyrt - - kjøbt Gaard, ja, i

trem.

rall. Tempo I

56

Cor. (E)  $\frac{1}{2}$

S. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Pf.

Gaard!

e - - - gen Gaard!

rall. Tempo I

61

Cor. (E) 1/2

CORO T. B.

Fred o - ver Hu - set - Stem - ning gjen-nem Sa - len: der, hvor un - ge

VI. 1

VI. 2

Va.

Vc.

Pf.

66

Cor. (E) 1/2

CORO T. B.

Slæg - ter saa man - gen Dyst be - staar! Dér, hvor Kvin-den sti - ger,

VI. 1

VI. 2

Va. *div.* *unis.*

Vc.

Pf.

8 bassa ...



71

Cor. (E) 1/2

CORO T. B.

Man - den frem-ad hi - ger: Fri-hed o - ver Hu - set, som rum-mer Frem - tids Vaar!

VI. 1

VI. 2

Va.

Vc.

Pf.

*p*

*p*

*p*

*p*

*p*

*p*

div.

77

Cor. (E) 1/2

CORO T. B.

Fri - - - hed o - - - ver Hu - set, som

VI. 1

VI. 2

Va.

Vc.

Pf.

*f*

*f*

*f*

*f*

*f*

*f*

unis.

82

Cor. (E) <sup>1</sup>/<sub>2</sub>

CORO T.  
B.

rum - mer Frem - - - tids Vaar! \_\_\_\_\_

VI. 1 trem.

VI. 2 pesante

Va. pesante trem.

Vc. pesante

Pf. pesante

87

Cor. (E) <sup>1</sup>/<sub>2</sub>

CORO T.  
B.

VI. 1 trem.

VI. 2 trem.

Va. trem.

Vc.

Pf.



---

B E S Æ T N I N G  
O R C H E S T R A

flauto

oboe

clarinetto

fagotto

2 corni

triangolo

pianoforte

archi

soprano solo

tenore solo

basso solo

coro (T B)

Allegro moderato (♩ = 112-116)

Flauto

Oboe

Clarinetto (Bb)

Fagotto

Corno (F) 1 2

Pianoforte

Soprano solo

Tenore solo

T. 1 2

CORO

B. 1 2

Allegro moderato (♩ = 112-116)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Pf.

VI. 1

VI. 2

Va.

Vc.

Cb.

*pp*



Pf.

VI. 1

VI. 2

Va.

Vc.

Cb.

Musical score for page 24, featuring various instruments. The score is written in a single system with multiple staves. The instruments listed on the left are:

- Fl.
- Ob.
- Cl. (Bb)
- Fg.
- Cor. (F) 1/2
- Pf.
- VI. 1
- VI. 2
- Va.
- Vc.
- Cb.

The score is divided into measures by vertical bar lines. Dynamic markings such as *fz* and *p* are present throughout the piece. The Flute part is mostly silent. The Oboe, Clarinet, Bassoon, and Horn parts have melodic lines with dynamic markings. The Piano part has a complex texture with both hands. The Violin and Viola parts have melodic lines. The Viola, Violoncello, and Contrabass parts have rhythmic patterns. The score is written in a key signature of one flat and a time signature of 3/4.

Fl.

Ob. *poco cresc.*

Cl. (Bb) *poco cresc.*

Fg. *poco cresc.*

Cor. (F) <sup>1</sup>/<sub>2</sub> *poco cresc.*

Pf. *poco cresc.*

VI. 1 *poco cresc.*

VI. 2 *poco cresc.*

Va. *poco cresc.*

Vc. *poco cresc.*

Cb. *poco cresc.*



Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

VI. 1

VI. 2

Va.

Vc.

Cb.

*ffz*

*mp*

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

VI. 1

VI. 2

Va.

Vc.

Cb.

*cresc.* *fz* 6

*cresc.* *fz* 6

*cresc.* *fz* 6

*cresc.* *fz*

*cresc.* *fz* 6

*cresc.* *fz* 6

*cresc.* *fz* 6

*cresc.* *fz*

*cresc.* *fz*

46

Fl. *f*

Ob. *f*

Cl. (Bb) *f*

Fg. *f*

Cor. (F) <sup>1</sup>/<sub>2</sub> *f*

Pf. *f* *fp* *fp*

T. <sup>1</sup>/<sub>2</sub> *ff* Tramp; de *fp* *fp*

CORO Myld - ren - de Vrim - mel og Fød - ders Tramp; de ri - ves om Fø - den, de

B. <sup>1</sup>/<sub>2</sub> *ff* *fp* *fp*

VI. 1 *f* *fp* *fp*

VI. 2 *f* *fp* *fp*

Va. *f* *fp* *fp*

Vc. *f* *fp* *fp*

Cb. *f* *fp* *fp*

52

Fl. *f* *ff* *p* *ff* *p*

Ob. *f* *ff* *p* *ff* *p*

Cl. (Bb) *f* *ff* *p* *ff* *p*

Eg. *f* *ff* *p* *ff* *p*

Cor. (F) <sup>1</sup>/<sub>2</sub> *f* *ff* *p* *ff* *p*

Pf. *ff* *ff* *p* *ff* *p*

T. <sup>1</sup>/<sub>2</sub> *ff<sup>z</sup>* *f<sup>z</sup>* *p* *ff* *p*

CORO  
 ræd - des for Dø - den, fav - ner i Bryn - de, seg - ner i Kamp;

B. <sup>1</sup>/<sub>2</sub> *ff<sup>z</sup>* *f<sup>z</sup>* *p* *ff* *p*

VI. 1 *ff* *ff* *p* *ff* *p*

VI. 2 *ff* *ff* *p* *ff* *p*

Va. *ff* *ff* *p* *ff* *p* *div.*

Vc. *ff* *ff* *p* *ff* *p*

Cb. *ff* *ff* *p* *ff* *p*

Fl. —  
 Ob. *pp* —  
 Cl. (B♭) —  
 Fg. —  
*dim.*

Cor. (F)  $\frac{1}{2}$  —  
 Pf. —

T.  $\frac{1}{2}$  *pp* — *pp*  
 CORO o - ver dem luk - kes en lys - for-ladt Him - mel.  
 B.  $\frac{1}{2}$  *pp* — *pp*

VI. 1 trem. *pp* — *poco* — *pp molto dim.*  
 VI. 2 trem. *pp* — *poco* — *pp molto dim.*  
 Va. trem. *pp* — *poco* — *dim.*  
 Vc. trem. *pp* — *dim.* — *pp*  
 Cb. *pp* — *dim.* — *pp*

64

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

T. <sup>1</sup>/<sub>2</sub>

CORO

B. <sup>1</sup>/<sub>2</sub>

VI. 1

VI. 2

Va.

Vc.

Cb.

*p* *ff* *f* *dim.*

*p* *ff* *f* *dim.*

*p* *ff* *f* *dim.*

*ff* *dim.*

*f* *dim.*

*p* *ff* *f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

Raad - løst de hil - des i Taa - gers Flod, de

71

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

T.  $\frac{1}{2}$

CORO

B.  $\frac{1}{2}$

VI. 1

VI. 2

Va.

Vc.

Cb.

*mp*

*trem.*

snub-ler paa Tu - e, de kan ik - ke sku - e læn - ger end Fin - ger, ud o - ver

78

Fl. *ff*

Ob. *ff* *p*

Cl. (Bb) *ff* *p*

Fg. *ff* *p*

Cor. (F) <sup>1</sup>/<sub>2</sub> *fp* *fz* *pp*

Pf. *ff* *p* *fz* *dim.* *pp*

T. <sup>1</sup>/<sub>2</sub> *pp*

CORO  
Fod; Sy - net, der vo - ver sig *pp*

B. <sup>1</sup>/<sub>2</sub> *pp*

VI. 1 *ff* *p* *fz* *molto dim.* *pp*

VI. 2 *ff* *p* *fz* *molto dim.* *pp*

Va. *ff* *p* *fz* *molto dim.* *pp*

Vc. *ff* *p* *fz* *molto dim.* *pp*

Cb. *ff* *p* *fz* *molto dim.* *pp*





91

Fl. *mf*

Ob. *mf*

Cl. (Bb) *mf*

Fg. *mf*

Cor. (F)  $\frac{1}{2}$  *mf*

Pf. *mf*

T.  $\frac{1}{2}$  *mf*

CORO  
 Sky - er, der sti - ger, for - vand - les og vi - ger, har in - tet Maal, ik - kun med - løs

B.  $\frac{1}{2}$  *mf*

VI. 1 *mf*

VI. 2 trem. *mf*

Va. trem. *mf*

Vc. *mf*

Cb. *mf*

98

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

T. <sup>1</sup>/<sub>2</sub>

CORO

B. <sup>1</sup>/<sub>2</sub>

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*

*dim.*

*p*

*trem.*

Hast, - al - tid det sam - me og al - drig det va - rer. Al - le Ting fa - rer og

105

Fl. *p* *ff*

Ob. *p* *ff*

Cl. (Bb) *ff*

Fg. *ff*

Cor. (F) <sup>1</sup>/<sub>2</sub> *p* *ff*

Pf. *ff* *ff*

T. <sup>1</sup>/<sub>2</sub> *ff*

CORO  
in - tet fast. Myld - ren-de Vrim-mel, de snub - ler paa Tu - e, de

B. <sup>1</sup>/<sub>2</sub> *ff*

VI. 1 *cresc.* *ff* *ff*

VI. 2 *cresc.* *ff* *ff*

Va. *cresc.* *ff* *ff*

Vc. *cresc.* *ff* *ff*

Cb. *cresc.* *ff* *ff*

111

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

T. <sup>1</sup>/<sub>2</sub>

CORO

B. <sup>1</sup>/<sub>2</sub>

VI. 1

VI. 2

Va.

Vc.

Cb.

kan ik-ke sku - e læn-ger end Fin - - ger, ud o - ver Fod.

trem.

trem.

trem.



124

Ob. *p* *rall.*

T. solo *p* I

VI. 1 *p* *dim.* *rall.*

VI. 2 *p* *dim.*

Va. *p*

Vc. *p*

Cb. *p*

131 *poco meno*

Fl. *p*

Ob. *p*

Fg. *p*

T. solo  
 Ø - - sten dra - ges et ly - - sen-de Skær, der Mør - ke-Fnug-ge-ne

VI. 1 *p espressivo* *poco meno*

VI. 2 *p*

Va. *p*

Vc. *p*

136

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

T. solo  
 ø - der og vars - ler Ver - den om Gry, - bag Jor - den et Baal mod

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

trem.

trem.



Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

T. solo

Him - len bær ul - men - de Pur - pur, der glø - - der un - der den hæn - - gen - de

VI. 1

VI. 2

Va.

Vc.

Cb.

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

T. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

Sky, -  
 saa løf-tes Ild - Skjol-det frem og sen - der

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

T. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*p*

*p*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

rødt bag Dis si - ne Straa - lers Kuld, som Ro - se-Lød o - ver

156

Fl. *f* *dim.* *ppp*

Ob. *f* *dim.*

Cl. (A)

Fg. *dim.* *ppp*

Cor. (F)  $\frac{1}{2}$

T. solo *f* *dim.* *pp*

Tin - - der tæn - - der; - og ren og

VI. 1 *f* *dim.* trem. *ppp*

VI. 2 *dim.* trem. *ppp*

Va. *dim.*

Vc. *dim.*

Cb. *dim.* pizz.



162

Fl.

Cl. (A)

T. solo

gyl - den ad hø - je Ve - je gi - ver So - len den sor - te Muld, \_\_\_\_\_

VI. 1

VI. 2

167

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

T. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

gi - ver Lys og Var - - - me, og Lys og Liv til

*f*

*dim.*

*dim.*

*f*

*dim.*

*dim.*

*f*

*dim.*

*dim.*

trem.

*f*

*dim.*

*dim.*

poco ac - ce - le - ran - do

172

Fl. *pp* *cresc.*

Ob.

Cl. (A) *pp* *cresc.*

Fg. *p*

Cor. (F)  $\frac{1}{2}$  *pp* *cresc.*

Pf. *p*

T. solo *pp* *cresc.*  
E - je; ja Lys og Var - me og Liv til E - - - je, gi - ver

VI. 1 *dim.* *p* *cre - - - scen - - - do* *unis.*

VI. 2 *dim.* *p* *cre - - - scen - - - do*

Va. *dim.* *p* *cre - - - scen - - - do*

Vc. *p*

Cb. *p* arco

Tempo I

177

Fl. *ff*

Ob. *ff*

Cl. (A) *ff* *meno f*

Fg. *ff* *meno f*

Cor. (F) <sup>1</sup>/<sub>2</sub> *ff* *p* *mf*

Pf. *ff*

S. solo *ff*  
Tin - - dren-de kla - re sku-es vidt hen A-ger og By, ja A - ger og

T. solo *ff*  
So - len den sor-te Muld. Tin - dren-de kla - - re

Tempo I

VI. 1 *ff* *meno f*

VI. 2 *ff* *meno f*

Va. *ff* *meno f*

Vc. *ff* *meno f*

Cb. *ff* *meno f*

182

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

S. solo

T. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf*

*dim.*

*dim.*

*dim.*

*dim.*

*mf*

By; og blaa - nen - de Hval - vet bu - es, og Mør - - - ke og

sku - es vidt hen A - ger og By; og blaa - nen - de Hval - - - vet

*dim.*

*trem.*

*dim.*

*trem.*

*dim.*



187

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

S. solo

T. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.*

*p*

*cresc.*

*mf cresc.*

*dim.*

*p*

*cresc.*

*dim.*

*p*

*cresc.*

*dim.*

*p*

*cresc.*

*dim.*

*p*

*cresc.*

Fog maa fly. Og

bu - es, og ren og gyl - den ad hø - je

rall.

192

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

S. solo

T. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

trem.

rall.

ren og gyl - den ad hø - je Ve - je gi - - ver So - len Lys og Var - -

Ve - je gi-ver So-len Lys og Var - me og Liv til E - -

197 *a tempo*

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf. *ff*

S. solo  
me.

T. solo  
je.

*a tempo*

VI. 1

VI. 2

Va.

Vc.

Cb.

Detailed description of the musical score: The score is for measures 197-200. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fg.). The strings consist of Cor Anglais (Cor. (F) 1/2), Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The piano (Pf.) part is marked *ff*. The vocal soloists, Soprano (S. solo) and Tenor (T. solo), have lyrics 'me.' and 'je.' respectively. The tempo is marked *a tempo*. The key signature has three sharps (F#, C#, G#). The woodwinds and strings play sustained notes with various articulations, including trills and accents. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal soloists have a simple melodic line.

201

Fl.

dim.

Ob.

dim.

Cl. (A)

dim.

Fg.

dim.

Cor. (F) <sup>1</sup>/<sub>2</sub>

dim.

Pf.

dim. dim. p

S. solo

T. solo

VI. 1

dim.

VI. 2

dim.

Va.

dim.

Vc.

dim.

Cb.

dim.

Detailed description of the musical score: The score is for measures 201 to 204. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), and Cor Anglais (Cor. (F) 1/2). The strings consist of Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The piano (Pf.) part is in the bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 4/4. The woodwinds and strings play a melodic line with a 'dim.' (diminuendo) dynamic marking. The piano part plays a rhythmic accompaniment of eighth notes, starting with a 'dim.' marking and becoming 'p' (piano) in measure 203. The Flute and Violin 1 parts have a 'p.' (piano) marking at the beginning of measure 201. The Cor Anglais part has a 'dim.' marking. The Viola part has a 'dim.' marking. The Violoncello and Contrabass parts have a 'dim.' marking. The Oboe and Clarinet in A parts have a 'dim.' marking. The Bassoon part has a 'dim.' marking. The Violin 2 part has a 'dim.' marking. The piano part has a 'dim.' marking in measure 201 and a 'p' marking in measure 203.

ral - len - tan - do

205

Fl. *sempre dim.* *pp*

Ob. *sempre dim.* *pp*

Cl. (A) *sempre dim.* *pp*

Fg. *sempre dim.* *pp*

Cor. (F) <sup>1</sup>/<sub>2</sub> *sempre dim.* *pp*

Pf. *pp*

S. solo

T. solo

VI. 1 *sempre dim.* *pp*

VI. 2 *sempre dim.* *pp*

Va. *sempre dim.* *pp*

Vc. *sempre dim.* *pp*

Cb. *sempre dim.* *pp*

ral - len - tan - do

No. 2

Recit. Tempo giusto rall.

Flauto

Oboe

Clarinetto (Bb)

Fagotto

Corno (F)

Pianoforte

Basso solo

Tenore

CORO

Basso

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

O Vi - dens Lys, o hø - je Sol,

Vi rej - ser os og hyl - der dig!

*f* *ff* *molto*

Detailed description: This is a page of a musical score for a symphony or opera. It features a variety of instruments and vocal parts. The score is divided into three sections: 'Recit.' (Recitative), 'Tempo giusto' (Moderato), and 'rall.' (Ritardando). The instruments listed include Flauto, Oboe, Clarinetto (Bb), Fagotto, Corno (F), Pianoforte, Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. There are also vocal parts for Basso solo, Tenore, and CORO. The lyrics are in Danish: 'O Vi - dens Lys, o hø - je Sol, Vi rej - ser os og hyl - der dig!'. The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *molto*. The time signature changes from common time (C) to 3/4 time. The page number 70 is at the bottom.

5 Recit. Andante

Pf. *p*

B. solo

Naar frem vi drog fra Mør - kets Dal, ad Sten mod gyld - ne Stjær - ner, hvad Sy - net saa' \_\_\_\_\_

Recit. Andante

VI. 1 *p*

VI. 2 *p*

Va. *p*

Vc. *p*

Cb. *p*

9

Pf.

B. solo

— hvad Haan - den vandt paa Ver - dens Mark vi skyl - der dig, hver Dag og Stund i al vor Færd du

13 rall. Tempo giusto

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

B. solo 

Liv og Li - se vær - - ner. Du

T. <sup>1</sup>/<sub>2</sub>

CORO

B. <sup>1</sup>/<sub>2</sub>

VI. 1 rall. Tempo giusto sul G....

VI. 2

Va.

Vc.

Cb.



17 poco andantino

B. solo

aab - ned for os Old - tids Aar, du brag - te Fol - ket frel - se Kaar, du

poco andantino

VI. 1 *mp*

VI. 2 *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

21 poco rall. *dim.* *ppp*

B. solo

tvin - der Li - vets Kæ - - de; ved dig vi nem - med Lo - vens Sang i

poco rall. sul G

VI. 1 *pp*

VI. 2 *pp*

Va. *pp*

Vc. *ppp*

Cb. *ppp*

25

B. solo

mind - ste Kryb, i Klo - ders Gang, du gi - ver Magt og Glæ - de;

VI. 1

VI. 2

Va.

Vc.

Cb.

29 Recit.

Pf. Musical score for piano, measures 29-31. Dynamics include *p* and *ff*.

B. solo Bass solo line with lyrics: ved dig i-mod Na-tu - rens Vold, der gør os Ve-jen tung og trang, vi ø-ver Tvang; vi sæt-ter Vid og Vil-je ind og trod-ser Brand og

Recit.

Vc. and Cb. Musical staves for violin and cello/bass, measures 29-31.

32 Tempo giusto

Fl., Ob., Cl. (Bb), Fg., Cor. (F) 1/2, B. solo Musical staves for woodwinds, brass, and bass solo, measures 32-35. Dynamics include *f*.

Væ - de.

T. 1/2 and B. 1/2 Musical staves for tenors and basses, measures 32-35. Lyrics: Vi sæt - ter Vid og Vil - je ind og trod - ser Brand og

Tempo giusto

VI. 1, VI. 2, Va., Vc., Cb. Musical staves for violins, viola, violin, and cello/bass, measures 32-35. Dynamics include *f*.

36 rall.

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

T.  $\frac{1}{2}$

CORO

Væ - de.

B.  $\frac{1}{2}$

Væ - de.

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*mp*

*mp*

*rall.*

41 Allegro non troppo ma con fuoco

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

T. <sup>1</sup>/<sub>2</sub>

CORO

B. <sup>1</sup>/<sub>2</sub>

*p*

*p legato*

*dim.* *p*

Sjæ - lens dulg - te Hu - le-Dyb, hvor Aan - de - væt - ter ska - red sig og svul-med

*dim.* *p*

Allegro non troppo ma con fuoco

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

trem.

trem.

*p*

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

T. <sup>1</sup>/<sub>2</sub>

CORO

B. <sup>1</sup>/<sub>2</sub>

VI. 1

VI. 2

Va.

Vc.

Cb.

frem i dun - kel Gru, saa Tan - ken veg og gy - ste, som Fla - ger-mus de hvis-led

trem.

50

Fl. *fz* *dim.*

Ob. *fz* *dim.*

Cl. (Bb) *fz* *dim.*

Fg. *f* *dim.*

Cor. (F) <sup>1</sup>/<sub>2</sub> *ffz* *dim.* *p*

con sord. senza sord.

Pf. *ff* *dim.* *mp*

T. <sup>1</sup>/<sub>2</sub> *f* *dim.* *pp*

bort, da ba - red

CORO *f* *dim.* *pp*

bort, da først du aa - ben - ba - red dig og

B. <sup>1</sup>/<sub>2</sub> *f* *dim.* *pp*

ba - red

VI. 1 *f* *fz* *dim.* *pp*

VI. 2 *f* *fz* *dim.* *pp*

Va. *f* *dim.*

Vc. *f* *dim.*

Cb. *f* *dim.*

ral - - len - - tan - - do

53

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

B. solo

T.  $\frac{1}{2}$

CORO

B.  $\frac{1}{2}$

VI. 1

VI. 2

Va.

Vc.

Cb.

gen - nem Kog - le - - rø - gen rød din Fak - kel - Lu - e ly - - ste.

Da

pp

f

trem.

pp

f

pp

f

57

Andantino

Fl. *ff* molto espress.

Ob. *ff* molto espress.

Cl. (Bb) *ff* molto espress.

Fg. *f*

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf. *ff* molto espress.

B. solo  
blev vor Sjæl sit Aa - syn vår og maal - te ud det Bo, den har,

Andantino

sul G.....

VI. 1 *f* *ff* molto espress.

VI. 2 *f* *ff* molto espress.

Va. *f*

Vc. *ff* molto espress.

Cb. *f*



61

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

B. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff* molto espressivo

*mf* *dim.* *p*

*ff* molto espressivo

*mf* *dim.* *p*

*ff* molto espressivo

*mf* *dim.* *p*

*ff* molto espressivo

*molto* *mf* *dim.*

*pp*

*mf*

og gik med Fod-trin tryk - ge; med ro - ligt Sind \_\_\_\_\_ og løf - tet Braa i -

*trem.*

*ff* molto espressivo

*mf* *dim.*

*mf* *dim.*

*mf* *dim.*

*ff* molto espressivo

*mf* *dim.*

65 *lento* *rall.*

Fg. *pp*

Cor. (F)  $\frac{1}{2}$  *pp*

Pf. *p* *dim.*

B. solo *p* *dim.*

bag sig jæt - te - stor den saa paa Ver - dens Mur sin Skyg - - ge;

VI. 1 *pp* *rall.*

VI. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

69 *Recit.* *allargando*

Pf. *f* *pesante* *ff* *molto pesante*

B. solo

og dri-stig Mænd drog ud paa Færd, hvor Stor - men hu - led Da-gens Sø; de tur - de dø; \_\_\_\_\_

Tempo giusto

72

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

B. solo

og Li- vets Hus de lær- te højt, men Sten for Sten, at byg- ge.

T. <sup>1</sup>/<sub>2</sub>

CORO

B. <sup>1</sup>/<sub>2</sub>

Og Li- vets Hus de lær - te højt, men Sten for

Og Li- vets Hus de lær - te højt, men Sten for

Tempo giusto

VI. 1

VI. 2

Va.

Vc.

Cb.

77

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) 1/2

Pf.

T. 1/2

CORO

B. 1/2

VI. 1

VI. 2

Va.

Vc.

Cb.

rall.

lunga

pesante

lunga

lunga

lunga

lunga

trem.

pesante

pesante

attacca

84 Quasi allegretto

Cor. (F)  $\frac{1}{2}$

*pp* *cresc.* *f*

Pf.

Va.

Vc.

Cb.

*f*

Quasi allegretto

88

Ob.

Fg.

Cor. (F)  $\frac{1}{2}$

*dim.* *dim.* *mf*

Pf.

*dim.* *dim.* *mf*

T.  $\frac{1}{2}$

CORO

Naar den vin-ge-de Aand paa sin bru-sen-de

*mf*

B.  $\frac{1}{2}$

VI. 1

VI. 2

Va.

*dim.* *dim.* *mf*

Vc.

*dim.* *dim.* *mf*

Cb.

*dim.* *dim.* *mf*

92

Fl. *mf* *f*

Ob. *f*

Cl. (Bb) *mf* *f*

Fg. *f*

Cor. (F) <sup>1</sup>/<sub>2</sub> *f*

Pf. *f*

T. <sup>1</sup>/<sub>2</sub> *f*

CORO  
 Færd vidt i Ver - den gør straa - - - len-de Byt - te, bag om Hav - lin-jens  
*f*

B. <sup>1</sup>/<sub>2</sub> bag om Hav -

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

95

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

T. <sup>1</sup>/<sub>2</sub>

CORO

B. <sup>1</sup>/<sub>2</sub>

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *pp*

Skær den

Baand ved de y - der-ste Skær den bø - jer sig frem for at

- lin-jens Baand Skær den bø - - jer sig frem

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *dim.*

*dim.* *dim.*

98

Fl. *p*

Ob. *p*

Cl. (Bb) *p*

Fg. *p*

Cor. (F) <sup>1</sup>/<sub>2</sub> *pp*

Pf. *p*

T. <sup>1</sup>/<sub>2</sub> *p* *pp*

CORO  
lyt - te; og yd - myg den nem - mer, hvor So - len gaar un - der:

B. <sup>1</sup>/<sub>2</sub> *p* *pp*

VI. 1 *p* pizz.

VI. 2 *p* pizz.

Va. *p* pizz.

Vc. *p* pizz.

Cb. *p* pizz.



101

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

T.  $\frac{1}{2}$

CORO  
 vor Vi - den i Gæt - nin - ger bun - der; og det gyn - ger og vug - ger, det gyn - ger og

B.  $\frac{1}{2}$

VI. 1

VI. 2

Va.

Vc.

Cb.

arco  
*p*

arco  
*p*

arco  
*p*

arco  
*p*

arco  
*p*

arco  
*p*

104

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

T.  $\frac{1}{2}$

CORO

B.  $\frac{1}{2}$

VI. 1

VI. 2

Va.

Vc.

Cb.

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*p* *f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

*f* *dim.*

vug - ger, og Vis - he - den vi - - ger, og Gaa - der - ne sti - - ger, og sti - ger, jo

107

Fl.  
Ob.  
Cl. (Bb)  
Fg.  
Cor. (F)  
Pf.  
T. 1  
CORO  
B. 1  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*p* *pp* *f* *ff* *molto*

dy - be - re Tan - - ken duk - - - ker. Men der bry - der et Raab  
Tan - ken

111

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

T.  $\frac{1}{2}$

CORO

B.  $\frac{1}{2}$

VI. 1

VI. 2

Va.

Vc.

Cb.

*f*

*f*

*f*

træ - de

fra den man - di - ge Hu: vi vil træ - de den bøl - gen - de Til - je, der er

115

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

T.  $\frac{1}{2}$

CORO

B.  $\frac{1}{2}$

VI. 1

VI. 2

Va.

Vc.

Cb.

tin - dren-de Haab, der er Fryd, der er Blu, men lu - tret og haard er vor

118

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

T. <sup>1</sup>/<sub>2</sub>

CORO

B. <sup>1</sup>/<sub>2</sub>

VI. 1

VI. 2

Va.

Vc.

Cb.

*ff*

*ff*

Plan - ker til

Vil-je. Vi fø - jer til - ho - be de prø - ve-de Plan - ker til Baad for de spej-den - de

Detailed description of the musical score: The score is for page 118 and is in a key with two flats (B-flat major or D minor). It features a full orchestral ensemble and a vocal choir. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), and Bassoon (Fg.). The brass section includes two parts of Cor Anglais (Cor. (F) 1/2). The piano (Pf.) part is written for grand piano. The string section includes Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts consist of Tenors (T. 1/2) and Basses (B. 1/2) singing in a choir (CORO). The lyrics are in Danish: "Vil-je. Vi fø - jer til - ho - be de prø - ve-de Plan - ker til Baad for de spej-den - de". The score includes dynamic markings such as *ff* (fortissimo) and *fz* (forzando). The tempo and meter are not explicitly stated but are implied by the notation.

Fl. *f*

Ob. *f*

Cl. (Bb) *f* *p*

Fg. *mp* *f*

Cor. (F) <sup>1</sup>/<sub>2</sub> *f*

Pf. *mp*

T. <sup>1</sup>/<sub>2</sub> *p dim.* luk - kes, vi

CORO Tan - ker; naar den tèt - tes og luk - kes, vi *p dim.*

B. <sup>1</sup>/<sub>2</sub> *p dim.*

VI. 1 *f* *p*

VI. 2 *f* *p*

Va. *mp* *f* *p*

Vc. *mp* *f* *p*

Cb. *mp* *f* *p*

125

Fl. *pp* cre - - - - - scen - - - - - do

Ob. *pp* cre - - - - - scen - - - - - do

Cl. (Bb) *pp* cre - - - - - scen - - - - - do

Fg. *pp* cre - - - - - scen - - - - - pesante do

Cor. (F) <sup>1</sup>/<sub>2</sub> *pp* cre - - - - - scen - - - - - do

Pf. *pp* cre - - - - - scen - - - - - pesante do

T. <sup>1</sup>/<sub>2</sub> *pp* cre - - - - - scen - - - - - do

CORO kan dra - ge o - ver de bund-lø - se Vo - ver og fast paa det fly-den-de vug - - - - - do

B. <sup>1</sup>/<sub>2</sub> *pp* cre - - - - - scen - - - - - do

VI. 1 trem. *pp* cre - - - - - scen - - - - - pesante do

VI. 2 trem. *pp* cre - - - - - scen - - - - - pesante do

Va. trem. *pp* cre - - - - - scen - - - - - pesante do

Vc. *pp* cre - - - - - scen - - - - - pesante do

Cb. *pp* cre - - - - - scen - - - - - pesante do



129

Fl. *ff*

Ob. *ff*

Cl. (Bb) *ff*

Fg. *ff*

Cor. (F) <sup>1</sup>/<sub>2</sub> *ff*

Pf. *ff*

T. <sup>1</sup>/<sub>2</sub> *ff*

CORO  
ges, der er Fryd, der er Blu, der er tin - dren-de Haab, vi vil

B. <sup>1</sup>/<sub>2</sub> *ff*

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

132

Fl.  
Ob.  
Cl. (Bb)  
Fg.  
Cor. (F) <sup>1</sup>/<sub>2</sub>  
Pf.  
T. <sup>1</sup>/<sub>2</sub>  
CORO  
B. <sup>1</sup>/<sub>2</sub>  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

træ - - de den bøl - gen-de Til - je, og der bry - der et Raab fra den man - di-ge  
og der bry - - der et Raab

135

Fl.

Ob.

Cl. (B♭)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

T.  $\frac{1}{2}$

CORO

Hu: vi vil træ - - de den bøl - gen-de Til - - -

B.  $\frac{1}{2}$

VI. 1

VI. 2

Va.

Vc.

Cb.

trem.

trem.

138

Fl.

Ob.

Cl. (B♭)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

T.  $\frac{1}{2}$

CORO

B.  $\frac{1}{2}$

je.

VI. 1

VI. 2

Va.

Vc.

Cb.

trem.

Detailed description of the musical score: The score is for measures 138 to 141. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B♭)), and Bassoon (Fg.). The Flute, Oboe, and Clarinet parts consist of long, sustained notes with phrasing slurs. The Bassoon part has a more active line with eighth-note patterns. The Horns (Cor. (F)) play sustained chords. The Piano (Pf.) has a rhythmic accompaniment of eighth notes in both hands. The Trombone (T.) and Baritone (B.) parts are mostly rests, with some rhythmic notation. The Choir (CORO) has the vocal line 'je.' in measure 138. The Violins (VI. 1 and VI. 2) play sustained chords, with the first violin part including a tremolo (trem.) marking. The Viola (Va.) also plays sustained chords. The Violoncello (Vc.) and Contrabass (Cb.) have active eighth-note lines.

141

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

T.  $\frac{1}{2}$

CORO

B.  $\frac{1}{2}$

VI. 1

VI. 2

Va.

Vc.

Cb.

*pesante*

*pesante*

*pesante*

*pesante*

*pesante*

*pesante*

*pesante*

*trem.*

No. 3

Andante con moto

Flauto

Oboe

Clarinetto (Bb)

Fagotto

Corno (F) 1 2

Pianoforte

Soprano solo

Tenore solo

Basso solo

Tenore 1 2

CORO

Basso 1 2

Andante con moto

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

5

VI. 1 *pp* sul G.....

VI. 2 *pp*

Va.

Vc.

Cb.

9

VI. 1

VI. 2

Va.

Vc.

Cb.

13

T. solo *pp* Tit \_\_\_\_\_ ad Ve - je tran - ge

B. solo *pp* Tit ad Ve - je tran - ge Vi - den maat - te fær - des - o - ver Sten og gen-nem

VI. 1

VI. 2

Va.

Vc.

Cb.

S. solo *p* Tit ad Ve - je

T. solo Vi - den maat - te fær - des - o - ver Sten og gen - nem Tjør - ne ba - res Ly - set frem; -

B. solo Tjør - ne ba - res Ly - set frem; - stængt i Bur som Fan - ge sad og gøs i Tøm - me

VI. 1

VI. 2

Va.

Vc.

Cb.

Ob. *p*

S. solo tran - ge maat - te Vi - den fær - des, stængt i Bur som Fan - ge sad og gøs i

T. solo stængt i Bur som Fan - ge sad og gøs i Tøm - - me un - der Tugt de dy - be

B. solo un - der beg - ge Svær - des Tugt de dy - be Drøm - me, - hvo der brød de snæv - re

VI. 1

VI. 2

Va.

Vc.

Cb.



25 rall.

Ob.

Fg.

S. solo  
Tøm - me un - der beg - ge Svær - des Tugt de dy - be Drøm - me, -

T. solo  
Drøm - me, - hvo der brød de snæv - re Mu - re, Dom - - men ven - ted dem.

B. solo  
Mu - re, Dom - men ven - ted dem, Dom - - men ven - ted dem.

T. 1  
2

CORO  
Og

B. 1  
2

VI. 1 rall.

VI. 2

Va.

Vc.

Cb.

trem.

trem.

trem.

pp

pp

29 a tempo

T. 1 mf

2 rall.

CORO  
Ly - set stod blod-rødt, dæk - ket af Baal - røg, men kæm - ped sig ud som Stjør - - ner af

B. 1 mf

2 dim.

dim.

a tempo

33 *pp*

T. 1  
2

CORO

Sky.  
*pp*

B. 1  
2

a tempo

VI. 1

VI. 2

Vc.

Cb.

*p*

*p*

sul G

36

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

39

S. solo

Gen - - - nem Mæng - dens Myl - der, ag - - - tet

VI. 1

VI. 2

Va.

Vc.

Cb.

42

Fg. *p*

S. solo  
fø - je, dra - ger sent og hæg - met Lær - dom Fo - den, tung af Dynd og

B. solo  
Gen - - - nem Mæg - dens Myl - der, ag - - - tet fø - je,

VI. 1

VI. 2

Va.

Vc.

Cb.

45

Ob. *p*

S. solo  
Slam; de, som frem - mest skyl - der den al Fred og Baa - - - de, u - den

T. solo  
Gen - - - nem Mæg - dens Myl - der, ag - - - tet fø - je, dra - ger

B. solo  
dra - ger sent og hæg - met Lær - dom Fo - den, de, som frem - mest skyl - der

VI. 1

VI. 2

Va.

Vc.

Cb.

S. solo  
Tugt den vra - ger; Lad - heds Hast vil raa - de, U - vid haa - ner

T. solo  
sent og h em - met L er - - dom Fo - - - den tung af Dynd og Slam;

B. solo  
den al Fred og Baa - - - de u - den Tugt den vra - ger;

VI. 1

VI. 2

Va.

Vc.

Cb.

Fl.

Ob.

Fg.

S. solo  
Vi - - - dens Taal - mod, ken - der ej, ken - der

T. solo  
U - - vid haa - ner Vi - - dens Taal - mod, ken - der

B. solo  
U - vid haa - ner Vi - dens Taal - mod, ken - - der

VI. 1

VI. 2

Va.

Vc.

Cb.

54 *rall.* *a tempo* *rall.*

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

S. solo  
ej til Skam.

T. solo  
ej til Skam.

B. solo  
ej til Skam.

T.  $\frac{1}{2}$   
*pp* Og Ly-set bag Dynd-Dis *mf* glø-der lig Sump-Ild, men løf - ter sig højt, hvor Dun - - ster maa *dim.*

CORO  
*pp* *mf* *dim.*

B.  $\frac{1}{2}$

VI. 1 *rall.* *a tempo* *rall.*

VI. 2

Va.

Vc.

Cb.

Allegro con fuoco

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

S. solo

T. solo

B. solo

T. <sup>1</sup>/<sub>2</sub>

CORO

B. <sup>1</sup>/<sub>2</sub>

fly.

Allegro con fuoco

VI. 1

VI. 2

Va.

Vc.

Cb.

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

S. solo

T. solo

B. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

stand - ser, Blo - - det sy - der ej, - Ve, naar de, der skul-de spæn - dig-kækt den

stand - ser, Blo - - det sy - der ej, - Ve, naar de, der skul-de spæn - dig-kækt den

stand - ser, Blo - - det sy - der ej, - Ve, naar de, der skul-de spæn - dig-kækt den

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Fl.  
Ob.  
Cl. (Bb)  
Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

S. solo

dyr - ke,                      di - - - - - mi - - - - - nu - - - - - en - - - - - do

naar de lu - der sløvt i - blin - de u - den Marv og Styr - ke,

T. solo

dyr - ke,                      di - - - - - mi - - - - - nu - - - - - en - - - - - do

naar de lu - der sløvt i - blin - de u - den Marv og Styr - ke,

B. solo

dyr - ke,                      di - - - - - mi - - - - - nu - - - - - en - - - - - do

naar de lu - der sløvt i - blin - de u - den Marv og Styr - ke,

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.



Andante con moto

Cl. (Bb)

Fg.

S. solo

B. solo

Andante con moto

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

gu - - - sten-stiv-ned, besk af Nag mod

Ob.

Cl. (Bb)

Fg.

S. solo

T. solo

B. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

- sten-stiv-ned, besk af Nag moddem, der bry - der Vej, mod dem, der bry - der

gu - - - sten-stiv-ned, besk af Nag moddem, der bry - der

dem, der bry - der Vej, besk af Nag mod dem, der bry - der

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

S. solo

T. solo

B. solo

T.  $\frac{1}{2}$

CORO

B.  $\frac{1}{2}$

VI. 1

VI. 2

Va.

Vc.

Cb.

Vej.

Vej.

Vej.

*mf*

*cresc.*

*f*

Om Ly - set bag Bog - Støv syn - ker i Van - magt, det spræn - ger sit Bur og flam - mer paa -

*mf*

*cresc.*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

poco allargando

84

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

T. <sup>1</sup>/<sub>2</sub>

CORO

B. <sup>1</sup>/<sub>2</sub>

*f*

ny, det spræn - ger sit Bur og flam - mer paa - ny, og flam - mer, og

poco allargando

VI. 1

VI. 2

Va.

Vc.

Cb.

trem.

rall.

90

Fl.

Ob.

Cl. (Bb)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

T.  $\frac{1}{2}$

CORO

B.  $\frac{1}{2}$

flam-mer, det spræn-ger sit Bur, det spræn-ger sit Bur og flam-mer paa - ny, og flam - - mer paa -

VI. 1

VI. 2

Va.

Vc. trem.

Cb. trem.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

rall.

a tempo

rall.

97

Fl. *fff*

Ob. *fff*

Cl. (Bb) *fff*

Fg. *fff*

Cor. (F)  $\frac{1}{2}$  *fff*

Pf. *fff*

S. solo *fff*  $\overset{3}{\text{trill}}$   
 Det spræn-ger sit Bur, \_\_\_\_\_ det spræn-ger sit Bur, \_\_\_\_\_ det spræn-ger sit Bur \_\_\_\_\_ og flam - mer paa - ny.

T. solo *fff*  $\overset{3}{\text{trill}}$   
 Det spræn-ger sit Bur, \_\_\_\_\_ det spræn-ger sit Bur, \_\_\_\_\_ det spræn-ger sit Bur \_\_\_\_\_ og flam - mer paa - ny.

B. solo *fff*  $\overset{3}{\text{trill}}$   
 Det spræn-ger sit Bur, \_\_\_\_\_ det spræn-ger sit Bur, \_\_\_\_\_ det spræn-ger sit Bur \_\_\_\_\_ og flam - mer paa - ny.

T.  $\frac{1}{2}$  *fff*  
 ny, paa - ny, paa - ny, paa - ny. \_\_\_\_\_

CORO

B.  $\frac{1}{2}$  *fff*

VI. 1 *fff*

VI. 2 *fff*

Va. *fff*

Vc. *fff* trem.

Cb. *fff* trem.

a tempo

rall.

SLUTNINGSSANG

No. 4

FINAL SONG

Andantino solemne (♩ = ca. 96)

Flauto

Oboe

Clarinetto (A)

Fagotto

Corno (F) 1 2

Pianoforte

Triangolo

Soprano solo

Tenore solo

Basso solo

Tenore 1 2

CORO

Basso 1 2

Andantino solemne (♩ = ca. 96)

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

*f* *poco f*

1. Som Løv paa Lin - de, der ha - stig svin - de for  
 2. frem at fa - re med Øj - ne kla - re du  
 3. rig og fa - ger en Arv I ta - ger; al

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

T. 1

T. 2

B. 1

B. 2

CORO

VI. 1

VI. 2

Va.

Vc.

Cb.

Hø - stens Vin - de, er Man - de - Kaar; men Stor - men kal - der, naar Lø - vet fal - der, den  
 un - ge Ska - re, bring Vaar i Hus! - Fak - ler - ne bræn - der, lad se, I sen - der fra  
 Ver - dens A - ger i Rum og Tid! Det længst for - svund - ne, det for - ud vund - ne, det

Hø - stens Vin - de, er Man - de - Kaar; men Stor - men kal - der, naar Lø - vet fal - der, den  
 un - ge Ska - re, bring Vaar i Hus! - Fak - ler - ne bræn - der, lad se, I sen - der fra  
 Ver - dens A - ger i Rum og Tid! Det længst for - svund - ne, det for - ud vund - ne, det

Hø - stens Vin - de, er Man - de - Kaar; men Stor - men kal - der, naar Lø - vet fal - der, den  
 un - ge Ska - re, bring Vaar i Hus! - Fak - ler - ne bræn - der, lad se, I sen - der fra  
 Ver - dens A - ger i Rum og Tid! Det længst for - svund - ne, det for - ud vund - ne, det

Hø - stens Vin - de, er Man - de - Kaar; men Stor - men kal - der, naar Lø - vet fal - der, den  
 un - ge Ska - re, bring Vaar i Hus! - Fak - ler - ne bræn - der, lad se, I sen - der fra  
 Ver - dens A - ger i Rum og Tid! Det længst for - svund - ne, det for - ud vund - ne, det

9 1.2.3.

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

T. <sup>1</sup>/<sub>2</sub>

CORO

B. <sup>1</sup>/<sub>2</sub>

VI. 1 1.2.3.

VI. 2

Va.

Vc.

Cb.

næ - ste Al - der, - Li - vets For - ny - er, den un - ge Vaar, den un - - ge Vaar. 2. Kom  
 Haand til Hæn - der lu - en - de hø - je de ly - se Blus, de ly - - se Blus. 3. Hvor  
 end ej fund - ne, frem - ad og vind det med Vid og Flid, med Vid og



13<sup>II</sup> 4. lunga un poco più lento e con forza

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

S. solo

4. Naar Sand - heds Stjær - ne I føl - ger gær - ne, mod Ky - - - ster fjær - ne I

T. solo

4. Naar Sand - heds Stjær - ne I føl - ger gær - ne, mod Ky - - - ster fjær - ne I

B. solo

4. Naar Sand - heds Stjær - ne I føl - ger gær - ne, mod Ky - ster fjær - ne I sty - rer trøst:

T. <sup>1</sup>/<sub>2</sub>

Flid! 4. Naar Sand - heds Stjær - ne I føl - ger gær - ne, mod Ky - ster fjær - ne I sty - rer trøst:

B. <sup>1</sup>/<sub>2</sub>

sty - rer

4. lunga un poco più lento e con forza

VI. 1

VI. 2

Va.

Vc.

Cb.

18

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

S. solo  
sty - rer trøst: Far-ten vil bæ-re sin Løn og Æ - re, naar ret I læ - re For-ske-rens Lyk-ke

T. solo  
sty - rer trøst: Far-ten vil bæ-re sin Løn og Æ - re, naar ret I læ - re For-ske-rens Lyk-ke

B. solo  
Far-ten vil bæ - re sin Løn og Æ - re, naar ret I læ - re For-ske-rens Lyk-ke og Vi-dens

T. <sup>1</sup>/<sub>2</sub>  
CORO  
Far - ten vil bæ - re sin Løn og Æ - re, naar ret I læ - re For - ske - rens Lyk - ke og

B. <sup>1</sup>/<sub>2</sub>

VI. 1

VI. 2

Va.

Vc.

Cb.

un poco più mosso

22

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

Trgl.

S. solo

T. solo

B. solo

T. <sup>1</sup>/<sub>2</sub>

Vi - dens Lyst, og Vi - dens Lyst.

Vi - dens Lyst, og Vi - dens Lyst.

B. <sup>1</sup>/<sub>2</sub>

Vi - dens

VI. 1

VI. 2

Va.

Vc.

Cb.

trem.

trem.

un poco più mosso

27

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

31

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F) <sup>1</sup>/<sub>2</sub>

Pf.

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

35

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

Trgl.

VI. 1

VI. 2

Va. trem.

Vc.

Cb.

*largo*

39

Fl.

Ob.

Cl. (A)

Fg.

Cor. (F)  $\frac{1}{2}$

Pf.

Trgl.

VI. 1

VI. 2

Va.

Vc.

Cb.

*largo*

trem.

trem.

trem.

trem.

---

**B E S Æ T N I N G**  
**O R C H E S T R A**

recitation

coro (T B)



Magtfuldt skridende  
*Powerfully striding*

No. 1

1. Hvor *Li - vet* ik - ke løf - ter, maa *Dø - dens* bar - ske Væl - de til. Hvor  
2. Af Mul - mets Skød kan fø - des, hvad ej blev skabt af Ly - sets Lænd. Med  
3. I Mør - kets Favn og Fa - re, o Dan - mark, var du of - te stedt; men

Kiv og U - fred kløf - ter, hvad sam - men skul - de staa, dér  
Aag maa bit - tert bø - des, hvor ej be - tids man bar; til  
dog af Dø - dens Sna - re du løf - ted dig paa ny. O,

er kun Dø - dens svang - re Dyb for Liv at li - de paa!  
Vaar - kraft at - ter bry - der frem som Skud, hvor Kni - ven skar.  
løft dig al - tid frit som før i Frel - sens gyld - ne Gry.

**Recitation:**

Krigens vilde Kaos,  
Hævnens Baal og Brand!  
Tag den fra os, tag den fra os,  
stønner tungt det ganske Land.  
Fjendespyd af frossen Ager  
spirer frem som Vinterkorn;  
medens Danmarks Hjerte drager  
angst sin Aande, ramt af Dødens torn!

Isens trange Brynje  
spændes haardt om Kyst.  
Blodets Mønje, Blodets Mønje  
mørkner Vintrens hvide Bryst.  
Ingen Arm, som alle følge,  
griber Sceptrets sunkne Stav.  
Men som Storm ad stivnet Bølge  
Styrter Fjenden Danmark mod sin Grav.

Raadvildhedens Ravne  
Sortner over Sø.  
Fjendebaune, Fjendebaune  
bærer Skræk fra Ø til Ø.  
Svenskekongens Heltebane  
i sin Middagshøjde staar.  
Men da galer Kampens Hane,  
Danmarks Svane trodser sine Saar!

Ja, til Kampmod Kummer vendtes,  
Mulmet tændtes  
af de Tapres Hu.  
Fjendens Anslag brødes.  
Og en Morgenrødes  
stolte Gry steg op af nattens Gru!

## No. 2

Tempo giusto

*f*

T.1  
 1. Fra Klok - ker - nes Mal - me, fra Tu - sin - der, som kvad, en  
 2. I Døds - fryg - tens klam - me og haar - de - li - ge Haand, en  
 3. Af Ti - der - nes Taa - ge det glim - ter som et Gry: hvor

T.2  
 1. Fra Klok - ker - nes Mal - me, fra Tu - sin - der, som kvad, en  
 2. I Døds - fryg - tens klam - me og haar - de - li - ge Haand, en  
 3. Af Ti - der - nes Taa - ge det glim - ter som et Gry: hvor

B.1  
 1. Fra Klok - ker - nes Mal - me, fra Tu - sin - der, som kvad, en  
 2. I Døds - fryg - tens klam - me og haar - de - li - ge Haand, en  
 3. Af Ti - der - nes Taa - ge det glim - ter som et Gry: hvor

B.2  
 1. Fra Klok - ker - nes Mal - me, fra Tu - sin - der, som kvad, en  
 2. I Døds - fryg - tens klam - me og haar - de - li - ge Haand, en  
 3. Af Ti - der - nes Taa - ge det glim - ter som et Gry: hvor

5

T.1  
 bru - sen - de Sal - me steg magt - fuldt o - ver Stad. De Mun - de, som  
 Gnist blev til Flam - me og løf - ted sig til Aand. De Vil - jer, som  
 Vil - jer - ne vaa - ge, staar Sej - ren op paa ny! I Stun - der, som

T.2  
 bru - sen - de Sal - me steg magt - fuldt o - ver Stad. De Mun - de, som  
 Gnist blev til Flam - me og løf - ted sig til Aand. De Vil - jer, som  
 Vil - jer - ne vaa - ge, staar Sej - ren op paa ny! I Stun - der, som

B.1  
 bru - sen - de Sal - me steg magt - fuldt o - ver Stad. De Mun - de, som  
 Gnist blev til Flam - me og løf - ted sig til Aand. De Vil - jer, som  
 Vil - jer - ne vaa - ge, staar Sej - ren op paa ny! I Stun - der, som

B.2  
 bru - sen - de Sal - me steg magt - fuldt o - ver Stad. De Mun - de, som  
 Gnist blev til Flam - me og løf - ted sig til Aand. De Vil - jer, som  
 Vil - jer - ne vaa - ge, staar Sej - ren op paa ny! I Stun - der, som

10

T.1  
 gru - en - de angst hav - de suk - ket, blev nu som lu - en - de  
 vak - len - de før hav - de sve - get, af den for - kvak - len - de  
 glø - den - de tro knyt - ter sam - men, af - tvæt - tes blø - den - de

T.2  
 gru - en - de angst hav - de suk - ket, blev nu som lu - en - de  
 vak - len - de før hav - de sve - get, af den for - kvak - len - de  
 glø - den - de tro knyt - ter sam - men, af - tvæt - tes blø - den - de

B.1  
 gru - en - de angst hav - de suk - ket, blev nu som lu - en - de  
 vak - len - de før hav - de sve - get, af den for - kvak - len - de  
 glø - den - de tro knyt - ter sam - men, af - tvæt - tes blø - den - de

B.2  
 gru - en - de angst hav - de suk - ket, blev nu som lu - en - de  
 vak - len - de før hav - de sve - get, af den for - kvak - len - de  
 glø - den - de tro knyt - ter sam - men, af - tvæt - tes blø - den - de

poco pesante

15

T.1  
 Por - te op - luk - - ket. Og Hjer - ter - nes Ju - bel slog  
 Jam - mer var ste - - get. Og Tung - er - ne fik Mæ - le af  
 Smer - ten og Skam - - men. For Se - jers - sal - mens Bru - sen sank

T.2  
 Por - te op - luk - - ket. Og Hjer - ter - nes Ju - bel slog  
 Jam - mer var ste - - get. Og Tung - er - ne fik Mæ - le af  
 Smer - ten og Skam - - men. For Se - jers - sal - mens Bru - sen sank

B.1  
 Por - te op - luk - - ket. Og Hjer - ter - nes Ju - bel slog  
 Jam - mer var ste - - get. Og Tung - er - ne fik Mæ - le af  
 Smer - ten og Skam - - men. For Se - jers - sal - mens Bru - sen sank

B.2  
 Por - te op - luk - - ket. Og Hjer - ter - nes Ju - bel slog  
 Jam - mer var ste - - get. Og Tung - er - ne fik Mæ - le af  
 Smer - ten og Skam - - men. For Se - jers - sal - mens Bru - sen sank

molto rall.

*fff*

18

T.1

svul - men-de mod Sky. Da bar den dan - ske Bor - ger sin gen - fød - te By!  
Nat - tens vil - de Mod, da Sta - dens Bor - ger præn - ted sit Bor - ger-brev med Blod.  
Skran - ker hen i Grus: da stod den dan - ske Bor - ger som Her - re i sit Hus.

T.2

svul - men-de mod Sky. Da bar den dan - ske Bor - ger sin gen - fød - te By!  
Nat - tens vil - de Mod, da Sta - dens Bor - ger præn - ted sit Bor - ger-brev med Blod.  
Skran - ker hen i Grus: da stod den dan - ske Bor - ger som Her - re i sit Hus.

B.1

svul - men-de mod Sky. Da bar den dan - ske Bor - ger sin gen - fød - te By!  
Nat - tens vil - de Mod, da Sta - dens Bor - ger præn - ted sit Bor - ger-brev med Blod.  
Skran - ker hen i Grus: da stod den dan - ske Bor - ger som Her - re i sit Hus.

B.2

svul - men-de mod Sky. Da bar den dan - ske Bor - ger sin gen - fød - te By!  
Nat - tens vil - de Mod, da Sta - dens Bor - ger præn - ted sit Bor - ger-brev med Blod.  
Skran - ker hen i Grus: da stod den dan - ske Bor - ger som Her - re i sit Hus.



---

**B E S Æ T N I N G**  
**O R C H E S T R A**

3 flauti (1 flauto piccolo)

2 oboi

2 clarinetti

2 fagotti

4 corni

3 trombe

3 tromboni

tuba

timpani

organum (ad libitum)

archi

soprano solo

basso solo

coro (S A T B)

PART ONE

FØRSTE AFDELING

No. 1

Allegretto solenne

The musical score is arranged in two systems. The first system includes the woodwind and brass sections, along with percussion and organ. The second system includes the string section. The woodwind parts (Flauto, Oboe, Clarinetto (Bb), Fagotto) feature melodic lines with accents and dynamic markings of *ff*. The brass section (Corno (F), Tromba (F), Trombone tenore, Trombone basso, Tuba) provides harmonic support with *ff* dynamics. The percussion (Timpani (G, C)) and organ (ad lib.) parts are also marked *ff*. The string section (Violino 1, Violino 2, Viola, Violoncello, Contrabbasso) plays a rhythmic accompaniment with *ff* dynamics and tremolos in the violin parts.

A

Musical score for orchestra and choir, measures 7-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpet (Tr. (F)), Trombone (Trb.), Tuba (Tb.), Timpani (Timp.), Organ (Org.), Pedal (Ped.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. 1), Violin II (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 7 starts with a dynamic of *f* and a *cresc.* marking. Measure 8 has dynamics of *f* and *p*. Measure 9 has dynamics of *f* and *p*. Measure 10 has dynamics of *f* and *p*. Measure 11 has dynamics of *f* and *p*. Measure 12 has dynamics of *f* and *p*.

Dynamic markings include *f*, *p*, *pp*, and *cresc.*. Performance instructions include *trem.* for the Violin II and Viola parts.





19

Fl. 1/2

Ob. 1/2

Cl. (B♭) 1/2

Fg. 1/2

Cor. (F) 1/2

3/4

Tr. (F) 1

2/3

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Org.

Ped.

S. A.

CORO

Løf - - tel-ses Tid! Var - me er Vin - de-ne, fro - di - ge Sin - de-ne;

T. B.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

**C**

25

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. G.C muta in Bb,E

Org.

Ped.

S. A. CORO

Ev - ner-ne grøn-nes, og Kræf-ter-ne gæ - rer; Li - vet er vaag-net og svul-mer af Drift; Sky - er-ne skri - ver

T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

dim. p trem. trem. p dim. p dim. p dim. p

31

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Org.

Ped.

S.  
A.

CORO

T.  
B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*cresc.*

*f*

*p*

*a2*

*trem.*

med Skyg - ger - nes Skrift. - Læ - rer! Læ - rer! Læ - rer! Sæt - ter Skul - der til Skul - der og

D

37

Fl. 1  
2

Ob. 1  
2

Cl. (B♭) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Org.

Ped.

S.  
A.

CORO

T.  
B.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

f

bæ - - - - - rer!

*(Detailed description of the musical score: This page contains a complex orchestral score for measures 37-41. The instruments listed on the left are Flute (1, 2), Oboe (1, 2), Clarinet in B-flat (1, 2), Bassoon (1, 2), Horns in F (1, 2, 3, 4), Trumpets in F (1, 2, 3), Trombones (1, 2), Tuba, Timpani, Organ, Pedal, Soprano/Aalto, Chorus (Tenor/Bass), Violins (1, 2), Viola, Violoncello, and Contrabass. The score features a variety of musical notations including melodic lines with slurs, harmonic textures, and rhythmic patterns. A dynamic marking of 'f' (forte) is present in the Trombone and Timpani parts. A vocal soloist (S.A.) has a line with the lyrics 'bæ - - - - - rer!' and a fermata. A section marked 'D' is indicated at the top. The key signature has one sharp (F#) and the time signature is 4/4.*



48

Ob. 1 2

Fg. 1 2

S. solo

sign du vo - re Hver - dags - kaar, be - frugt du vo - re Kræf - ter, at gav - mild Høst paa

VI. 1

VI. 2

Va.

Vc.

Cb.

53

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

S. solo

go - den Skaar kan gyl - - - dent, gyl - dent føl - - ge

VI. 1

VI. 2

Va.

Vc.

Cb.

58 **E**

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. solo

S. A.

CORO

T. B.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*f*

*p*

*a2*

*3*

*trem.*

ef - ter!

Du un - ge Vaar, du væl - di - ge Vaar, din Vil - je gen - nem alt le - ven - de gaar! Fra



63

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. A.

CORO

T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Støv til Stjer-ne, fra Dynd til Daad din Ryt - me fø - der For - ny - el - sens Raad. Du ny - el - sens

*f* *mf* *dim.*

(♩. = ♩)

68

Fl. 1 2 *mf* *ff*

Ob. 1 2 *mf* *ff*

Cl. (A) 1 2 *mf* *ff*

Fg. 1 2 *mf* *ff*

Cor. (F) 1 2 *mf* *ff*

3 4 *mf* *ff*

Tr. (F) 1 *ff*

2 3 *ff*

Trb.t. 1 2 *p* *ff*

Trb.b. *p* *ff*

Tb. *p* *ff*

Timp. *p* *ff*

Org.

Ped.

S. A. *mf* *ff*

CORO  
syn - ger i Blad, i Blomst, i vort Blod, og fry - de-fuldt rej - ses det mø - di - ge Mod og ran - ker sig ungt af din O - ver - flod.

T. B. *mf* *ff*

(♩. = ♩)

Vi. 1 *mf* *ff*

Vi. 2 *mf* *ff*

Va. *mf* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

**F**

74

(♩ = ♩.)

1 2

Fl.

1 2

Ob.

1 2

Cl. (A)

1 2

Fg.

1 2

1 2

Cor. (F)

3 4

1 2 3

Tr. (F)

1 2

Trb. t.

1 2

Trb. b.

Tb.

Timp.

Org.

Ped.

S. A.

CORO

T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

79

Fl. 1 2  
*ff* *dim.* *p*

Ob. 1 2  
*ff* *dim.* *p*

Cl. (A) 1 2  
*ff* *dim.* *p*

Eg. 1 2  
*ff* *dim.* *p* *pp* <sup>a2</sup>

Cor. (F) 1 2  
*ff* *dim.* *p* <sup>a2</sup>

3 4  
*ff* *dim.* *p*

Tr. (F) 1  
*ff* *dim.*

2 3  
*ff* *dim.*

Trb.t. 1 2  
*ff* *dim.*

Trb.b.  
*ff* *dim.*

Tb.  
*ff* *dim.*

Timp. *ff* *dim.* *p* B $\sharp$ , E muta in G, C

Org.  
*ff* *dim.* *pp*

Ped.  
*ff*

S. A.  
*ff*

CORO  
 Vaar!  
*ff*

T. B.  
*ff*

VI. 1 *trem.* *ff* *dim.* *pp*

VI. 2 *trem.* *ff* *dim.* *pp*

Va. *trem.* *ff* *dim.* *pp*

Vc. *ff* *dim.* *dim.*

Cb. *ff* *dim.* *dim.*

G

85

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

S. A.

CORO

T. B.

Va.

Vc.

Cb.

*pp* *dim.* *pp* *pp* *poco cresc.*

Vil - jer-ne hvi - sker: spænd os, spænd os! Kræf - ter-ne kal - der:

91

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

S. A.

CORO

T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *a2* *cresc.* *cre -* *scen -* *trem.* *p cresc.* *trem.* *p cresc.* *cresc.* *cresc.* *cresc.*

kend os, kend os! Ev - ner-ne raa - ber: løft os, løft os! Mod Løs - ning alt le - ven - de stun - der; thi

**H**

96

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Org.

Ped.

S. A.

CORO

T. B.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*muta in Bb*

*a2*

*ff*

*mf*

*p*

*do*

Liv det er Løs-nin-gers Un - der. Hel - lig, Hel - lig er Kraf - ten, den

102 I

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2, 3/4

Tr. (F) 1, 2/3

Trb.t. 1/2

Trb.b.

Tb.

Timp.

Org.

Ped.

S. solo

S. A.

CORO

T. B.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*a2*

*dim.*

*mp*

*p*

Hel - lig dens ju - bel-svin - gen-de, vi - rak - væl - den-de

liv - frem-brin - gen-de al - drig hæl - den-de af fra sit Maal! Hel - lig!

108

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. solo

S. A.

CORO

T. B.

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*a2*

*mp*

*mp*

Of - fer - skaal! Hel - ligt er Haa - bet det at - traas - taa - den - de,



K

113

a2

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. solo

S. A.

CORO

T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*cresc.*

*f*

*p*

frem - ad - fø - ren - de hø - je Lys!

Hel - ligt, hel - ligt dets mulm - af - ven - den - de,



123

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Org.

Ped.

S. A.  
CORO  
T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

ten!

Haa - bet og Kraf - - - ten!

*ff*

*tr*

*a2*

**Recitation:**

Thi disse to er Kilderne til alt.  
Var Kraften træt, saa har Haabet kaldt.  
Var Haabet slukket, saa holdt Kraften ud  
i Kamp, i Trods, i Vilje til at vinde.  
Og famled Tanken, som en Haand, iblinde,  
der greb – og greb forgæves Gang paa Gang,  
indtil dens Ild som Blod fra Fingre sprang,  
da lyste Haabet atter gennem Mulmet,  
og Tankens mørke Tvivle kval blev dulmet!

Ved Dagens Esse i den store Smedje,  
hvor Skæbner hamres ud i alle Former,  
til Grubegraver eller Himmelstormer,  
dér er det Kraftens Baal, som gløder Staalet,  
som snart er Midlet, snart er selve Maalet.  
Og lytter du ved Nattens stille Bryst,  
hvor Stormens Bølger lægge sig til Hvile  
som Havets, naar de dæmpes under Kyst,  
da vil du høre Haabets Hjærtekamre  
sit Pulsslag gennem Evigheden hamre.

Ja, uden Haab og Kraft var intet sket.  
Hvad vi har set  
af nyt, som skabtes, og af stort, som vandtes,  
af Drømme, som til haandfast Handling blev,  
at alt, hvormed vor Slægt sin Saga skrev –  
som Haab i vore Fædres Sind det fandtes.  
Men Kraftens Fylde kom, og mangt blev løst,  
Gaader i Staal, i Sten, i Luften og i Støvet,  
af Tanken kløvet,  
har vi nu deres Dunkelhed berøvet!

Brug dine Øjne: Du vil faa at se!  
Brug dine Øren: Du vil faa at høre!  
Spørg disse Haller: Højlydt vil de svare!  
Og var du Tivler indtil denne Stund,  
herinde Syn for Sagn din Tvivl vil klare!

## No. 2

Sostenuto

Flauto 1 2  
Flauto (Flauto piccolo) 3  
Oboe 1 2  
Clarinetto (A) 1 2  
Fagotto 1 2  
Corno (F) 1 2 3 4  
Tromba (F) 1 2 3  
Trombone tenore 1 2  
Trombone basso  
Tuba  
Timpani (A, E)  
Organo (ad lib.)  
Ped.  
Violino 1  
Violino 2  
Viola  
Violoncello  
Contrabbasso

*p* *mf* *mf* *mf* *mf* *mf*

8

Fl. 1 2  
3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (F) 1  
2 3

Trb.t. 1 2

Trb.b.

Tb.

S. *p*  
Alt, hvor - med

A. *p*  
Alt, hvor - med Ti - dens Tan - ker har fam - let, *p*  
Alt, hvor - med \_

T. *p*  
Alt, hvor - med \_

B. *p*  
Alt, hvor - med

VI. 1 *p*

VI. 2 *p*

Va. *p*

Vc. *p*  
pizz. arco

Cb. *p*  
pizz. arco

16

Fl. 1 2

3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

S. *mp*  
Ti - dens Tan - ker har fam - let; alt, hvad af vor Vi - dens Brøn - de blev

A. *mp*  
— Ti - dens Tan - ker har fam - let; alt, hvad af vor Vi - dens Brøn - de blev

T. *mp*  
— Ti - dens Tan - ker har fam - let; alt, hvad af vor Vi - dens Brøn - de blev

B. *mp*  
Ti - dens Tan - ker har fam - let; alt, hvad af vor Vi - dens Brøn - de blev

VI. 1 *mp*

VI. 2 *mp*

Va. *mp*

Vc. *mp*

Cb. *mp*

P

22

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

S.

A.

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mp cresc.* *mf*

*mf*

*cresc.* *mf*

*mp* *cresc.* *mf*

*cresc.* *mf*

*mp cresc.* *mf*

*mp cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

*cresc.* *mf*

øst: her er det sam - let, lu - tret og løst, her er det sam - let,

øst: her er det sam - let, lu - tret og løst, her er det sam - let,

øst: her er det sam - let, lu - tret og løst, her er det sam - let,

øst: her er det sam - let, lu - tret og løst, her er det sam - let,

*div.*

Carl Nielsen Udgaven CN 00046

159

29

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

S.

A.

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*cresc.* *f* *dim.* *mf*

lu - tret og løst, alt, hvor - med Ti - dens Tan - ker har fam - let;



Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

S.

A.

CORO T.

B.

her er det sam - let, lu - tret og løst!

her er det sam - let, lu - tret og løst!

her er det sam - let, lu - tret og løst!

her er det sam - let, lu - tret og løst!

VI. 1

VI. 2

Va.

Vc.

Cb.

un poco più mosso

42

Fl. 1 2

Cl. (A) 1 2

Cor. (F) 1 2

S. solo

Det er Løs - nin-gens Tid, det er Løf - tel-sens Tid,

VI. 1

VI. 2

un poco più mosso

47

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Timp.

S. solo

det er Vaar for vort vug-gen-de Væn - ge!

VI. 1

VI. 2

Va.

Vc.

Cb.

**R**

52 a2

Fl. 1 2  
3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (F) 1  
2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. solo

Vin - de-ne blæ-ser For - haab-nin-gens Horn, Sol - hæn-der stry-ger det stri - be-de Korn,

VI. 1

VI. 2

Va.

Vc.

Cb.

**S** Tenuto

56 2.

Fl. 1 2 *sempre f* *più f*

3 *sempre f* *più f*

Ob. 1 2 *sempre f* *più f*

Cl. (A) 1 2 *sempre f* *più f*

Fg. 1 2 *sempre f* *più f*

Cor. (F) 1 2 *sempre f* *più f*

3 4 *sempre f* *più f*

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. A muta in B $\flat$

S. solo *sempre f* *più f*

Sko - ven gy - ser af For - aars - fryd, Luf - ten er le - en - de Lyd!

VI. 1 *sempre f* *più f*

VI. 2 *sempre f* *più f*

Va. *sempre f* *più f*

Vc. *sempre f* *più f*

Cb. *sempre f* *più f*

poco accel.

60

a2

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. *f*

T. 1 2

CORO

B. 1 2

VI. 1 trem.

VI. 2 trem.

Va. trem.

Vc.

Cb.

poco accel.

# Marziale

Fl. 1 2  
3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

T. 1 2

CORO

B. 1 2

blan - der sig Haab med Kraft i vort Blod; vi gaar til vor Ger - ning med sej - ren - de Mod. Da

# Marziale

VI. 1

VI. 2

Va.

Vc.

Cb.

68

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

T. 1 2

CORO

B. 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

rej - ser vi højt ved den blaa - nen - de Bugt - et Hvalv for vor hjem - li - ge Vir - ke med

T

72

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Org.

Ped.

S. *ff*

A. *ff*

CORO

T. 1 2

B. 1 2

Vi. 1

Vi. 2

Va.

Vc.

Cb.

Da rej - ser vi højt ved den blaa - nen - de Bugt et Hvalv for vor hjem - li - ge

Kup - pel for Tan - ker - nes Flugt! Da rej - ser vi højt ved den blaa - nen - de Bugt et Hvalv for vor hjem - li - ge



rit. e largamente

Musical score for orchestra and choir. The score is in G major and 3/4 time, starting at measure 77. It includes parts for Flutes (Fl.), Oboes (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpets (Tr. (F)), Trombones (Trb.), Tuba (Tb.), Timpani (Timp.), Organ (Org.), Pedal (Ped.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violins (VI.), Violas (Va.), Cellos (Vc.), and Double Basses (Cb.). The vocal parts (S, A, T, B) have the lyrics: "Virke med Kuppel for Tan-ker-nes Flugt - med Kuppel for Tan-ker-nes". The score features dynamic markings such as *ff* and *più ff*, and performance instructions like *trem.* (trémolo) and *div.* (divisi). The piece concludes with a *rit. e largamente* instruction.

U a tempo

82

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Org.

Ped.

S.

A.

CORO

T. 1 2

B. 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

muta in B $\flat$

di - - mi - - nu - - en - - do

mp

dim.

pp

Flugt!

Flugt!

di - - mi - - nu - - en - - do

di - - mi - - nu - - en - - do

unis.

di - - mi - - nu - - en - - do

di - - mi - - nu - - en - - do

di - - mi - - nu - - en - - do

rit. Andante solenne

88

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b. 1 2

Tb. 1 2

Timp. Bb, E muta in G, C

Org. 1 2

Ped. 1 2

S. 1 2

A. 1 2

CORO T. 1 2

B. 1 2

rit. Andante solenne

VI. 1

VI. 2

Va.

Vc.

Cb.

1 2  
Fl.

3  
Ob.

1 2  
Cl. (Bb)

1 2  
Fg.

1 2  
Cor. (F)

3 4  
Tr. (F)

1 2 3  
Trb.t.

Trb.b.

Tb.

Timp.

S.  
Ta - - ger mod Løf - tel-sens Tid \_\_\_\_\_ som et Kald, som et Krav, som en Naa -

A.  
Ta - - ger mod Løf - tel-sens Tid \_\_\_\_\_ som et Kald, som et Krav, som en Naa -

T.  
Ta - - ger mod Løf - tel-sens Tid \_\_\_\_\_ som et Kald, som et Krav, som en Naa -

B.  
Ta - - ger mod Løf - tel-sens Tid \_\_\_\_\_ som et Kald, som et Krav, som en Naa -

arco  
VI. 1  
p arco

VI. 2  
p arco

Va.  
p arco  
div. mf

Vc.  
p arco  
div. mf

Cb.  
p

*p*, *mf*, *cresc.*, *div.*

100 1. V

Fl. 1 2 *mf* *p*

Fl. 3 *p*

Ob. 1 2 *p*

Cl. (Bb) 1 2 *p*

Fg. 1 2 *a2* *p*

Cor. (F) 1 2 *p*

Cor. (F) 3 4 *p*

Tr. (F) 1 2 3

Trb.t. 1 2 *p*

Trb.b. *p*

Tb. *p*

Timp. *pp* *p*

S. *p*  
de! Sum - - men af Tu - sin-ders Flid, \_\_\_\_\_

A. *p*

CORO T. *p*  
de! Sum - - men af Tu - sin-ders Flid, \_\_\_\_\_

B. *p*

Vi. 1 *p*

Vi. 2 *p*

Va. *p* unis.

Vc. *p* unis.

Cb. *p*

104

Fl. 1 2 3

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Org.

Ped.

S.

A.

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*p*

*f*

*ppp*

*div.*

Hø - sten, som Tu - sin - der saa' - de, taar - ner sig her un - der Tag, løf - tet af fly - ven - de

Hø - sten, som Tu - sin - der saa' - de, taar - ner sig her un - der Tag, løf - tet af fly - ven - de

109

Fl. 1 2  
3

Ob. 1 2

Cl. (B♭) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (F) 1  
2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Org.

Ped.

S.  
A.  
T.  
B.

VI. 1  
VI. 2

Va.

Vc.

Cb.

Flag, halvt som en Løs - ning af Ti - den, halvt som en  
poco meno f

Flag, halvt som en Løs - ning af Ti - den, halvt som en  
poco meno f

unis.

1 2  
Fl.

3

1 2  
Ob.

1 2  
Cl. (Bb)

1 2  
Fg.

1 2  
Cor. (F)

3 4

1  
Tr. (F)

2 3

1 2  
Trb.t.

Trb.b.

Tb.

Timp.

Org.

Ped.

S.  
Gaa - - de, Dan - - - - mark i Daad, un - der Him - lens

A.  
Gaa - - de, Dan - - - - mark i Daad, un - der Him - lens

T.  
Gaa - - de, Dan - - - - mark i Daad, un - der Him - lens

B.

VI. 1

VI. 2

Va.

Vc.

Cb.



117

1 2  
Fl.

3  
ff  
muta in fl. picc. ff

1 2  
Ob.

ff

1 2  
Cl. (Bb)

ff

1 2  
Fg.

ff

1 2  
Cor. (F)

ff

3 4  
ff

1 2 3  
Tr. (F)

ff

1 2  
Trb.t.

ff

Trb.b.

ff

Tb.

ff

Timp.

ff

Org.

ff

Ped.

ff

S.  
blaa - nen - de Naa - de. Dan - - - mark i Daad, un - der Him - lens

A.  
blaa - nen - de Naa - de. Dan - - - mark i Daad, un - der Him - lens

T.  
blaa - nen - de Naa - de. Dan - - - mark i Daad, un - der Him - lens

B.

div. trem. 8  
ff

div. trem. 8  
ff

trem. ff

div. unis.  
ff

ff

122

Fl. 1  
2

Picc.

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

Org.

Ped.

S.  
A.  
CORO  
T.  
B.

blaa - nen - de Naa - - de.

blaa - nen - de Naa - - de.

VI. 1

VI. 2

Va.

Vc.

Cb.

8

8

unis.

div. 3

trem.

*ff*

No. 3

Tempo giusto

1  
2

Flauto

3

Oboe

1  
2

Clarinetto (A)

1  
2

Fagotto

1  
2

Corno (F)

3  
4

Tromba (F)

1  
2  
3

Trombone tenore

1  
2

Trombone basso

Tuba

Timpani (A, E)

S.  
A.

CORO

1. Kun een er Dan - marks Ho - ved - by, ej  
Kim kan vor - de Kæm - pe - træ, naar

T.  
B.

Tempo giusto

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

5

*a2*

Fl. 1  
2  
3

Ob. 1  
2

Cl. (A) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

S.  
A.

CORO

T.  
B.

VI. 1

VI. 2

Va.

Vc.

Cb.

no - gen an - den  
Lyk - ken gi - ver

no - gen an - den naer dens Ry, nej, nej! Men Jyl - land har sin  
Lyk - ken gi - ver frugt - bart Læ, jo, jo! Og Aar - hus har sin

*p*

trem.

*p*

*p*

*p*

*p*

10

a2

Fl. 1 2

3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. A.

CORO

T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Hjer - te - stad, for Rod i Muld, som den er al - le Jy - der glad. Thi gan - ger al - le skal den stan - de

Hjer - te - stad, for Rod i Muld, som den bun - der dybt, som gem - mer Guld. Thi gan - ger al - le skal den stan - de

14 a2 1.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S.

CORO

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

frem paa Rad, til Fe - stens fag - re Maj!  
frem - tids - fuld i Jyl - lands Jord og

2. Af

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

16<sup>II</sup> 2.  
a2 poco rall.

Fl. 1 2 *ff*

Ob. 1 2 *ff*

Cl. (A) 1 2 *ff*

Fg. 1 2 *ff*

Cor. (F) 1 2 3 4 *ff*

Tr. (F) 1 2 3 *ff*

Trb.t. 1 2 *ff*

Trb.b. *ff*

Tb. *ff*

Timp. *tr* *ff*

CORO  
S. *gro!*

B.

VI. 1 2. *ff* poco rall.

VI. 2 *ff* *trem.*

Va. *ff* *trem.*

Vc. *ff* *trem.*

Cb. *ff* *trem.*

No. 4

Flauto 1 2  
3

Oboe 1 2

Clarinetto (Bb) 1 2

Fagotto 1 2

Corno (F) 1 2  
3 4

Tromba (F) 1  
2 3

Trombone tenore 1 2

Trombone basso

Tuba

Timpani (C#, G)

Organo (ad lib.)

Ped.

Detailed description: This section of the score covers woodwinds, brass, and organ. Each instrument part begins with a whole note chord in the first measure, followed by a half rest in the second and third measures. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and Trombone tenore parts are in the treble clef with a key signature of three sharps (F#, C#, G#). The Trombone basso and Tuba parts are in the bass clef with the same key signature. The Corno (F) parts are in the treble clef with a key signature of one sharp (F#). The Timpani part is in the bass clef with a key signature of one sharp (F#). The Organ and Pedal parts are in the bass clef with a key signature of three sharps (F#, C#, G#).

**Recitation:**

Hvidt som et Tempel i Fortids Athen; Stilen som Grækernes, ædel og ren,

dansk dog

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Detailed description: This section of the score covers the string ensemble. It begins with a tremolo (trem.) in the first measure, followed by a half rest in the second measure. In the third measure, the strings play a sustained chord. The Violino 1 and Violino 2 parts have dynamics of *fz* (forzando) and *trem.* in the first measure, and *mf* (mezzo-forte) in the second measure. The Viola part has a dynamic of *fz* in the first measure and *mf* in the second measure. The Violoncello and Contrabbasso parts have a dynamic of *mf* in the second measure. In the third measure, the Violino 1 and Violino 2 parts play a melodic line with a dynamic of *f* (forte). The Viola part has a dynamic of *f*. The Violoncello and Contrabbasso parts play a sustained chord with a dynamic of *f*.



af Aand, dansk som hver Haand, der har hamret og høvlet og savet - skuende ud over Havet!

4

VI. 1  
*mp*

VI. 2  
*mp*

Va.  
*mp*

Vc.  
*mp*

Cb.  
*mp*

Søjlerne aabne Portalen som Tonerne aabne for Talen. Højt som en Himmel Spanternes Vrimmel.

7

VI. 1

VI. 2

Va.

Vc.

Mægtige Buer, der bærer som Rygge, slanke, men trygge. Svungne Profiler kom -

8

VI. 1  
*fp*

VI. 2  
*fp*

Va.  
*fp*

Vc.  
*fp*

Cb.  
*fp*

mer og iler, stiger, til Øjet næppe kan se, hvor de sammen er føjet. Vinkler og Knæ slynger sig fine som kniplet i Træ,

11

VI. 1

VI. 2

svævende lette, dog bærende tungt, prøvet Erfaring og Mod, som er ungt. Skønhed og Styrke! Af tusinde Dele, samlet ved Kunstneres Haand til et Hele.

### Allegro

VI. 1  
VI. 2

### Adagio

Trb.t. 1  
2  
Trb.b.  
Tb.

Og som den stolteste Krone paa Værket hæver sig Kuppelen, Samlingsmærket, Stoffets og Tankens fælles Symbol, lyst mod den luende Sol!

### Andantino

Trb.t. 1  
2  
Trb.b.  
Tb.  
Timp.

Maaneders Møje fra Dag til Dag, Tankers Brydning og Hamres Slag, Arbejderhændernes haandfaste Tag ligger der bag.

### Andantino

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

Nu er det tordnende Virvar forstummet, højnet  
og rigt staar Rummet: Hvelvinger venter og tier; Hallerne holder dybt deres Vejr. Al -

19

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

*f* *dim.* *ppp* *pp*

ting tøvende bier, at Stunden, den store, er nær! Stempler staar rede til at stampe, Hjul til at snurre, fængslede Dampe

23

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

26

Cl. (Bb) <sup>1</sup>/<sub>2</sub>  
Cor. (F) <sup>1</sup>/<sub>2</sub>  
S.  
A.  
CORO  
T.  
B.

Andantino poco rall.

*pp* *pp* *pp*

Da sti-ger der Rø-ster fra Stil - he-dens Bund. Det er Mul-den, som ta-ler, af Tavs - he-dens Mund!

knurre ---

Andantino poco rall.

VI. 1  
VI. 2  
Va.

*pp* *pp* *pp*

*dim.* *pp* *pp*

31 Allegro non troppo

Fl. 1 2  
Ob. 1 2  
Cl. (Bb) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Tr. (F) 1 2 3  
Trb.t. 1 2  
Trb.b.  
Tb.  
Timp.

S. solo  
Først var jeg. ——— Og paa min Skul - der hvi - ler alt, som si - den blev. Ældst af alt her -

Allegro non troppo

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

36

1.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. solo

in - de Lo - ven jeg for Fol - kets Vel - færd skrev. Tu - sind Aar har saa - et og hø - stet,

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*f* *p* *pp* *fp*

41

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

S. solo  
al sin Lid til mig for - trø - stet; Lan - dets Kraft af mig blev næ-ret og skal næ - res at - ter

VI. 1

VI. 2

Va.

Vc.

Cb.

1. rall. Andantino rall.

46

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. solo

S. A.

CORO

T. B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*dim.* *pp* *pp* *pp* *pp* *pp*

tu - sind Aar.

Og Rø - ster - ne sti - ger fra Stil - he - dens Bund. Det er Jer - net som ta - ler af Tavs - he - dens Mund.

51 Allegretto

Fl. 1 2  
Ob. 1 2  
Cl. (Bb) 1 2  
Fg. 1 2

Cor. (F) 1 2 3 4  
Tr. (F) 1 2 3  
Trb.t. 1 2  
Trb.b.  
Tb.  
Timp.

B. solo

*f* Ha - sti - ge Tid, Sjæ - len er jeg for din Id. Fa-rer du frem paa det lyn - rap - pe

Allegretto

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.



55

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

B. solo

Hjul, skri-der du o - ver det skil - len - de Hav, alt, hvad din Ev - ne e - ne for -

VI. 1

VI. 2

Va.

Vc.

Cb.



Andantino

63

1. *pp*

Fl. 1 2

Ob. 1 2 *pp*

Cl. (Bb) 1 2 *pp*

Fg. 1 2 *pp*

Cor. (F) 1 2 *pp*

3 4 *pp*

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

B. solo

ke!

S. *f*

A.

CORO Rø - ster - ne sti - ger fra Stil - he - dens Bund. Det er Kun - sten, som ta - ler af Tavs - he - dens Mund. *f*

T. *f*

B.

Andantino

VI. 1 *pp*

VI. 2 *pp*

Va. *pp*

Vc. *pp*

Cb. *pp*

67 Allegro

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. solo

*f* For - mens Skøn - hed, skabt af Gud, *mf* er i Al - tet lig en Lar - ve, der ved Sol kan flag - re ud som et

Allegro

VI. 1

VI. 2

Va.

Vc.

Cb.

71

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

S. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf* *f* *f* *mf*

*mf* *f* *f* *mf*

*mf* *f* *f* *mf*

*mf* *f* *f* *mf*

*mf* *f* *f* *mf*

*mf* *f* *f* *mf*

*mf* *f* *f* *mf*

*mf* *f* *f* *mf*

*mf* *f* *f* *mf*

*mf* *f* *f* *mf*

1. *a2*

Digt i Ord, i Far - ve, Drøm i To - ner, Drøm i Sten - Jeg er fast, og jeg er

76 1.

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. solo

B. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

Bøl - ge; jeg skal lys - ne, jeg skal dø - ge; jeg skal løf - te Mo - -

For - mens Skøn - hed, skabt af Gud, er i Al - - tet, lig en

81

Fl. 1  
2

Ob. 1  
2

Cl. (Bb) 1  
2

Fg. 1  
2

Cor. (F) 1  
2  
3  
4

Tr. (F) 1  
2  
3

Trb.t. 1  
2

Trb.b.

Tb.

Timp.

S. solo

B. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

*mf*

*dim.*

*p*

*pp*

1.

a2

*dim.*

*p*

*pp*

1.

1.

*dim.*

*p*

*pp*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

*dim.*

*p*

det o - - ver Mén. Jeg er Ild og Lu - e. Knæl, og du vil

Lar - ve, der ved Sol kan flag - re som et Digt i Ord, i Far - -

86

Fl. 1 2 *p* *mf* *tr*

Ob. 1 2 *p* *mf* *tr*

Cl. (Bb) 1 2 *mf* *tr*

Fg. 1 2 *p* *mf*

Cor. (F) 1 2 3 4 *pp* *mf* *mf* *tr*

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp. *tr* *mf*

S. solo sku - e Li - vets Flam - me tin - - dre, tin - - dre, rank og

B. solo - - ve. Li - vets Flam - me tin - dre rank og

S. A. CORO *mf* Saa

T. B. *mf*

VI. 1 *mf* *tr*

VI. 2 *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*











118 **Andante sostenuto** (♩ = 76)  
G muta in A

Timp.

B. solo *poco f*  
Nær er nu Stun - den. Naaet er vort Maal. Hvad vo - re Kræf - ter hi - ge - de ef - ter;

VI. 1 *poco f*  
VI. 2 *poco f*  
Va. *poco f*  
Vc. *poco f*  
Cb. *poco f*

122 *mp*  
B. solo hvad vi har of - ret af Tid og Taal; hvad Rig og hvad Rin - ge har mæg - tet at

VI. 1 trem. *mp*  
VI. 2 trem. *mp*  
Va. trem. *mp*  
Vc.  
Cb.

126 *poco accel.* **Andantino** (♩ = 96)  
Tr. (F) 1 *f*

B. solo *cre - - - - - scen - - - - - do*  
brin - ge: frem vi det bæ - rer som Frug - ter i Skaal!

VI. 1 *poco accel.* **Andantino** (♩ = 96) *f*  
VI. 2 *f*  
Va. *f*  
Vc. *f*  
Cb. *f*

131

B. solo *f*

Held o - ver By - en, som byg - ger med dri - - stig Hu og kyn - dig Haand!

VI. 1

VI. 2

Va.

Vc.

Cb.

135

Tr. (F) 1

B. solo *f*

Stol - te vi er af vor Stad,

VI. 1

VI. 2

Va.

Vc.

Cb.

139

Tr. (F) 1 *mp*

B. solo *più f*

Stor - hed ild - ner dens Aand! Held o - - ver By, o - ver Bor - - -

VI. 1 *f* *più f*

VI. 2 *f* *più f*

Va. *f* *più f*

Vc. *f* *più f*

Cb. *f* *più f*

Allegro moderato

143

Fl. 1 2

3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Tr. (F) 1

2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

B. solo

ger!

*f* *sempre f*

S.

A.

T.

B.

*f* *sempre f*

Vi træn - ger til at vid - - ne for os selv, hvad vi for - maar. Vi

Vi træn - ger til at vid - - ne for os selv, hvad vi for - maar. Vi

Allegro moderato

VI. 1

VI. 2

Va.

Vc.

Cb.

*f* *sempre f*

148

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S.

A.

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

træn - ger til at blid - - ne med Sol - skin vor - re Kaar.

træn - ger til at blid - - ne med Sol - skin vor - re Kaar. Vi div. Kaar. Vi div.



152

Fl. 1 2  
3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (F) 1  
2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S.  
f f

A.  
f

CORO  
T.  
B.

VI. 1  
VI. 2

Va.

Vc.

Cb.

Vor Ev - nesRet til Dan - mark at dyr - ke! Vi  
træn - ger til at tro paa vor Styr - ke. Vor Ev - nesRet til Dan - mark at dyr - ke! Vi

156

The musical score for page 156 is arranged in a standard orchestral format. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpet (Tr. (F)), Trombone (Trb.t. and Trb.b.), Tuba (Tb.), Timpani (Timp.), and a four-part vocal choir (Soprano, Alto, Tenor, Bass). The orchestral parts are primarily composed of sustained chords and melodic lines with a 'cresc.' (crescendo) marking throughout. The vocal parts feature lyrics in Danish: 'træn - ger til at vid - - ne og tro paa vor Styr'. The lyrics are repeated for all four voices. The score concludes with a 'cresc.' marking on the bottom staff.

Fl. 1 2 3  
Ob. 1 2  
Cl. (A) 1 2  
Fg. 1 2  
Cor. (F) 1 2 3 4  
Tr. (F) 1 2 3  
Trb.t. 1 2  
Trb.b.  
Tb.  
Timp.  
S.  
A.  
CORO T.  
B.  
VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

træn - ger til at vid - - ne og tro paa vor Styr

træn - ger til at vid - - ne og tro paa vor Styr

*cresc.*

*f* *cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

poco rall.

160

Fl. 1 2  
3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S.  
ke.  
ff

A.  
ff

T.  
ke.  
ff

B.  
ff

VI. 1  
ff trem.

VI. 2  
ff trem.

Va.  
ff

Vc.  
ff

Cb.  
ff

poco rall.

# No. 5

Allegretto quasi andantino (♩ = 96)

Clarinetto (Bb) 1 2

Fagotto 1 2

Corno (F) 1 2 3 4

Timpani (A, E)

T. 1

1. Spej - den - de mod So - len, der  
2. Vil - jen i dens Hjør - te og  
3. Vi - de - re til Væg - ge og

CORO 2

1. Spej - den - de mod So - len, der  
2. Vil - jen i dens Hjør - te og  
3. Vi - de - re til Væg - ge og

B. 1

1. Spej - den - de mod So - len, der  
2. Vil - jen i dens Hjør - te og  
3. Vi - de - re til Væg - ge og

B. 2

1. Spej - den - de mod So - len, der  
2. Vil - jen i dens Hjør - te og  
3. Vi - de - re til Væg - ge og

6

Cl. (Bb) 1 2

Fig. 1 2

Cor. (F) 1 2 3 4

Timp.

T. 1

CORO 2

B. 1 2

*a2*

*f*

*p* 3

sti - - ger af sit Bad lig - ger vor By paa den skov - - klæd - te  
 Vid - den i dens Syn su - ged' vor By af den hav - - lad - ne  
 hø - - je - re til Loft løf - tes vor By mod den bru - - sen - de

sti - ger af sit Bad lig - ger vor By paa den skov - - klæd - te  
 Vid - den i dens Syn su - ged' vor By af den hav - - lad - ne  
 hø - je - re til Loft løf - tes vor By mod den bru - - sen - de

sti - ger af sit Bad lig - ger vor By paa den skov - - klæd - te  
 Vid - den i dens Syn su - ged' vor By af den hav - - lad - ne  
 hø - je - re til Loft løf - tes vor By mod den bru - - sen - de

10

Cl. (Bb) 1 2 *fp* *ff*

Fg. 1 2 *fp* *ff*

Cor. (F) 1 2 *fp* *ff*

3 4 *fp* *ff*

Timp. *mf* *f*

T. 1 *fp* *ff*

2 *fp* *ff*

CORO

B. 1 *fp* *ff*

2 *fp* *ff*

Kyst. Bug - tens Bøl - ger lang - vejs - fra i glit - ren - de Rad  
 Fjord. Bag den dig - re Ban - ker un - der Vest - him - lens Bryn  
 Vaar; Væl - digt Do - men vid - ner i sin hund - red - aars Koft: \_\_\_\_\_

poco rall.

14

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2

3 4

Timp.

T. 1

— kom - mer og knæ - - ler ved dens Bryst. \_\_\_\_\_  
 — bug - ner af Kraft, den Kraft, som gør stor. \_\_\_\_\_  
 — Al - drig, By, din Stor - hed for - gaar! \_\_\_\_\_

CORO 2

kom - mer og knæ - - ler ved dens Bryst. \_\_\_\_\_  
 bug - ner af Kraft, den Kraft, som gør stor. \_\_\_\_\_  
 — Al - drig, By, din Stor - hed for - gaar! \_\_\_\_\_

B. 1

kom - mer og knæ - - ler ved dens Bryst. \_\_\_\_\_  
 bug - ner af Kraft, den Kraft, som gør stor. \_\_\_\_\_  
 — Al - drig, By, din Stor - hed for - gaar! \_\_\_\_\_

B. 2

kom - mer og knæ - - ler ved dens Bryst. \_\_\_\_\_  
 bug - ner af Kraft, den Kraft, som gør stor. \_\_\_\_\_  
 — Al - drig, By, din Stor - hed for - gaar! \_\_\_\_\_

# No. 6

Tempo giusto (♩ = 76)

CORO

S. *f* 1. Dan - mark, du korn - blon - de  
2. Dan - mark, du sang - mil - de  
3. Dan - mark, du frugt - ba - re

A. *f* 1. Dan - mark, du korn - blon - de  
2. Dan - mark, du sang - mil - de  
3. Dan - mark, du frugt - ba - re

T. *f* 1. Dan - mark, du korn - blon - de  
2. Dan - mark, du sang - mil - de  
3. Dan - mark, du frugt - ba - re

B. *f* 1. Dan - mark, du korn - blon - de  
2. Dan - mark, du sang - mil - de  
3. Dan - mark, du frugt - ba - re

Tempo giusto (♩ = 76)

Violino 1 *f*

Violino 2 *f*

Viola *f*

Violoncello *f*

Contrabbasso *f*

6

S. Dat - ter af den mand - li - ge Muld og det mo - der - li - ge Hav,  
Sø - ster til det sol - ri - ge Syd og det vin - ter - li - ge Nord,  
Dat - ter af den fav - nen - de Blæst og den fø - je - li - ge Blomst,

A. Dat - ter af den mand - li - ge Muld og det mo - der - li - ge Hav,  
Sø - ster til det sol - ri - ge Syd og det vin - ter - li - ge Nord,  
Dat - ter af den fav - nen - de Blæst og den fø - je - li - ge Blomst,

T. Dat - ter af den mand - li - ge Muld og det mo - der - li - ge Hav,  
Sø - ster til det sol - ri - ge Syd og det vin - ter - li - ge Nord,  
Dat - ter af den fav - nen - de Blæst og den fø - je - li - ge Blomst,

B. Dat - ter af den mand - li - ge Muld og det mo - der - li - ge Hav,  
Sø - ster til det sol - ri - ge Syd og det vin - ter - li - ge Nord,  
Dat - ter af den fav - nen - de Blæst og den fø - je - li - ge Blomst,



11

S. *p* *cresc.* *f* *dim.*  
 av - let un - der Him - le saa hø - - je, at de blaa - - nen - de  
 vok - set her, hvor Is - bjer - ge smel - - - ted', da de mød - - tes med  
 mod - net un - der Stor - me saa stri - - - de, at du ved, hvad af

A. *p* *cresc.* *f* *dim.*  
 av - let un - der Him - le saa hø - - je, at de blaa - - nen - de  
 vok - set her, hvor Is - bjer - ge smel - - - ted', da de mød - - tes med  
 mod - net un - der Stor - me saa stri - - - de, at du ved, hvad af

T. *p* *cresc.* *f* *dim.*  
 av - let un - der Him - le saa hø - - je, at de blaa - - nen - de  
 vok - set her, hvor Is - bjer - ge smel - - - ted', da de mød - - tes med  
 mod - net un - der Stor - me saa stri - - - de, at du ved, hvad af

B. *p* *cresc.* *f* *dim.*  
 av - let un - der Him - le saa hø - - je, at de blaa - - nen - de  
 vok - set her, hvor Is - bjer - ge smel - - - ted', da de mød - - tes med  
 mod - net un - der Stor - me saa stri - - - de, at du ved, hvad af

16

S. *p* *mf*  
 blev i dit Ø - - je: Vi hil - ser dig fra Ha - vets og Mul - dens ri - ge Favn; vi  
 Vaa - ren og væl - ted': Vi læg - ger dig fra Nor - den og Sy - den i vort Blod det  
 Smer - te man kan li - - de: Vi fæ - ster dig af Blom - ster, som duf - ter vildt af Vaar, af

A. *p* *mf*  
 blev i dit Ø - - je: Vi hil - ser dig fra Ha - vets og Mul - dens ri - ge Favn; vi  
 Vaa - ren og væl - ted': Vi læg - ger dig fra Nor - den og Sy - den i vort Blod det  
 Smer - te man kan li - - de: Vi fæ - ster dig af Blom - ster, som duf - ter vildt af Vaar, af

T. *p* *mf*  
 blev i dit Ø - - je: Vi hil - ser dig fra Ha - vets og Mul - dens ri - ge Favn; vi  
 Vaa - ren og væl - ted': Vi læg - ger dig fra Nor - den og Sy - den i vort Blod det  
 Smer - te man kan li - - de: Vi fæ - ster dig af Blom - ster, som duf - ter vildt af Vaar, af

B. *p* *mf*  
 blev i dit Ø - - je: Vi hil - ser dig fra Ha - vets og Mul - dens ri - ge Favn; vi  
 Vaa - ren og væl - ted': Vi læg - ger dig fra Nor - den og Sy - den i vort Blod det  
 Smer - te man kan li - - de: Vi fæ - ster dig af Blom - ster, som duf - ter vildt af Vaar, af

21

S. *f* *ff*  
 brin - ger vo - re Sej - re, vor Ger - nings ful - de Gavn, Mo - der, til Æ - re for dit Navn! \_\_\_\_\_  
 bed - ste, vi har ev - net, det stør - ste, vi for - stod, Mo - der, som Hyl - dest for din Fod! \_\_\_\_\_  
 Aks fra vo - re Ag - re, af Løv fra Lund og Gaard, Mo - der, en Maj - krans om dit Haar! \_\_\_\_\_

A. *f* *ff*  
 brin - ger vo - re Sej - re, vor Ger - nings ful - de Gavn, Mo - der, til Æ - re for dit Navn! \_\_\_\_\_  
 bed - ste, vi har ev - net, det stør - ste, vi for - stod, Mo - der, som Hyl - dest for din Fod! \_\_\_\_\_  
 Aks fra vo - re Ag - re, af Løv fra Lund og Gaard, Mo - der, en Maj - krans om dit Haar! \_\_\_\_\_

T. *f* *ff*  
 brin - ger vo - re Sej - re, vor Ger - nings ful - de Gavn, Mo - der, til Æ - re for dit Navn! \_\_\_\_\_  
 bed - ste, vi har ev - net, det stør - ste, vi for - stod, Mo - der, som Hyl - dest for din Fod! \_\_\_\_\_  
 Aks fra vo - re Ag - re, af Løv fra Lund og Gaard, Mo - der, en Maj - krans om dit Haar! \_\_\_\_\_

B. *f* *ff*  
 brin - ger vo - re Sej - re, vor Ger - nings ful - de Gavn, Mo - der, til Æ - re for dit Navn! \_\_\_\_\_  
 bed - ste, vi har ev - net, det stør - ste, vi for - stod, Mo - der, som Hyl - dest for din Fod! \_\_\_\_\_  
 Aks fra vo - re Ag - re, af Løv fra Lund og Gaard, Mo - der, en Maj - krans om dit Haar! \_\_\_\_\_

No. 7

Allegro giusto (♩ = 76)

Flauto

Oboe

Clarinetto (A)

Fagotto

Corno (F)

Tromba (F)

Trombone tenore

Trombone basso

Tuba

Timpani (A, E)

Triangolo

Organo (ad lib.)

Ped.

S.

A.

T.

B.

CORO

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Hil! Hil! Hil!

trem.

trem.

trem.

trem.

f

7

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. 1 2

A. 1 2

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

*a2*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Hæv dig, vor jub - len - de Sang, Hal - ler - nes Por - te op - sprang,

11 **A** <sup>a2</sup>

Fl. 1 2 *f* *più f*

3 *f* *più f*

Ob. 1 2 *f* *più f* <sup>a2</sup>

Cl. (A) 1 2 *f* *più f*

Fg. 1 2 *f* *più f*

Cor. (F) 1 2 *f* *più f*

3 4 *f*

Tr. (F) 1 2 3 *f*

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. 1 2 *f* *più f*

Li - vet bru - ser i - mod dem som Bøl - - ger, der bæ - rer For - jæt - tel-sens Baad. Vort

A. 1 2 *f* *più f*

CORO T.

B.

VI. 1 *f* *più f*

VI. 2 *f* *più f*

Va. *f* *più f*

Vc. *f* *più f*

Cb. *f* *più f*

14  $\text{♩} = \text{♩}$

Fl. 1 2 *a2*

Ob. 1 2 *a2*

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S. 1 2

A. 1 2

T. 1 2

B. 1 2

VI. 1 2

Va.

Vc.

Cb.

Haab er svul - met til Hym - ne, vo - re Drøm - me til dag - klar Daad!

Saa

*f*

*f*

*f*

**B**

18 (♩ = ♩.)

2.

a2

1  
2  
Fl.

3  
Ob.

1  
2  
Cl. (A)

1  
2  
Fg.

1  
2  
Cor. (F)

3  
4

1  
2  
3  
Tr. (F)

1  
2  
Trb.t.

Trb.b.

Tb.

Timp.

S.

A.

CORO

T.

B.

Saa løf - ter vi højt vort Land og  
sæt - ter vi Skul - der mod Skul - der. Saa løf - ter vi højt vort Land og

(♩ = ♩.)

Vl. 1

Vl. 2

Va.

Vc.

Cb.

22

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

bæ - rer det frem - ad, mens Aa - re - ne rul - ler, og Bøl - - ger - ne ham - re vor

bæ - rer det frem - ad, mens Aa - re - ne rul - ler, og Bøl - - ger - ne ham - re vor

*f*

*mf*

*f* trem.

*f* trem.

*f*

*f*

25

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Org.

Ped.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

hær - ge - de Strand, Bøl - ger - ne ham - re vor hær - ge - de Strand. Saa

hær - ge - de Strand, Bøl - ger - ne ham - re vor hær - ge - de Strand. Saa

trém.



**D**

(♩. = ♩)

30

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb. 1 2

Trb. b.

Tb.

Timp.

Org.

Ped.

S.

A.

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

stri - de vi os gen - nem al - skens Vejr og ven - ter det rød - men - de Gry. Og

stri - de vi os gen - nem al - skens Vejr og ven - ter det rød - men - de Gry. Og

34

Fl. 1 2  
3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2  
a2

Cor. (F) 1 2  
3 4

Tr. (F) 1  
2 3

Trb. 1 2

Trb. b.

Tb.

Timp.

Org.

Ped.

S.  
A.  
T.  
B.

CORO

VI. 1  
VI. 2  
Va.  
Vc.  
Cb.

Slægt sig slut - ter til Slæg - ters Gang og bæ - rer det frem paa - ny!

Slægt sig slut - ter til Slæg - ters Gang og bæ - rer det frem paa - ny!

un poco più moto

38

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Org.

Ped.

S.

A.

T.

B.

un poco più moto

trem.

VI. 1

VI. 2

Va.

Vc.

Cb.

Hæ - der o - ver By, Hæ - der o - ver Land, Hæ - der og Held o - ver Kvin - de og Mand i

Hæ - der o - ver By, Hæ - der o - ver Land, Hæ - der og Held o - ver Kvin - de og Mand i

42

**E**

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Org.

Ped.

S.

A.

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Dan - - mark, i Dan - - mark, Kvin - de og Mand i Dan - - mark,

Dan - - mark, i Dan - - mark, Kvin - de og Mand i Dan - - - mark,

46

Fl. 1 2  
3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Org.

Ped.

S.  
A.  
CORO  
T.  
B.

VI. 1  
VI. 2

Va.

Vc.

Cb.

Kvin - de og Mand, i Dan - - mark, Kvin - de og Mand i Dan - - -  
Kvin - de og Mand, i Dan - - mark, Kvin - de og Mand i Dan - - -

*ff*

50

Fl. 1 2  
3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2  
3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

Timp.

Trgl.

Org.

Ped.

S.

A.

CORO T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

mark!

trem.

div.

fff

ORIGINAL ENDING OF NO. 4

OPRINDELIG SLUTNING AF NR. 4

141 *più f*

Bass solo  
Held o - ver By, o - ver Bor - - ger!

Violino 1  
*più f*

Violino 2  
*più f*

Viola  
*più f*

Violoncello  
*più f*

Contrabbasso  
*più f*

OMITTED MOVEMENT

UDELADT SATS

Allegretto quasi andantino

S. 1  
2

CORO  
Hæ - der o - ver by, Hæ - der o - ver Land, Hæ - der og Held o - ver Kvin - de og Mand!

A. 1  
2

Allegretto quasi andantino

Violino 1  
*pizz.* *arco* *mf*

Violino 2  
*p* *mf* *mf*

Viola  
*pizz.* *div.* *arco* *mf* *mf*

Violoncello  
*mf* *mf*

Contrabbasso

5

Fl. 1 2 3

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2 3

Trb.t. 1 2

Trb.b.

Tb.

S. 1 2

CORO  
Vaa - rens Vel - sig - nel - se føl - ge vort Værk; den kæk - ke fan - ger Lyk - ken, og Lyk - ken gør ham

A.

VI. 1

VI. 2

Va.

Vc.

Cb.

*mf*

*f*

*a2*

*f*

*mf*

*mf*

*f*

*f*

trem.

trem.



un poco più moto

9

Fl. 1 2 *più f*

Fl. 3 *più f*

Ob. 1 2 *più f*

Cl. (A) 1 2 *più f*

Fg. 1 2 *più f*

Cor. (F) 1 2 *f*

Cor. (F) 3 4 *più f*

Tr. (F) 1 *f*

Tr. (F) 2 3 *f*

Trb.t. 1 2

Trb.b.

Tb.

S. 1 *ff*

S. 2 *ff*

CORO *stærk!*

A. *ff*

Vi *f*

Vi. 1 *trem. più f*

Vi. 2 *trem. più f*

Va. *più f*

Vc. *più f*

Cb. *più f*

*f*

## 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

# C R I T I C A L C O M M E N T A R Y

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.

## S O U R C E S

C A N T A T A F O R T H E L O R E N Z  
F R Ø L I C H C E L E B R A T I O N

- 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.

It seems that **A** is the only musical source, that has been preserved. There may have been a draft – now lost; a number of empty bars in **A**, however, (pf. 2: bb. 32-33, 90, 100-101, 108-109, 118-120) calls this assumption into question. Also the corrected pagination of **A** (fols. 4-7) seems to question the assumption about a possible draft.

**A** was probably used for the performance on 30 November 1900. The pencil additions must therefore have been made by Nielsen in connection with the rehearsals; the only exceptions are a few pencil additions in the text that are presumably made by Peter Jerndorff in collaboration with Nielsen. All pencil additions in **A** are thus included in the present edition.

Peter Jerndorff probably used **Aa** to sing “Lyt i kvæld til kvadet”.

The vocal part of the present edition is marked “VOICE”, since **A** has no indications of voice category.

The sources for Axel Olrik’s text (**B**, **C**) were consulted partly because of the lack of a text in **A**, partly so as to decide the order of the individual musical parts of **A**. These two sources (**B**, **C**) have thus confirmed that pp. 6-11 are to be inserted between the upper and lower staff of p. 5. This means that after the bottom of p. 11 the lower system of p. 5 is to follow. Here the text is missing, but the order is furthermore confirmed by the fact that  $\Phi$ ’s are added in pencil on p. 5 at the lower system and p. 11 after the lower system. After the lower system of p. 5 follow pp. 12 and 13.

**A** is also the main source for the text. Axel Olrik’s text in **B** and **C** uses an orthography, which reflects the Scandinavian trends of that time with nouns employing initial lower-case letters and “å” instead of “aa”. In **A** Nielsen in most instances uses nouns with lower-case letters, but always “aa” and not “å”. At the same time he uses the old spelling of words like *gjæsted*, *kjække*, *skjønhed*, *kjæmper* and *kjendte*. Nielsen’s orthography has been retained in the present edition; it should however be stressed that the use of initial lower-case letters in nouns has been standardized. Obvious misspellings and omissions of words have been tacitly corrected according to **B**. Punctuation has been tacitly rectified, since it in **A** is somewhat inadequate.

CANTATA FOR THE INAUGURATION  
OF THE STUDENT UNION BUILDING

- A** Score, partly autograph, fair copy
- B** Score, autograph, drafts and sketches
- C** Piano score, partly autograph
- D** Sketch
- E** Programme, printed
- F** Text, *Politiken*, 2 June 1901

- A** Score, partly autograph, fair copy.  
DK-Kk, CNS 325a.

Title page: “Kantate ved Studentersamfundet Bygnings Indvielse / den / af Holger Drachmann / og / Carl Nielsen”.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 26x35 cm, 21 folios, fols. 1-24 paginated 1-23, title page unpaginated; fols. 13-20 paginated 26-41 and changed to 24-39 in pencil, fol. 21 blank; written in ink.

Paper type: 10 staves (hand-ruled).

The source has been restored.

Contains scores for Nos. 1, 3 in Nielsen’s and Henrik Knudsen’s hands:

Nos. 1, 3: text and staves for choir and soloists: Nielsen			
No. 1, pp. 1-6	bb. 1-34:	cor., vl. 1, 2, Nielsen	
		va., vc.	
No. 1, pp. 1-6	bb. 1-34:	pf.	Knudsen
No. 1, pp. 7-23	bb. 35-122:	tutti	Nielsen
No. 3, pp. 24-29	bb. 1-30:	tutti	Knudsen
No. 3, pp. 29-32	bb. 31-56:	tutti	Nielsen
No. 3, pp. 33-39	bb. 57-92:	tutti	Knudsen

Some clefs added by Nielsen’s daughter Irmelin.

- B** Score, autograph, drafts and sketches.  
DK-Kk, CNS 325b.

Acquired by the Royal Library from the estate of Henrik Knudsen in 1947.

13 folios written in pencil and ink, variable formats and paper types.

The source consists of 5 parts:

[1]: score, autograph, draft and sketch, title on first music page: “Cantate”.

35.5x27 cm, 2 folios written in pencil, paginated 1-4.

Paper type: B & H. Nr.14.A (24 staves).

Contains draft for No. 1, bb. 38-72 and sketch for No. 1, bb. 73-74.

- [2]: piano score, manuscript copy (Knudsen).  
35.5x27 cm, 1 folio written in ink, unpaginated, verso blank.  
Paper type: B&H. Nr. 12.A. (20 staves).  
Contains piano score for No. 3, bb. 33-35, transposed to A-flat minor, taped to [1].
- [3]: piano score, manuscript copy (Knudsen).  
25.5x34 cm, 2 folios written in ink and pencil, unpaginated.  
Paper type: 10 staves (hand-ruled).  
Contains piano score for No. 3, bb. 33-57, transposed to A-flat minor.
- [4]: score, autograph, draft.  
25.5x34 cm, 1 bifolio written in pencil, unpaginated.  
Paper type: 10 staves (hand-ruled).  
Contains draft for No. 3, bb. 29-56.
- [5]: score, autograph, draft.  
25.5x34 cm, 6 folios [5a] written in pencil, paginated 5-10, fols. 4-6 unpaginated, fol. 4<sup>v</sup> and fol. 6 blank; 1 bifolio [5b] written in pencil, unpaginated, fol. 2 blank.  
Paper type: 10 staves (hand-ruled).  
Contains:  
[5a]: draft for No. 1, bb. 75-79, 95-122, title on first music page: "Recit."  
[5b]: draft for piano score of No. 1, bb. 1-36.
- C** Piano score, partly autograph.  
DK-Kk, CNS 325c.  
Title page: "Pianoforte / Kantate / ved / Indvielsen af Studentersamfundets Bygning. / Text af Holger Drachmann / Musik af Carl Nielsen".  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 11 folios written in ink, paginated 1-10, 3 folios pasted in, paginated 10a, 11-14 in pencil and 1 blank page, 3 folios paginated 11-16 and changed to 15-20 in pencil by Nielsen.  
Paper type:  
pp. 1-10, 15-20: 12 staves (hand-ruled)  
pp. 10a-13: 14 staves (hand-ruled)  
pp. 14 +1 page: 10 staves (hand-ruled)  
The source has been restored.  
Contains:  
pp. 2-10, 15-20: manuscript copy by J.F. Stender of No. 1, bb. 1-122, No. 3, bb. 1-92.  
pp. 10a-14: piano part with text for No. 2, autograph; title on music page: "Recitation"; some words added in pencil (foreign hand).

- D** Sketch.  
DK-Kk, CNS 325d.  
35x26 cm, 1 bifolio written in pencil and red crayon.  
Paper type: 10 staves (hand-ruled).  
Contains sketch with text fragments for No. 2.
- E** Programme, printed.  
DK-Kk, Småtryksamlingen, Studenter, Studentersamfundet.  
Title page: "KANTATE / VED / STUDENTERSAMFUNDETS / INDVIELSE AF DETS NY HJEM / DEN 1. JUNI 1901. / TEXT AF HOLGER DRACHMANN / MUSIK AF CARL NIELSEN . . ."  
c. 29x21 cm, 1 bifolio.  
Contains text for Nos. 1, 3.
- F** Text, *Politiken*, 2 June 1901.

The fair copy was made in close collaboration between Nielsen and Henrik Knudsen.

One can only guess how the work was done in practice, but as only parts of the work are available as drafts or sketches Nielsen must have provided Knudsen with instructions on how to combine the various parts.

Knudsen's fair copy of the piano part of **A**, bb. 1-34, is based on the draft (**B** [5b]) consisting of 36 bars of the piano part of the first section of No. 1; the bars for the other instruments are empty in this section of **B**. It is most likely that Nielsen did not conceive them until he had received Knudsen's fair copy (**A**), as he crossed out the copied b. 35, and Knudsen himself had skipped b. 36 making room for the bridge passage, bb. 35-38. This passage Nielsen apparently wrote directly into **A**, while he was copying the rest of No.1 based on drafts and sketches (**B** [1] bb. 38-73, **B** [5a] bb. 75-79, 95-122).

No. 1, bb. 1-30 are reused in No. 3, but transposed to E major; after an intermediary passage, bb. 1-34 of No. 1 together with the crossed-out bar (b. 35 in **B** [5]) mentioned above are repeated as bb. 57-92, also in E major. The score of these two outer sections must have been fair-copied by Knudsen on the basis of the complete No. 1, as he also copied horns and strings. The bridge passages and the middle part were fair-copied by Nielsen using the draft (**B** [4a] bb. 31-32, 33-56). In the end Nielsen presumably added parts for the chorus and the soli including the text both for Nos. 1 and 3.

The fair copy of No. 2 does not appear in **A**, but is glued on to the piano score (**C**), and based on the sketch (**D**). A source for the text is missing but was published in *Politiken* 2 June 1901 (**F**).

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 Niensens 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 "Afleveret 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 / KIØBENHAVN & 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**.

4 "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 and 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>1</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

6 “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”.



- A** Vocal score, dyeline print of manuscript copy.  
DK-Kk, mu 8109.2991.  
Title on first music page: “11<sup>te</sup> Februar 1909”.  
26x17.3 cm, 1 bifolio, unpaginated.  
A few corrections in the text in foreign hand, corresponding to **C**.
- B** Score, autograph, draft.  
DK-Kk, CNS 323.  
Title on first music page: “11 Febr. 1909”, “C. N.” (foreign hand).  
Dated: “30/1 09” (fol.1<sup>v</sup>), “31/1 09.” (fol. 2<sup>r</sup>).  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35.5x27 cm, 1 bifolio, 3 pages written in pencil, unpaginated.  
Paper type: “B. & H. Nr 11 A.” (18 staves).  
Fol. 2<sup>r</sup>: “Fra Klokkernes Malme, L. C. Nielsen” (Irmelin Eggert Møller).  
No text except the beginning of No. 1, bb. 1-2.  
Text of the recitation between Nos. 1 and 2 missing.
- C** Text, print.  
DK-Kk, mu 8109.2991.  
Title on first page: “1659 \* 11. FEBRUAR \* 1909”.  
27.2x16.9 cm, 1 bifolio.  
Contained in **A**.
- D** Text manuscript.  
DK-Kk, CNA, I.A.b., 17 (bilag).  
22x14.8 cm, 1 bifolio written in ink.  
Autograph by L.C. Nielsen, one correction by Carl Nielsen.

The draft (**B**) and the text (**D**) presumably formed the basis for the score (**A**). The original text of **A** corresponds with **D**, but contains corrections made in foreign hand corresponding to the printed text, **C**. Accordingly **A**, including the corrections, has been chosen as the main source for the two choral parts, whereas **C** is the main source for the unaccompanied recitation, which is missing in both musical sources. The final printed version of the text recitation (**C**) shows a number of deviations from L.C. Nielsen’s manuscript (**D**); such deviations, however, are not recorded in the *Editorial Emendations and Alternative Readings*.

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

- A** Score, fair copy  
**B<sup>i</sup>** Score, autograph, draft  
**B<sup>ii</sup>** Score, autograph, draft (Emilius Bangert)  
**C** Orchestral parts, manuscript copies  
**D** Vocal solo parts, manuscript copies  
**E<sup>i</sup>** Vocal parts, dyeline print  
**E<sup>ii</sup>** Vocal parts, dyeline print  
**F** Piano score, fair copy  
**G** Orchestral part, organ, manuscript copy  
**H** Programme, 1909, printed  
**I** Programme, 1910, printed  
**J** Landsudstillingens Festschrift, 1909<sup>7</sup>  
**K** Letter from Emilius Bangert to the State and University Library in Århus 8.3.1927  
**L** Piano score, fragments
- A** Score, fair copy.  
DK-A.  
Title on cover: “Kantate / ved / Aarhus Landsudstillinger / Aabnings – Højtidelighed / den 18. Maj 1909. / Texten af L. C. Nielsen. / Musikken af Carl Nielsen og Emilius Bangert. / Partitur.”, stamped “STATSBIBLIOTEKET / i AARHUS”.  
End-dating: “19/2 1909”.  
35x27 cm, 86 pages paginated 1-86, and 1 folio paginated 68a, written in ink; several corrections and changes in pencil and plastered clippings; bound in library binding. Contains also parts for cor. 4 and fg. 2 for “Spejdende mod Solen” in A major including 2 bars of a prelude. On the flyleaf a letter from Emilius Bangert to mag. art Topsøe-Jensen is pasted in, dated “Roskilde 8/3 27” (**K**).
- B<sup>i</sup>** Score, autograph, draft.  
DK-Kk, CNS 320a.  
On first music page: “Domorganist A. Allin. Aarhus Kantate”.  
Donated to the Royal Library by Emilius Bangert in 1935.  
35.5x27 cm, 48 pages written in pencil, paginated: 1-28, pp. 2-4 unpaginated, and 1-20, pp. 6-7 unpaginated.  
Paper type:  
pp. 1-28: B. & H. Nr 11 A. (18 staves)  
pp. 1-20: B. & H. Nr. 14.A (24 staves)

<sup>7</sup> National Exhibition’s *Festschrift*, 1909.

Bound in library binding.

Draft for No. 1 “Allegretto Solemne” bb. 1-128, and No. 4 recitation and orchestra “Hvidt som et Tempel” bb. 1-30, “Allegro non troppo” bb. 31-117.

**B<sup>ii</sup>** Score, autograph, draft (Emilius Bangert).

DK-Kk, Emilius Bangerts Samling, Kapsel No. 4.

Title on cover: “Aarhus-Kantaten / Partitur Kladder”.

Various formats, mainly 36x26.5 cm; several folios added: 26x34 cm; 37 folios, with a cover of music paper consisting of

1 bifolio unpaginated, written in pencil, fol. 2<sup>v</sup> blank.

1 gathering of 5 bifolios and 2 folios, paginated 2-10, 11a, 12-13, 14b, 15-18, first page unpaginated, between pp. 12-13

1 folio, paginated 11b, verso blank, and 1 folio, paginated 14a, verso unpaginated, final folio blank.

1 gathering of 7 bifolios, unpaginated, between bifolios 2-3 1 bifolio, 1 folio and 1 bifolio, between bifolios 5-6 1 bifolio and 1 folio.

Various paper types:

mainly: B. & H. Nr. 12 E. (20 staves)

in oblong format: (12 staves)

Sketch and draft for No. 2, bb. 1-126; No. 3, bb. 1-20 “Tempo giusto”, No. 4, bb. 118-162; draft for “Allegretto quasi Andantino” (11 bars between b. 143 and b. 144 of No. 4) for choir and orchestra (see Appendix p. 231), also present in the fair copy but left out in the present edition because of Emilius Bangert’s letter of 8 March 1827 (**K**); and draft for No. 7, bb. 1-53.

Also draft for piano score No. 4, bb. 118-143 and a version of “Spejdende mod Solen” for male choir a cappella composed by Emilius Bangert; added below system “Kære Hr. Nielsen! Her er Sangen, tror De den kan bruges saaledes? Jeg kunde jo ringe til Dem engang imorgen og høre, hvad De synes. Venlig Hilsen Emilius Bangert.”<sup>8</sup>

Pencil copy of Nielsen’s version for male choir, accompanied by cor. and timp.

Draft for organ of the whole work.

**C** Orchestral parts, manuscript copies.

DK-Kk, CNS 320g.

Donated to the Royal Library by the State and University Library in Århus in 2006.

35x26 cm, 42 parts, 15 duplicate parts.

Datings added in pencil or ink: “April 1910 Anton Hansen” (trb.t. 2), “Olaf Jensen d 25/4. 1910” (trb.t. 2), “August Petersen Dansk Concertforening 25/4 1910” (tb.), “Åbningen af den britiske uge 23. maj 1959 Ove Jensen T.V og Radio” (ob.2). Enclosed folio written in pencil and blue crayon: “Statsbiblioteket 17/4-59 / Karl Nielsen: Kantate 1909 / Ork. Besætning./ 1 Partitur [in blue crayon] / 6-5-3-3-3 / 3 Fl. 2 Obo 2 Cl. 2 Fagot / 4 Horn 3 Tromba / 3 Basuner 1 Tuba / 1 Timp. 1 Slagtøj / Afsendt fra Aarhus / By Orkesters Nodarkiv<sup>9</sup> / d 27/5-59. Johs. Jensen.” [in blue crayon].

**D** Vocal solo parts, manuscript copies.

DK-Kk, CNS 320g.

Donated to the Royal Library by the State and University Library in Århus in 2006.

26x34.5 cm, 2 parts.

S. and B. solos with piano accompaniment.

**E<sup>i</sup>** Vocal parts, dyeline print.

DK-Kk, CII, 10, kasse 3 e.

26x17.2 cm, 4 parts, S.A.T.B.

Additions in pencil by Nielsen in S.

T. incomplete.

**E<sup>ii</sup>** Vocal parts, dyeline print.

DK-Kk, CNS 320g.

Donated to the Royal Library by the State and University Library in Århus in 2006.

26x17.5 cm, 5 parts, S. No. 37, A. No. 10, T. Nos. 4, 11, B. No. 10. Enclosed in T. No. 4: 1 music paper trimmed with 3 printed stanzas for “Spejdende mod Solen”; in T. No. 11: 1 music paper trimmed with 2 stencilled stanzas for “Spejdende mod Solen”.

B. No. 10: stanza 2 for “Spejdende mod Solen” added in pencil below system.

**F** Piano score, fair copy.

DK-Kk, CNS 320g.

Title on first music page: “Landsudstillingenskantate”, “(Aarhus 1909)” added in pencil.

Donated to the Royal Library by the State and University Library in Århus in 2006.

46 pages in various formats and paper types, written in ink and pencil:

<sup>8</sup> “Dear Mr. Nielsen! Here is the song, do you think it may be used as it is? I might call you some time tomorrow to hear what you think. Kind regards, Emilius Bangert”.

<sup>9</sup> “Sent from the music archives of the Aarhus City Orchestra”.

- 1 gathering of 3 bifolios and 1 bifolio paginated 1-16 in ink: 34.5x 26 cm, paper type: "Heimdal" 1853 (14 staves).  
1 bifolio paginated 16a-16c in pencil, last page unpaginated: 25.5x34.5 cm, paper type: 10 staves.  
1 gathering of 2 bifolios paginated 17-22 in pencil, last folio unpaginated: 24.5x34.5 cm, paper type: 12 staves.  
1 gathering of 2 bifolios paginated 23-28 in ink and pencil, pp. 23: pagination changed from 24 in ink, pp. 25-28: pagination changed from 23-26 in pencil, last folio paginated 27-28 in ink: 35.4x27 cm, paper type: 10 staves.  
1 bifolio paginated 29-32 in pencil: 25x34.5 cm, paper type: 12 staves.  
1 folio and 1 bifolio paginated 32, 34, 35-37 in pencil, last page unpaginated: 24.5x34.5 cm, paper type: 12 staves.  
Piano score for the cantata, several corrections and additions in pencil.
- G** Orchestral part, organ, manuscript copy.  
DK-Kk, CNS 320g.  
Donated to the Royal Library by the State and University Library in Århus in 2006.  
26x34.5 cm, 6 pages written in ink.  
Organ part, few additions and deletions in pencil.
- H** Programme, 1909, printed.  
DK-A.  
Title on first page: "KANTATE / VED / AABNINGEN = / HØITIDELIGHEDEN / DEN 18 MAI 1909."  
Page 2: "TEXT: L. C. NIELSEN / MUSIK: CARL NIELSEN – EMILIUS BANGERT".  
Final page: "Trykt i / TH. THRUES BOGTRYKKERI / AARHUS".  
L.C. Nielsen's text including Emilius Bangert's pencil indications of which sections were composed by whom, and indications of cuts and the shuffling of passages in the second part.
- I** Programme, 1910, printed.  
DK-A.  
Programme for Dansk Koncertforening's concert on 25.4.1910, with L.C. Nielsen's text for the cantata. Order of numbers as in **H**, omitting the movement for male choir, "Spejdende mod Solen".
- J** Landsudstillingens Festskrift, 1909.  
Title page: "FESTSKRIFT / LANDSUDSTILLINGEN / I AARHUS / VED / L. FRIIS / LANDSUDSTILLINGENS GENERALSKRETÆR / AARHUS / FORLAGET AF 1907, A/S / MCMIX".  
Including, among other things, L. C. Nielsen's text with numbers in same order as printed in **H**.
- K** Letter from Emilius Bangert to the State and University Library in Århus 8.3.1927.  
DK-A.  
"Hr. mag.art Topsøe-Jensen / Statsbiblioteket in Aarhus. jeg beder undskylde den sendrægtige Besvarelse af Deres Brev af 18 ds., er forsinket paa Grund af Vanskelighed med at faa Forbindelse med Carl Nielsen.  
Hermed følger et Eksemplar af Texten, hvor de ønskede Oplysninger er indtegnede. Det staar Dem frit for i Partituret at gøre tilsvarende Notater, ellers maaske kan Partituret sendes til mig; jeg skal da med Fornøjelse udføre Arbejdet."<sup>10</sup>  
Contained in **A**.
- L** Piano score, fragments.  
DK-Kk, CNS 308b.  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
35.5x27 cm, 1 folio written in pencil.  
Paper type: B. & H. Nr 11 A. (18 staves).  
The source has been restored.  
Fragments of piano score of No. 4, bb. 76-87.  
Included in draft for *THREE MOTETS*, No. 3.
- Original order of part two of **A**:

Nielsen Edition No.	page Nos. in A	bars	tempo marking	text incipit	key
No. 3	43-46	1-20	<i>Tempo giusto</i>	<i>Kun een er Danmarks Hovedby</i>	A major
No. 4	49-50	1-26	Melodrama	<i>Hvidt som et Tempel</i>	C-sharp minor/ E major
	50-66	27-117	<i>Andantino</i>	<i>Da stiger der Røster</i>	C major

<sup>10</sup> "Dr Topsøe-Jensen / State Library of Aarhus. Please forgive my late answer to your letter of the 18th of this month due to difficulties in getting into contact with Carl Nielsen. Enclosed please find a copy of the text with the marking of the information you asked for. Please feel free to make equivalent annotations in the score, or perhaps you could send me the score; in that case I shall do the job with pleasure."

4 bars: Original ending of No. 4, see APPENDIX	67-68	118-140+ 4 bars	<i>Andante sostenuto</i>	<i>Nær er Stunden</i>	D major
No. 5	69	1-15	<i>Allegretto quasi andantino</i>	<i>Spejdende mod Solen</i>	B-flat major
Omitted movement, see APPEN- DIX	70-71	1-11	<i>Allegretto quasi andantino</i>	<i>Hæder over vor By</i>	F major
No. 4	72-75	144-163	<i>Allegro moderato</i>	<i>Vi trænger til at vidne</i>	D major
No. 6	76	1-23	<i>Tempo giusto</i>	<i>Danmark, du kornblonde Datter</i>	A major

The order of movements (and hence also the order of keys) in the score and the parts has been changed in accordance with the letter mentioned above (**K**) and the text (**H**) enclosed with the letter. The movement “Hæder over vor By” has been omitted and “Spejdende mod Solen” has been placed after “Vi trænger til at vidne”. A new bar (b. 117) has been added as transition from “Da stiger der Røster” to “Nær er Stunden”; and new bars have been added between b. 140 and b. 144 on p. 68a of **A** instead of four crossed-out bars on p. 68 (see appendix No. 1). Thus the original three separate movements, “Hvidt som et Tempel” (and “Da stiger der Røster”), “Nær er Stunden” together with “Vi trænger til at vidne”, as a whole become the new No. 4.

CNU-No.	bars	tempo marking	text incipit	key
No. 3	1-20	<i>Tempo giusto</i>	<i>Kun een er Dan- marks Hovedby</i>	A major
No. 4	1-26	Melodrama	<i>Hvidt som et Tempel</i>	C-sharp minor E major
	27-117	<i>Andantino</i>	<i>Da stiger der Røster</i>	C major
	118-140	<i>Andante soste- nuto</i>	<i>Nær er Stunden</i>	D major
	141-163			
	[141-143 on p. 68a]	<i>Allegro moderato</i>	<i>Vi trænger til at vidne</i>	D major
No. 5	1-15	<i>Allegretto quasi Andantino</i>	<i>Spejdende mod Solen</i>	A major
No. 6	1-23	<i>Tempo giusto</i>	<i>Danmark, du korn- blonde Datter</i>	G major

Emilius Bangert’s fair copy (**A**) is the main source for the cantata based on the two drafts (**B<sup>i</sup>**, **B<sup>ii</sup>**) by Nielsen and Bangert, respectively. The other sources consist of the performance material

based on the fair copy (**A**): orchestral parts (**C**), vocal solo parts (**D**), choral parts (**E<sup>i</sup>**, **E<sup>ii</sup>**) and piano score (**F**) to be used at rehearsals. To this should be added an organ part (**G**) in Emilius Bangert’s hand to be played on the organ especially set up for the exhibition.

The text of the fair copy is based on an unknown source, which in several cases deviates from the printed text sources, including a programme for the performance of the cantata at the opening of the exhibition in 1909 (**H**), the programme for a concert of the Danish Concert Society in 1910 (**I**) and the text as it is printed in the *Festschrift* for the exhibition (**J**) printed in 1909. The text of the score has been chosen as the main source for the present edition; the programme of 1909, however, has been consulted in the revision of the somewhat faulty punctuation of **A**. All text variants are recorded in *Editorial Emendations and Alternative Readings*.

The revision is based on (**A**); the drafts (**B<sup>i</sup>**, **B<sup>ii</sup>**) and the performance material (**C**, **D**, **E<sup>i</sup>**, **E<sup>ii</sup>**, **F**) have only been consulted in cases of doubt.

Emilius Bangert has been very loyal to Nielsen’s draft (**B<sup>i</sup>**), which thus does not contain many variants which might indicate possible emendations. Emilius Bangert’s draft (**B<sup>ii</sup>**), on the other hand, differs in many cases from the fair copy (**A**), especially regarding the instrumentation of the brass instruments. Such differences may reflect Nielsen’s corrections, since he acted as supervisor for Emilius Bangert in the latter’s work with the composition.

Bangert’s draft (**B<sup>ii</sup>**) reveals no corrections in Nielsen’s hand; there is only one instance in which the fair copy (**A**) contains additions, which might be by Nielsen (No. 7, bb. 26-28, see facsimile p. xxxviii).



The programme from 1909 (**H**), which together with a letter (**K**) and the score were sent to the State Library in 1927,<sup>11</sup> contains Bangert’s explanatory notes concerning the change of order and omissions of sections in the second part. These changes, in addition to the added bars and the corresponding erased passages of the fair copy (**A**), are the basis for the order of movements of the present edition, partly because Bangert, as composer of the work, should have equal standing with Nielsen, and partly because the letter to the State and University Library shows, that Nielsen was consulted in connection with these changes. All additions and deletions are recorded in the *Editorial of Emendations and Alternative Readings*.

<sup>11</sup> See Preface p. xxxi.

## EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

### CANTATA FOR THE LORENZ FRØLICH CELEBRATION

Bar	Part	Comment
1-2	pf.2	A: b.1 second minim to b.2 first quaver: ties added in pencil (CN)
5-6	pf.2	A: b.5 second minim to b.2 first quaver: ties added in pencil (CN)
9	pf.2	first quaver: end of slur emended from b.8 eighth quaver by analogy with pf.1
9	pf.	A: <i>f</i> corrected to <i>mf</i> in pencil (CN)
12	pf.1	A: upper part: slur added in pencil (CN)
13	VOICE	A: beginning of text moved from first crotchet to third crotchet in pencil (CN?)
14-15	pf.1	open slur from b.14 note 6 emended to slur b.14 note 6 to b.15 note 1 by analogy with b.14 notes 2-5
19	VOICE	<b>B, C:</b> <i>Norden</i> instead of <i>hjemmet</i>
23	pf.1	A: second and third chord: added in pencil (CN); chords added and crossed out in pencil (CN) (see facsimile p. xxxiii)
23	pf.2	A: sixteenth semiquaver and eighth quaver: ♯ (f) and ♯ (g <sup>2</sup> ) added in pencil (CN); chords added and crossed out in pencil (CN) (see facsimile p. xxxiii)
23-24	pf.	A: barline: ♪ added in pencil (CN)
24	VOICE	A: beginning of textline moved from fifth quaver to second quaver in pencil (CN?)
24	pf.	first crotchet: redundant <i>Tempo I</i> omitted
25-26	VOICE	A: between staves: b.25 sixth quaver to b.26 fifth quaver: <i>steningen lever skjønnhed fødes</i> added in pencil (CN)
25	pf.2	upper part, second minim: g <sup>2</sup> emended to g <sup>2</sup> by analogy with pf.1 and because of g <sup>2</sup> in b.26
26	VOICE	A: end of textline changed from fourth crotchet to third crotchet (CN)
28	pf.2	slur added by analogy with pf.1
29	VOICE	<b>B, C:</b> <i>hu-stor</i> instead of <i>hustor</i>
29	pf.2	second minim: slur added by analogy with first minim and pf.1
29	pf.	A: <del>~~~~~</del> added in pencil (CN); first crotchet: redundant <i>cresc.</i> omitted
30	pf.	A: <i>mf</i> corrected to <i>pp</i> in pencil (CN)
32	pf.	A: <i>cresc.</i> added in pencil (CN)
32-33	pf.2	added by analogy with bb.30-31 (see facsimile page xxxiv); <i>fz</i> added by analogy with pf.1
34	pf.	A: <i>animato</i> added in pencil (CN)
36-38	pf.	A: <i>ritardando</i> added in pencil (CN)
37	pf.1	from second chord: redundant open slur omitted
38	pf.1	A: tie added in pencil (CN)
38	pf.2	A: tie added in pencil (CN)
39	VOICE	A: <i>selv</i> added in pencil (CN)
39	VOICE	A: <i>recitation</i> written in pencil and then erased


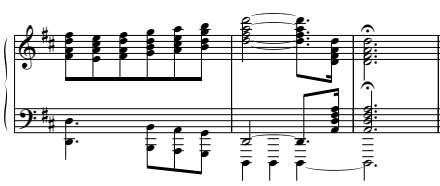
Bar	Part	Comment
44	pf.	A: 
		turn of page, 
		As it can be seen, the upbeat before b.45 is marked twice in <b>A</b> , presumably because b.45 (including the upbeat) was written on a separate bifolio that was later added to the score.
44	pf.1	A: between note 5 and 6: ♯ (g <sup>1</sup> ) crossed out
44	pf.2	A: notes 2-3: tie added in pencil (CN)
47	pf.1	slur added by analogy with bb.57, 67
48	VOICE	A: note 5: d'' corrected to c'' in pencil (CN)
52	VOICE	A: notes 2-3: d'-d' corrected to a'-b' in pencil (CN)
54	pf.2	slur added by analogy with pf.1 and bb.64, 74
55	pf.2	first crotchet: added by analogy with b.75
58	pf.1	lower parts: third crotchet: f', a' added by analogy with bb.48, 68, 78; tie added by analogy with bb.48, 68, 78
59	VOICE	A: notes 4-5: slur added in pencil (CN); notes 5-6: slur crossed out in pencil (CN)
60	pf.1	slurs added by analogy with bb.50, 70
62	VOICE	<i>jomfrulet</i> emended to <i>jomfrubly</i> as pencil correction in <b>A</b> (Peter Jerndorff?) and in accordance with <b>B</b> and <b>C</b>
63	pf.	slur added by analogy with bb.61-62 and b.73
66	pf.2	stacc. added by analogy with pf.1
71	pf.2	first crotchet: A added by analogy with b.61
72	VOICE	<b>C:</b> <i>som</i> instead of <i>der</i>
72	pf.	slurs added by analogy with b.62
77	pf.1	slur added by analogy with bb.57, 67
78-80	VOICE	text added as pencil addition in <b>A</b> (Peter Jerndorff?) and in accordance with <b>B</b> and <b>C</b>
78	pf.2	slur added by analogy with bb.58, 68
80	pf.	slurs added by analogy with bb.50, 70
80	pf.2	arpeggio added by analogy with b.50
81	pf.	arpeggio in pf.1 og pf.2 emended to one arpeggio by analogy with b.51
82	VOICE	A: notes 2-4: corrected from d'-g'-g' in pencil (CN?); notes 1-3: <i>engle ler</i> added above staff in pencil (Peter Jerndorff?)
83	pf.	arpeggios added by analogy with b.53
85	pf.	A: at first barline: ♩ added in pencil (CN)
87	VOICE	<b>B:</b> <i>ungdomsild</i> instead of <i>ungdoms ild</i>
87	pf.2	♪ added by analogy with pf.1
88	pf.2	first semibreve: emended from minim
89	pf.	third beam added by analogy with bb.87-88
89-90	pf.	pauses added by analogy with bb.87-88
90	pf.2	added by analogy with b.88 as a suggested option; <b>A:</b> empty



Bar	Part	Comment
91	VOICE	<b>B, C:</b> <i>over</i> instead of <i>iblandt</i>
91	pf.	<b>A:</b> first crotchet: pauses crossed out
91	pf.	<b>A:</b> $\circ$ (A) crossed out
93	pf.	fourth crotchet: slur added by analogy with third crotchet
93	pf.2	third crotchet: redundant $\text{♩}$ omitted
94		<b>A:</b> after barline: <i>vi</i> = (first syllable of "videre" 'get on'; second syllable at b.95) added in pencil (CN); $\text{♩}$ $\text{♩}$ $\text{♩}$ written in ink (CN)
94	pf.1	note 4: <i>c''</i> emended to <i>c#''</i> by analogy with note 1; note 6: <i>g''</i> emended to <i>g#''</i> by analogy with note 3; note 11: <i>f''</i> emended to <i>f#''</i> by analogy with note 8
95		<b>A:</b> before barline: $\text{♩}$ $\text{♩}$ $\text{♩}$ , <i>-dere</i> and <i>-dere</i> added in pencil (second syllable of "videre" 'get on'; first syllable after b.94) (CN)
95	pf.	slur added by analogy with bb.63, 73
95-96	VOICE	b.95 to b.96 second minim: text added as in <b>B</b> and <b>C</b> ; <b>A:</b> text missing
96-98	VOICE	from b.96 eighth quaver: text added as in <b>B</b> ; <b>A:</b> text missing
96	pf.	fourth crotchet: slur added by analogy with first and second crotchet
96	pf.1	<b>A:</b> notes 13-15: semiquavers corrected to demisemiquaver in pencil (CN); eighth quaver: $\text{♪}$ ( <i>e'</i> ) added in pencil (CN)
96	pf.2	<b>A:</b> notes 1-3: semiquavers corrected to demisemiquavers in pencil (CN); eighth quaver: $\text{♪}$ ( <i>e</i> ) added in pencil (CN)
97	pf.1	note 6: <i>c#''</i> emended to <i>c#''</i> by analogy with VOICE
97	pf.2	note 6: <i>c#'</i> emended to <i>c#'</i> by analogy with VOICE
98	pf.1	lower part, note 4: <i>c'</i> emended to <i>c#'</i> by analogy with b.97; <b>A:</b> fourth quaver: <i>g'</i> crossed out
98	pf.2	upper part, notes 2, 4: <i>c'</i> emended to <i>c#'</i> by analogy with b.97
100-101	pf.2	from b.100 sixth quaver: added by analogy with bb.105-106; <b>A:</b> empty
102	pf.2	<b>A:</b> second chord: <i>G, d, g</i> erased and corrected to <i>G', G</i>
105	pf.1	sixth quaver: stacc. added by analogy with first to fifth quaver and pf.2
106	pf.	stacc. added by analogy with b.105
108-109	pf.2	added by analogy with bb.105-106; <b>A:</b> empty
113	VOICE	<b>A, Aa:</b> notes 2-4: <i>c''-b#'-a'</i> corrected to <i>b#'-c''-d''</i> in pencil
114	VOICE	<b>A:</b> note 1: <i>g'</i> corrected to <i>e''</i> in pencil (CN)
115	pf.	<b>A:</b> first crotchet: <i>p</i> crossed out
115-118	pf.2	from b.115 fourth quaver: added by analogy with bb.114-115 first crotchet
117	VOICE	<b>C:</b> <i>altid</i> instead of <i>stedse</i>
119-125	VOICE	<b>A, Aa:</b> text corrected from <i>Ungdoms Tak vi bringer dig vor høje Mester</i> in pencil (CN) (see facsimile p. xxxv)
120	pf.1	<b>A:</b> second crotchet: $\text{♪}$ changed to $\text{♪}$
125	pf.2	slur added by analogy with pf.1
125-126	VOICE	slur added because of text
126	pf.1	<b>A:</b> first crotchet: <i>b, d#', a', b'</i> corrected to <i>b, f#', a', b'</i> in pencil (CN)
127	pf.2	fourth quaver: triplet demisemiquavers emended to semiquavers by analogy with b.128




Bar	Part	Comment
133	pf.2	third crotchet (lower part): <i>C#'</i> emended to <i>E'</i> because of tie to b.134; twelfth semiquaver: emended from quaver
134	pf.1	$\text{♪}$ emended to $\text{♪}$ by analogy with pf.2

CANTATA FOR THE INAUGURATION OF THE STUDENT UNION BUILDING

No. 1 "Fred over Huset – Ordet frit i Salen"

Bar	Part	Comment
	CORO	<i>No. 1</i> added; <b>E:</b> title: <i>INTROITUS Mandstemmer</i> 'male voices' emended to <i>T, B.</i> ; single stems emended to double stems; $\text{♩}$ emended to $\text{♩}$
1	cor. vl.2 va. vc.	<i>f</i> added by analogy with vl.1, pf.
5-31	CORO	staff with stanza 2 omitted
5-6	va. vc.	tie emended from open tie; <b>A:</b> b.5 last crotchet: end of tie open (page turn)
8	vc.	marc. added by analogy with b.3
11-12	vl.1,2 va.	marc. added by analogy with bb.7-8
11	vc.	marc. added by analogy with b.7
12	pf.1	<b>B</b> (5b): chord 1: <i>c#', e'</i>
16	va.	$\text{—————}$ added by analogy with the other parts
17	vl.2	<i>p</i> added by analogy with vl.1
19-20	vc.	$\text{—————}$ added by analogy with the other parts
25	pf.1	<b>B</b> (5b): chord 2: <i>b, g', d''</i> , chord 3: <i>a, d', f#'</i>
26	pf.1	<b>B</b> (5b): one octave lower
27	vl.1	<i>trem.</i> added
27	va.	chords 1-12: emended from
		
28	va.	<i>trem.</i> added; <i>pesante</i> added by analogy with vl.1
34	pf.	<b>A:</b> b.34 followed by 1 bar, which is crossed out in ink; <b>B</b> (5b): b.34 followed by 2 bars:
		
36	pf.2	arpeggio added by analogy with b.35
38-56		<b>E:</b> title: <i>STROFE</i> 'stanza'
38	cor.	$\text{‡}$ added; <b>A:</b> bar incomplete (third crotchet missing)
38	cor.2	<b>B</b> (1): note 1: beginning of slur open (b.37 empty)
38	Bar.	<b>B</b> (1): upbeat: $\text{♪}$ $\text{♪}$ ( <i>Der er</i> )
40		<b>E:</b> between <i>endda -</i> and <i>Nok: Aa ja!</i>
42	vl.1,2 va.	<b>B</b> (1): chord 2: ten.
46	cor.	$\text{—————}$ added by analogy with the other parts
46	pf.	<b>B</b> (1): <i>fp</i>
46	pf.2	<b>B</b> (1): <i>cresc.</i> below system
47	pf.	slur added by analogy with bb.48-50 and in accordance with <b>C</b> (pf.1)
48	va.	<b>B</b> (1): chord 1: <i>a, eb'</i>

Bar	Part	Comment
49-51	cor.	slur added; A: b.50: end of slur open (page turn); B (1): end of slur open (change of system)
50	vc.	B (1): 
50	bar.	C: stanza 1 notes 3-4: a'-b' added in pencil; 1 <sup>st</sup> G 'first time' added above staff
51	pf.	<b>ff</b> added by analogy with vc. and in accordance with B (1)
51	pf.2	B (1): notes 4-6: slur
52	vl.2	B (1): chord 1: d', f''
52	pf.2	B (1): notes 1-3, 4-6: slurs
53-55 <sup>ii</sup>	cor.	slur emended from open slur by analogy with bb.53-54 <sup>i</sup> ; A: b.53 note 1: end of slur open (page turn)
54 <sup>ii</sup>		E: <i>blir</i> instead of <i>bliver</i>
54 <sup>ii</sup> -55 <sup>ii</sup>	cor.2	b.54 <sup>ii</sup> note 2 to b.55 <sup>ii</sup> note 1: slur omitted
55	cor.1	B (1): note 1: b <sup>3</sup> '
57-98		E: title: MOD-STROFE 'antistrophe', refers to bb. 57-98
57	pf.	B (1): <b>p</b>
63-64	vl.2	B (1): b.64 note 1: beginning of tie open (page turn); b.64 note 4: beginning of slur open (page turn); b.64 notes 5-8: slur
64-72	pf.	b.64 note 1 to b.72 last note: slur emended from open slur; A: b.64 note 1 to b.72: end of slur open (page turn)
65	vl.2 va.	<i>trem.</i> added
65-66	pf.1	B (1): notes 1-8: slur
66	vl.1	B (1): notes 2-3: ten.
67	vl.1 vc.	note 4: ten. added by analogy with b.58 and in accordance with B
68	S.solo	B (1): note 1: 
68	vl.1	no dotted line in connection with <i>Sul G</i> since it cannot be determined when to change strings
68-72	pf.1	B (1): notes 1-8: slur
68-69	pf.2	B (1): chords 1-2: slur
72	pf.2	B (1): chords 2-4: slur
75	pf.1	last note: c <sup>#</sup> '' emended to c <sup>#</sup> ''
79-94		B (5a): o.s.v.'and so on'; bb.79-94 identical with bb.57-72
79	cor.1	<b>p</b> added by analogy with b.57
79	vl.1	ten. added by analogy with b.57
79	pf.	<b>mp</b> added by analogy with b.57
83	vl.1	notes 1-2: slur added by analogy with b.61
84	vl.1	notes 4-5: slur added by analogy with b.62
86	pf.	<b>mp</b> added by analogy with b.64
87	va.	<i>trem.</i> added
88	vl.1	ten. emended to marc. by analogy with b.66
89	vl.1	note 4: ten. added by analogy with b.67 and vc.
95	vl.1,2	B (5a): <b>mf</b>
95	pf.	B (5a): <b>mf</b> cresc.
96	vc.	B (5a): <i>cresc.</i>
99		B (5a): <i>Moderato</i>
101	vl.2	B (5a): chord 5: no chord, only <i>f</i> '
101	pf.2	marc. added by analogy with the other parts
102	pf.1	marc. added by analogy with the other parts and in accordance with C
103-105	tutti	marc. added by analogy with bb.1-3
103	va.	B (5a): chord 1: g, e', g'
105		E: <i>blir</i> instead of <i>bliver</i>
106	tutti	note 1: marc. added by analogy with b.4
106	cor.	notes 2-3: marc. added by analogy with b.4

Bar	Part	Comment
106	pf.1	C: note 2: a corrected to a' in pencil
107	cor.2	marc. added by analogy with cor.1
107	CORO	B (5a): note 1: <b>ff</b>
107	pf.	marc. added by analogy with the other parts
108	cor.	marc. added by analogy with cor.1 (b.105)
108	vl.1	notes 1-2: marc. added by analogy with bb.101, 105
108	vc.	notes 3-6:  emended to  by analogy with the other parts
109	pf.	marc. added by analogy with the other parts
110	vl.1,2	B (5a): note 4:  added
110	tutti	marc. added by analogy with b.108
111-112	cor.1 pf.1	slur added by analogy with vl.1,2 and bb.117-118
111	vl.1,2	marc. added by analogy with vc.
114 <sup>i</sup>	vl.1 va.	note 2: marc. added by analogy with vl.2, vc.
114 <sup>i</sup>	pf.	chord 2: marc. added by analogy with chords 3-6
114 <sup>i</sup>	pf.	B (5a): <b>ff</b>
114 <sup>ii</sup>	va.	note 2: marc. added by analogy with vl.1,2, vc.
114 <sup>ii</sup>	pf.1	chord 2: marc. added by analogy with pf.2
116	cor.2	marc. added by analogy with cor.1
119-120	cor.2	stacc. added by analogy with cor.1
120	cor.	B (5a): note 5: <b>fz</b>
120-121	cor.2	b.120 note 5 to b.121 note 3: slur added by analogy with cor.1
121	vl.1,2 va. cor.	B (5a):




C: *Talen* 'The speech' added below final system and later crossed out in pencil

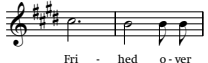

## No. 2 "Se Livet bølger som et Hav i Stormvejr"

Bar	Part	Comment
		No. 2 added; E: <i>RECITATIV (TALEN)</i> 'Recitation (The speech)'
1-5		C: original text written by CN begins at b.2 last crotchet; C: text from <i>Se Livet</i> to <i>Huler</i> added in pencil
9	pf.1	chord 1: <i>loco</i> omitted
10	pf.	superfluous <i>dim</i> omitted (page turn)
11-12	pf.2	slur emended from open slur; C: end of slur open (change of system)
12-13	pf.2	beginning of slur emended from b.12 note 1 by analogy with b.11
14	pf.1	stacc. and ten. added by analogy with b.12
14-15	pf.2	beginning of slur emended from b.14 note 1 by analogy with b.11
18		C: <i>Ulivssaar</i> changed to <i>Indvoldssaar</i> in pencil
20-22	pf.1	stacc. and ten. added by analogy with b.19

Bar	Part	Comment
22		F: <i>Pavse</i> instead of <i>danse</i>
23	pf.	C: <i>dim</i> changed to <i>cresc.</i> in pencil
24	pf.	C: <i>dim</i> added in pencil
24	pf.1	C: chord 1: $\frown$ added in pencil (CN?)
24	pf.2	$\frown$ added because of $\frown$ in pf.1
25-32		C: original text written by CN begins at b.25 and ends at b.31, but without b.26; C: b.25: <i>bis</i> added below system in pencil (CN); C: bb.25-32: text from <i>de drøje, to blive Mænd</i> added in pencil
25	pf.1	C: chord 1: $\frown$ added in pencil (CN?)
25-27	pf.1	marc. added by analogy with bb.23, 24
25	pf.2	$\frown$ added because of $\frown$ in pf.1
30	pf.2	slur emended from open slur; C: end of slur open (change of system)
31		F: <i>være</i> instead of <i>blive</i>
31	pf.1	C: $\frown$ added above right bar line in pencil
31	pf.2	$\frown$ added above right bar line by analogy with pf.1
39		after last bar: <i>Talen</i> 'The speech' omitted; C: <i>Talen</i> 'The speech' added in pencil

### No. 3 "Fred over Huset – Aandens Pust i Salen"

Bar	Part	Comment
		No. 3 added; E: <i>SLUTNINGS-APOSTROFE</i> 'Final apostrophe'
	CORO	T., B. added; single stems emended to double stems; $\text{♩}$ emended to $\text{♩}$
1	tutti	$f$ added by analogy with No. 1, b.1
1	pf.2	chords 2-3: note 2 ( $g^{\sharp}$ ) added by analogy with No. 1, b.1
3	vl.1,2 va. vc.	marc. added by analogy with No. 1, b.3
6	vc.	marc. added by analogy with va.
7	vl.1,2	marc. added by analogy with No. 1, b.7
7	vc.	marc. added by analogy with va.
8	vl.1,2 va. vc.	marc. added by analogy with No. 1, b.8
10	va. vc.	marc. added by analogy with No. 1, b.10
11		<i>Aander</i> emended to <i>Ahner</i> as in E
11-13	vl.1,2 va. vc.	marc. added by analogy with No. 1, bb.11-12
11	vc.	note 1: $d^{\sharp}$ emended to $d^{\natural}$ by analogy with pf.
15	cor.	note 4: $b^{\natural}$ emended to $b^{\flat}$ by analogy with CORO
17	cor. CORO pf.	$p$ added by analogy with No. 1, b.17
17-19	cor.2	note 3: $e^{\flat}$ emended to $e^{\natural}$ by analogy with va., pf.
19-21	cor. pf.	$f$ added by analogy with the other parts
19	pf.2	chord 4 top note: $g^{\sharp}$ emended to $g^{\natural}$ by analogy with bottom note
20	va.	chord 2 bottom note: $g^{\sharp}$ emended to $g^{\natural}$ by analogy with pf.
25	vc.	marc. added by analogy with No. 1, b.25
27	vl.	<i>trem.</i> added
27	va.	chords 1-12: emended from
		
		by analogy with No. 1, b.27
28	va.	<i>trem.</i> added
28	vl.2 va.	<i>pesante</i> added by analogy with vl.1
29	vl.1	A: chord 1 bottom note: $e^{\flat}$ corrected to $g^{\sharp}$
31	cor.1	$e^{\flat}$ emended to $e^{\natural}$ by analogy with vl.1, pf.
32-33	va.	b.32 note 2 to b.33 note 1: slur added by analogy with vc.

Bar	Part	Comment
32	pf.1	C: chord 4 top note: $\sharp$ added in pencil
33		B (4): <i>Poco più mosso</i>
33-57		B (3, 4): key signature: $a^{\flat}$ minor
33	vl.1	B (4): first quaver: $\gamma$ ; note 2: $c^{\flat}$
33	vl.2	chord 1 top note: $c^{\flat}$ emended to $c^{\sharp}$ by analogy with vl.1
33	vl.2	B (4): first quaver: $\gamma$
33	vc.	note 3: $c$ emended to $c^{\sharp}$ by analogy with pf.2
33	vc.	rest 3 added; A: bar incomplete
33	pf.1	chords 1-2: $c^{\flat}$ emended to $c^{\sharp}$ by analogy with vl.1 and in accordance with B, C; C: chords 1-2: $e^{\flat}$ , $a^{\flat}$ , $c^{\sharp}$ ; chord 1 top note: $\sharp$ added in ink
33	pf.2	chord 3: C, $c$ emended to $C^{\sharp}$ , $c^{\sharp}$ by analogy with vl.1 and in accordance with C; B (3, 4): chord 3: $C^{\sharp}$ , $c^{\sharp}$
34-37	cor.1	A: b.34 note 1 to b.35 note 1: end of slur changed to b.37 note 2
34	vl.1,2 va.	B (4): notes 1-3: stacc.
34	vl.2	B (4): note 3: $g^{\flat}$
34	vc.	note 1: $e$ emended to $d$ by analogy with pf.2
38	pf.2	rest 3 added; A: bar incomplete
39-41	vc.	$p$ added by analogy with vl.1,2, va.
40	vc.	rest 3 added; A: bar incomplete
41	pf.2	superfluous $p$ omitted
44	vl.2	slur added by analogy with va.
47	vl.2 va. vc.	<i>trem.</i> added
55-57	cor.1	slur emended from open slur; A: b.55 note 1 to b.56: end of slur open (page turn)
55-56	pf.2	superfluous $p$ omitted
55	vl.1	<i>trem.</i> added
57		<i>a Tempo I<sup>mo</sup></i> emended to <i>Tempo 1</i>
57	pf.2	chords 2-3: note 2 ( $g^{\sharp}$ ) added by analogy with No. 1, b.1
57	vl.1,2 va. vc. pf.	$f$ added by analogy with No. 1, b.1
59	vl.1,2 va. vc.	marc. by analogy with No. 1, b.3
62	va. vc.	marc. by analogy with No. 1, b.6
63-64	vl.1,2 va. vc.	marc. added by analogy with No. 1, bb.7-8
66	va. vc.	marc. added by analogy with No. 1, b.10
67-69	vl.1,2 va. vc.	marc. added by analogy with No. 1, bb.11-13
67	vc.	note 1: $d^{\sharp}$ emended to $d^{\natural}$ by analogy with pf.
71	cor.	note 4: $b^{\natural}$ emended to $b^{\flat}$ by analogy with CORO
73	cor.	$p$ added by analogy with No. 1, b.17
75-77	cor.	$f$ added by analogy with the other parts
76	va.	chord 2 bottom note: $g^{\sharp}$ emended to $g^{\natural}$ by analogy with pf.
77	va.	<i>unis.</i> added by analogy with No. 1, b.21
77	pf.2	chords 2, 3: $g^{\sharp}$ added by analogy with b.21
79-80	CORO	C: bars as in A changed (CN?) to:
		
81	CORO	A: notes 1-2: $b^{\natural}$ corrected to $c^{\sharp}$ in pencil
81	vc.	marc. added by analogy with No. 1, b.25
83	vl.	<i>trem.</i> added
83	va.	chords 1-12: emended from
		



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


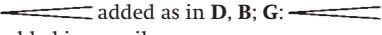

CANTATA FOR THE ANNUAL  
UNIVERSITY COMMEMORATION


PART ONE



No. 1 "Myldrende Vrimmel og Fødders Tramp"




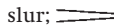




Bar	Part	Comment
1		A: ♩=112-116 added in pencil (CN); B: (♩=116.)
1-11		C: missing
9-11	vc. cb.	A: b.9 note 2 to b.11 note 1: slur added in pencil (CN?)
11	vc. cb.	A: notes 2-3: slur added in pencil (CN?)
12-18		C: sketches for bb.44-48 below system
13	pf.	stacc. added by analogy with b.12 note 6
25-29		C: <i>Forspil til Slutningsang</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 <sup>b</sup> -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 <sup>b</sup> -c' in pencil
35	pf.2	A: note 4: e corrected to d in pencil
35	vl.1,2	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.	———— 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: ——— added in blue crayon
46	CORO	<i>Myld-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.	———— added by analogy with vl.1, cb.
49	T. B.	———— 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

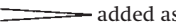
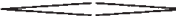
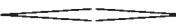
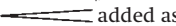

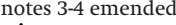
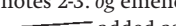
Bar	Part	Comment
52	ob. cl. fg.	marc. added by analogy with fl.
52	T.1 B.1	A: note 3: <i>b</i> added in pencil
52	T. B.	<i>ff</i> emended to <i>ffz</i> as in B, D; A: note 1: <i>ff</i> added in pencil (CN); C: <i>f</i>
		C: <i>f</i>
52	vl.1	marc. added by analogy with vl.1, va.
52	vl.2	<i>ff</i> added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

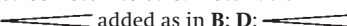

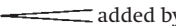
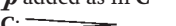



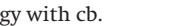

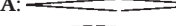

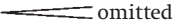

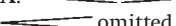
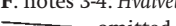
Bar	Part	Comment
67	T. B.	
	vl.1,2 va. vc. cb.	<b>C:</b> <i>ffz</i> erased
68	cl.	<b>A:</b> <i>ffz</i> added in ink (CN)
68-69	cl.	bb.68-69: tie emended from open tie; <b>A:</b> end of tie open (page turn); <b>A:</b> notes and slur added in ink (CN); <b>C:</b> bars empty
68	pf.	<b>A:</b> <i>f</i> added in ink (CN)
68	va.	<i>ffz</i> added by analogy with vl.1,2
68	T. B.	<b>A:</b> <i>ffz</i> added in ink (CN)
69	fg.	superfluous <i>dim.</i> omitted (page turn); <b>A:</b> <i>dim</i> added (CN)
69	cor.	<i>con sord.</i> omitted in accordance with <b>E</b> ; <b>A:</b> CN has not indicated <i>senza sord.</i> ; <b>E:</b> <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.	<b>A:</b> slur added in pencil and emphasized in ink (CN?)
70	fl. ob.	<b>A:</b> <i>f</i> added in ink (CN)
70	cl.	<b>A:</b> <i>dim</i> added in ink (CN)
70	T. B.	<i>dim</i> omitted as in <b>B, D</b> ; <b>A:</b> <i>dim</i> added in ink (CN)
70-71	vc. cb.	<b>A:</b> slur added in pencil and emphasized in ink (CN?)
70	B.	<b>B:</b> <i>e</i> instead of <i>e<sup>b</sup></i> ; <b>D:</b> <i>B<sup>b</sup></i> corrected to <i>e</i> in ink
71	T. B.	<b>A:</b> <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.; <b>C:</b> 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; <b>A:</b> b.73 chord 2: end of slur open (page turn)
74	T.	<b>A, G:</b> note 1: <i>b<sup>b'</sup></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		<b>A:</b> <i>Accel</i> – added in blue crayon
79	ob.	<b>E:</b> <i>g'</i> corrected to <i>f'</i> in pencil
79-80	cor.	<b>A:</b> tie added in pencil (CN?)
80-83	pf.2	<b>C:</b> bars empty
81-82	cor.	<b>A:</b> tie added in pencil (CN?)
81-83	cor.	<b>A:</b> slur added in pencil (CN?)
82	pf.	<b>A:</b> <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 <b>E</b> (va.)
83-86	ob. fg.	slur emended from open slur by analogy with cl.; <b>A:</b> b.83: end of slur open (page turn)
83-84	fg.	<b>C:</b> b.83 note 1 to b.84: end of slur open (page turn); <b>E:</b> b.83 to b.84: slur
83	pf.	<b>A:</b> <i>pp</i> added in ink (CN)
84	CORO	<i>voved</i> emended to <i>vover</i> as in <b>K</b>
85-86	ob.	<b>C:</b> 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.	<b>C:</b> notes 2-7: marc.
86	T. B.	 added as in <b>D, B</b> ; <b>G:</b>  added in pencil
86	vl.2	<b>A:</b> <i>p</i> and slurs added in ink (CN)
86	va.	<i>trem.</i> added;  added as in <b>C</b>
87		<b>C:</b> <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.; <b>A, E:</b> notes 1-2: <i>a<sup>b</sup>-e<sup>b</sup></i> corrected to <i>d-g</i> in pencil



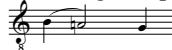






Bar	Part	Comment
87	cor.	<i>f</i> added by analogy with b.46
87-88	cor.	<b>C:</b> bars empty
87	pf.2	notes 5-8: end of slur emended from note 7 by analogy with pf.1
87	T. B.	<i>f</i> emended to <i>ff</i> as in <b>B, D</b> ; <b>A:</b> <i>f</i> added in ink (CN)
87	va. vc.	<i>f</i> added by analogy with vl.1,2
87	cb.	<i>ff</i> added as in <b>C</b>
88	fg.	<b>A, E:</b> 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> ; <b>A:</b> 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.	<b>D:</b> between note 1 and note 2: <i>dim</i>
90-91	vl.1	<b>A:</b> b.90 note 1 to b.91 note 1: slur added in pencil
90	va.	 added by analogy with vl.1,2
91	woodw. cor. pf.	F major in woodw., cor. and pf. emended to <i>A<sup>b</sup></i> major as in <b>B, D</b> and in accordance with <b>E</b> ; <b>C:</b> 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 <i>A<sup>b</sup></i> major. If CN had wished the clash between F major and <i>A<sup>b</sup></i> 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 <b>E</b> ; <b>A:</b> b.91 note 2 to b.93: end of slur open (page turn)
91-93	ob.	slur added by analogy with fl.
91	cl.	<b>E:</b> note 1: <i>b<sup>b'</sup></i> corrected to <i>b<sup>b'</sup></i> in ink
91	cor.2	<b>E:</b> <i>e'</i> corrected to <i>e<sup>b'</sup></i> in pencil
91	pf.1	<b>E:</b> chord 1: <i>c', f', a', c''</i> corrected to <i>e<sup>b'</sup>, a<sup>b'</sup>, c''</i> in pencil and <i>A<sup>b</sup></i> added below staff in pencil
91	pf.2	<b>E:</b> chord 1: <i>F, f</i> corrected to <i>A<sup>b</sup>, a<sup>b</sup></i> in pencil
91	vl.2 va.	<i>trem.</i> added
96-97	vl.2	<b>A:</b> added in ink (CN); b.97: marc. added in ink (CN); <b>C:</b> 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 <b>G</b> ; <b>G:</b> note 1: $\downarrow$ changed to $\downarrow$ $\gamma$ in pencil
99	cor.1	<i>d''</i> emended to <i>e''</i> ; <b>A:</b> <i>d''</i> corrected to <i>e''</i> in pencil; letter <i>a</i> [sounding pitch] added in blue crayon; <b>C:</b> <i>d''</i> or <i>e''</i> (illegible); <b>E:</b> <i>d''</i> corrected to <i>e''</i> in pencil
99	T.	<i>ff</i> added by analogy with <b>B</b> .
99	vl.2 va.	<i>trem.</i> added
100	cor.1	<i>d<sup>b''</sup>-b<sup>b'</sup></i> emended to <i>b<sup>b'</sup>-g'</i> by analogy with fl., ob., vl.1 and in accordance with <b>E</b> ; <b>A, E:</b> notes 1-2: <i>d<sup>b''</sup>-b<sup>b'</sup></i> corrected to <i>b<sup>b'</sup>-g'</i> in pencil; <b>C:</b> <i>d<sup>b''</sup>-b<sup>b'</sup></i>
101	cor.	<i>dim.</i> added by analogy with the other parts and in accordance with <b>E</b> (cor.2)





Bar	Part	Comment
101	T.	<i>dim.</i> added by analogy with B.
101	T.2	$b^b$ emended to $b^{b'}$ by analogy with cl., pf.1; <b>A:</b> note 1: $b^b$ corrected to $b^{b'}$ in pencil (CN?); $\natural$ h ? added in right margin in pencil
102	cl.	<b>E:</b> note 1: $e^{\sharp}$
103	fg.	<b>p</b> 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>Mylld-ren-de</i> by analogy with b.46
107	T.	<b>ff</b> added by analogy with <b>B, D</b>
108	cor.1	<b>E:</b> note 3: $\sharp$ 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.	<b>ff</b> added by analogy with vl.1, vc.
108	va.	chord 4 top note: $f^{\sharp}$ emended to $f^{\sharp'}$ 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: $c'$ (engraver's error)
114	B.1	<b>A:</b> note 1: $b^b$ corrected to $b^b$ in pencil; $\natural$ added in margin in pencil
114-117	B.1	$b^b$ emended to $b^b$ by analogy with va.
115	B.1	<b>A:</b> note 1: $b^b$ corrected to $b^b$ in pencil
115	vl.1,2 va.	<i>trem.</i> added
115	vl.1,2 va.	<b>fff</b> omitted; <b>A:</b> <b>fff</b> added in pencil; <b>E</b> (vl.2 Nos.1,2): <b>f</b> 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.	$b^{b''}$ emended to $b^{b''}$ by analogy with b.129 and in accordance with <b>E</b>
130	T.solo	<b>p</b> 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> <b>p</b> 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.	<b>p</b> added by analogy with fl. and in accordance with <b>E</b>
134	ob.	<b>p</b> added by analogy with b.133 (fl.); <b>A:</b> <i>Ob.</i> added below staff in pencil
136	fg.	$e$ emended to $f^{\sharp}$ by analogy with vc.; <b>E:</b> note 3: $e$ corrected to $f^{\sharp}$ 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.	<b>p</b> added by analogy with the other parts
139	pf.2	<b>C:</b> <b>mp</b>
139	T.solo	<b>mp</b> omitted as in <b>B</b> ; <b>A:</b> note 1: <b>mp</b> added in ink (CN)
139	vl.1	note 2: marc. added as in <b>C</b>
139	vl.2 va. vc.	<b>p</b> 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> <b>mp</b>
140	T.solo	 added as in <b>B, D</b>
141	vl.2	note 3: $g^{\sharp}$ emended to $f^{\sharp'}$ as in <b>C</b> ; <b>E:</b> $g^{\sharp}$
142	T.solo	 added as in <b>B, D</b>
142	vc. cb.	slur added by analogy with bb.139, 143
143	cl.	<b>p</b> added by analogy with strings
143	pf.2	<b>C:</b> <b>ppp</b>
143	T.solo	<b>p</b> added as in <b>B</b>
146	cor.1	<b>p</b> added by analogy with b.134 (ob.), b.143 (cl.)
146	vl.2	$g^{\sharp}$ emended to $g^{\sharp'}$ by analogy with pf., vc., cb.; <b>A:</b> note 1: $g^{\sharp}$ corrected to $g^{\sharp'}$ in ink; <b>E</b> (vl.2 No.1): $g^{\sharp}$ corrected to $g^{\sharp'}$ in blue crayon; (vl.2 No.2): $g^{\sharp}$ corrected to $g^{\sharp'}$ in pencil
147		<b>A:</b> rehearsal letter <i>F</i> added in blue crayon
147	fg.	<b>p</b> 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	<b>p</b> 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: $g^{\sharp}$ corrected to $g^{\sharp}$ in pencil
147	vc. cb.	<b>p</b> 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	$g^{\sharp}$ emended to $g^{\sharp'}$ by analogy with vl.2 chord 2 top note; <b>E:</b> note 2: $\natural$ added in pencil
148	va.	$f^{\sharp}$ emended to $f^{\sharp'}$ as in <b>C</b> ; <b>A:</b> note 2: $f^{\sharp}$ corrected to $f^{\sharp'}$ in pencil
148	cb.	slur added by analogy with b.147
149	cl.	<b>p</b> added by analogy with ob., fg.
149	fg.	notes 1-2: slur added by analogy with b.47
149	cor.	<b>p</b> added as in <b>C</b>
149	cor.1	<b>E:</b> note 1: <b>p</b> added in pencil
149	cor.2	<b>E:</b> <b>pp</b> added in pencil
149	T.solo	note 3: $d''$ emended to $c''$ as in <b>B, D</b> ; <b>H:</b> note 3: $d''$ corrected to $c''$ in pencil
149	T.solo	 added as in <b>B, D</b>
149	vl.2 va. vc. cb.	<b>p</b> 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: $g^{\sharp}$
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: $c^{b'}$ corrected to $c^{b'}$ in ink; <b>H</b> : note 4: $b^{b'}$ instead of $c^{b''}$
151	fg.	note 2: $g^{\sharp}$ emended to $g^{\flat}$ 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 $g^{\flat}$ by analogy with fl., fg., vl.1, vc.; <b>E</b> (vl.2 Nos.1,2): chord 3 bottom note: $g^{\sharp}$ corrected to $g^{\flat}$ 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 $g^{\flat}$ by analogy with va.
155	cor.1	note 4: $d^{\sharp}$ emended to $d^{\flat}$ 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 $d^{\flat}$ as in <b>B, C, D</b> ; <b>C</b> : note 3: $b^{\flat}$ corrected to $d^{\flat}$ in ink; <b>H</b> : note 3: $b^{\flat}$ corrected to $d^{\flat}$ 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.	$\text{—}$ emended from
		
		as in <b>C</b> and in accordance with <b>E</b> ; <b>C</b> : note 1 crossed out in pencil and <b>NB</b> 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> : abbreviature 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</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> ; <b>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>
		<i>unis.</i> added
173	vl.2	<i>Liv og Varme</i> emended to <i>Liv til Eje</i> as in <b>B</b>
175-176	T.solo	<i>rall</i> omitted; <b>A</b> : <i>rall</i> added above system in blue crayon
176		 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.	<b>A</b> : <b>mf</b> added in ink (CN)
180	cor.1	 omitted as in <b>B</b>
180	T.solo	 added by analogy with fl., ob.
181	cl.	<b>A</b> : slur added (CN)
181	vl.1	
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	$g^{\#}$ emended to $g^{\#\#}$ as in B, D; A: note 4: $g^{\#}$ corrected to $g^{\#\#}$ 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	$a'-d^{\#}$ emended to $a''-d^{\#\#}$ as in B; A: $a'-d^{\#}$ corrected to $a''-d^{\#\#}$
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	$f^{\#\#}$ emended to $e''$ as in C and in accordance with E; E: note 1: $f^{\#\#}$ corrected to $e''$ in pencil; note 1: <i>ff</i> changed to <i>mf</i> in pencil
193	cor.2	notes 1-3: $a'-a'-b'$ emended to $a'-g^{\#\#}-a'$ as in C and in accordance with E; E: notes 1-3: $a'-a'-b'$ emended to $a'-g^{\#\#}-a'$ 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











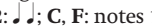

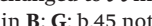
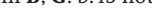

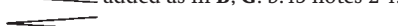
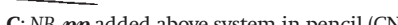
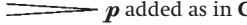
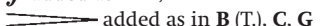

Bar	Part	Comment
194-196	fl. ob.	slur emended from open slur; A: b.194 to b.196 note 3: beginning of slur open (page turn)
195	S.solo	C: notes 1-2: $\downarrow (f^{\#\#}) \downarrow (a')$ changed to $\downarrow (f^{\#\#}) \downarrow (a')$ ; note 1: $\downarrow (f^{\#\#})$ added once again in pencil; 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: $b^{\#}$
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: $a^{\#\#}$ emended to $a^{\#}$ 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.	A: <i>rall.</i> --- added in ink (CN)
208	S.solo cb.	A: <i>pp</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)





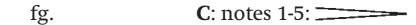

## No. 2 "O Videns Lys, o høje Sol"











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








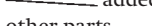

Bar	Part	Comment
2	T.	<i>f</i> emended to <i>ff</i> as in <b>B, D</b>
2	B.	<i>ff</i> added as in <b>B, D</b> ; <b>G</b> : <i>f</i>
2	va.	<i>f</i> added by analogy with vl.1,2
3		<b>B, D</b> : (♩=92.)
3	ob. cl. cor.	<b>A</b> : marc. added in pencil
3	cl. cor. va.	<b>A</b> : notes 3-4: ♩ changed to ♩ in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

Bar	Part	Comment
16	vl.1	<b>C</b> : note 2: ♩ changed to ♩; rest 2: missing; <b>E</b> (vl.1 No.1): note 2: ♩; rest 2 and note 3: ♩ crossed out and changed to ‡ in pencil;
17		<b>B, D</b> : (♩=76.); <b>C</b> : <i>NB roligt 'NB quietly'</i> added above system in pencil (CN)
17	cb.	<b>C</b> : note 8: <i>d</i> crossed out in pencil
18	vc. cb.	note 6: <i>A</i> corrected to <i>B</i>
18	cb.	<b>C</b> : note 6: <i>f</i> corrected to <i>B</i>
21	vl.2	slur added as in <b>C</b>
22-23	B.solo	<i>dim. ppp</i> added as in <b>B, D</b>
22	vl.1	<b>A</b> : notes 1-2: slur added in pencil (CN?)
22	vl.1	<i>loco</i> omitted
22	vl.2	<b>A</b> : <i>poco rall.</i> : added above staff in pencil (CN)
23	B.solo	ten. added as in <b>B, D</b>
27	B.solo	∩ added as in <b>B</b>
28	vc.	note 4: <i>f</i> emended to <i>f</i> ; <b>E</b> : note 4: ♯ added in blue crayon
29	woodw. pf.2	
	T. B. str.	∩ added by analogy with B.solo
29	cb.	<b>A</b> : note and end of slur added (CN)
30	pf.1	chord 3: <i>c</i> emended to <i>c</i>
31	woodw. pf.	
	T. B. str.	∩ added by analogy with B.solo
32		<b>A</b> : rehearsal letter <i>K</i> added above system in blue crayon
32		<b>A</b> : <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; <b>C</b> : <i>NB lidt hurtigere</i> 'NB a little faster' added above system in pencil (CN)
32	cor.	<i>f</i> added as in <b>C</b>
32	cor. vc. cb.	marc. added as in <b>C</b> (cor.) and by analogy with the other parts
32	T.	<i>f</i> emended to <i>ff</i> as in <b>B, D</b>
32	B.	<i>ff</i> added as in <b>B, D</b> ; <b>C</b> : note 1: <i>f</i>
32	B.	notes 1-3: <i>A</i> emended to <i>a</i> as in <b>B, D</b>
32	CORO	<i>vi</i> emended to <i>Vi</i> because of the repeat in CORO of B.solo's text
33-35		<b>C</b> : 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: ♯ added as in <b>D, B</b> ; <b>F</b> : note 5: ♯ added in pencil; <b>G</b> : note 5: ♯ added in pencil
34	vc. cb.	<b>C</b> : note 2: marc.
35	vc. cb.	marc. added as in <b>C</b> and by analogy with fg.
36	fl. ob. cl. fg. cor. vl.1,2 va.	<b>A</b> : notes 1-2: slur added in pencil (CN?); note 2: marc. erased (CN?); <b>C</b> : note 2: marc. marc. added as in <b>B, D</b> (B.1) and by analogy with T.1, B.2
36	T.2 B.1	
36	vc. cb.	notes 1-2: marc. added as in <b>C</b> ; notes 3-4: marc. added by analogy with pf., vl.1,2, va.
37	pf.1	<b>A</b> : 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 <b>C</b> and by analogy with vl.1,2, va., vc., cb.; <b>A</b> : 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>B, D</b> (T.)
41		<b>B, D</b> : (♩=126.); <b>C</b> : <i>Allegro moderato</i> changed to <i>Allegro non troppo</i>
41-56		<b>B</b> : <i>E</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.	<i>p</i> 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: <i>f<sup>b</sup></i> emended to <i>f<sup>3</sup></i> in accordance with B; E: note 8: <i>h</i> added in pencil
42	cor.2	E: note 1: <i>b<sup>b'</sup></i> corrected to <i>b<sup>b'</sup></i> 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: <i>f<sup>#</sup></i> corrected to <i>f<sup>3</sup></i> in pencil
45	ob.	A: notes 3-4:  changed to  (CN?)
45	ob. cl. vl.1	ten. added as in C (ob.)
45	cor.1	A, E: note 1: <i>d''</i> corrected to <i>c''</i> in pencil
45	T.	D: note 2:  changed to 
45-47	T.	A:  <i>p</i> added in pencil (CN)
45	T. B.	A: notes 1-2:  changed to  ; above note 2: "1/8"; B: notes 1-2:  ; C, F: notes 1-2:  ; G: notes 1-2:  changed to  in pencil
45	B.	 added as in B; G: b.45 notes 2-4: 
46-47	fg.	C: NB <i>pp</i> added above system in pencil (CN)
46	fg.	note 1: <i>mfz</i> omitted; note 2: <i>mfz</i> added by analogy with pf., vc., cb.
46	cor.	A: <i>mfz</i> added (CN)
46-47	cor.	 <i>p</i> added as in C
46	pf.2	<i>fz</i> omitted because of <i>mfz</i> ; C: chord 1: <i>fz</i>
46	T.	C: note 1: <i>mfz</i>
46	T. B.	<i>f</i> added as in B, D
46	B.	 added as in B (T.), C, G
46	vc.	C: note 2: <i>fz</i>
46	vc. cb.	note 1: <i>fz</i> omitted as in C; note 2: <i>fz</i> emended to <i>mfz</i> as in C (cb.) and by analogy with vl.1,2, va.
47-48	cor.2	tie added
47	B.	<i>p</i> added as in C and by analogy with T.
47	vc. cb.	<i>p</i> added by analogy with the other parts; E (cb.): <i>p</i> added in blue crayon
48	T.1	note 2: <i>b'</i> emended to <i>b<sup>b'</sup></i>
48	B.1	note 4: <i>f<sup>b</sup></i> emended to <i>f<sup>3</sup></i> 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: <i>f</i> added in pencil (CN)
50	vl.1	A: note 1: <i>g'''</i> corrected to <i>f'''</i> 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: <i>mp</i> added in pencil (CN)
52	B.	<i>pp</i> added as in B, D
52	B.1	B: note 2: <i>e<sup>3</sup></i>
54	CORO	F: <i>din?</i> added above staff in pencil; G: <i>den</i> changed to <i>din</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>ral-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	<i>f</i> added as in B, D
56	T. B.	<i>f</i> added as in B, C (T.), D
56	vc.	A: after note 3: caesura; note 4: <i>f</i> added in pencil (CN); C: note 1: <i>f</i>
57		B, D: G major signature; ( <i>♩</i> =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 <i>f<sup>#</sup></i> ; E: note 2: <i>f</i> corrected to <i>f<sup>#</sup></i> 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: <i>ff</i> 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: <i>ff</i> 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 Imo</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: <i>p</i> added above system in pencil; C: NB <i>dim</i> added above system in pencil (CN)
63	fl.	<i>mf</i> added by analogy with ob., cl.; A: <i>mfz</i> crossed out in pencil
63	fg.	C: notes 1-5: 
63	B.solo	<i>mf</i> added as in B, C, D
63	vl.2 va.	<i>mf</i> added as in C; C: <i>mf</i> added in pencil
63	vc.	A: note 1: <i>mf</i> 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 in 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<sup>b</sup></i> as in B
76	B.2	note 2: <i>e</i> emended to <i>e<sup>b</sup></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	va.	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: (  =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
92		C: note 2: <b>mf</b>
92	ob.	stacc. added by analogy with bb.90-91
92	pf.	F: <i>farer hjemad med ?</i> added above staff in pencil
92	CORO	A:  added in pencil (CN); C:  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:  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		
98	va.	



Bar	Part	Comment
99	ob.	<i>p</i> added as in C; E: note 1: <i>pp</i> added in red crayon
99	cl. fg. cor. pf.	stacc. added as in C
99	cor.	<i>p</i> emended to <i>pp</i> 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.	<i>pp</i> added as in B, D
99-100	T. B.	stacc. added as in B
100	pf.	A: <i>NB</i> 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>b''</sup></i> emended to <i>e<sup>b</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.	<i>f</i> 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
106	cl.	ten. added by analogy with fl., ob.
106-109	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	cor.	<i>dim.</i> added as in C
106	cor.2	A: note 3: <i>b</i> crossed out in pencil; E: note 3: <i>b</i> added in pencil
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	ob.	A: <i>rall</i> added above vl.1 in pencil
108	ob.	<i>a'</i> emended to <i>a<sup>b'</sup></i> ; E: note 2: <i>a'</i> corrected to <i>a<sup>b'</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	fl. ob.	A: rehearsal letter L 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>b'</sup></i> by analogy with the other parts
113	fg. vc. cb.	A: <i>mf</i> added above and below system in pencil
113	T.1	<i>f</i> added by analogy with va.
113	T.1	note 3: <i>e<sup>b''</sup></i> emended to <i>e<sup>b</sup></i> as in B; note 4: <i>b</i> added
116	T. B.	B: note 6: marc.
117	T. B.	A: <i>mf</i> 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>b'</sup></i> as in B; F: note 5: <i>b</i> added in pencil and NB added above staff;
117	va.	B: note 5: <i>g<sup>b'</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>b''</sup></i> emended to <i>c<sup>b''</sup></i> as in B; F: note 1: <i>d<sup>b''</sup></i> corrected to <i>c<sup>b''</sup></i> in pencil
119	T.B.	note 6: <i>♩</i> emended to <i>♩</i> <i>γ</i> as in B, D; <i>ff</i> added as in C; C: <i>NB</i> , <i>ff</i> <i>Chor</i> above system
122	cl. cor.	A: rehearsal letter M added above system in blue crayon
122	cl. cor.	<i>fz</i> emended to <i>f</i> 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>♩</i> changed to <i>♩</i> in pencil (CN)
122	vc.	A: note 1: <i>γ</i> added and <i>♩</i> changed to <i>♩</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: <i>mp</i> changed to <i>p</i>
123	vl.1.2	superfluous <i>f</i> omitted (page turn)
124	va.	upper part notes 1-3: slur added
125	cl.	<i>pp</i> 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	trem. added
126	ob.	<i>pp</i> 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: <i>h</i> 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.	<i>ff</i> 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: <i>b''</i> , <i>b'''</i> emended to <i>d''</i> , <i>d'''</i> by analogy with the other parts; E: chord 7: <i>b'</i> , <i>b''</i> corrected to <i>d''</i> , <i>d'''</i> in blue crayon; NB <i>d</i> 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.	trem. added
139	vl.1	trem. 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	trem. added

## PART TWO

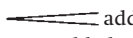
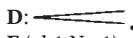
### No. 3 "Tit ad Veje trange Viden maatte færdes"

Bar	Part	Comment
1	vc. cb.	A: stacc. added (CN?)
2	va.	<i>p</i> emended to <i>pp</i> as in C; A: <i>pp</i> added above vl.2 in pencil; NB added in blue crayon in right margin; C: <i>NB 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	<i>p</i> emended to <i>pp</i> by analogy with b.2 (va.) and in accordance with E; E (vl.2 Nos.1,2): <i>p</i> changed to <i>pp</i> in pencil
8	vl.1	<i>p</i> emended to <i>pp</i> by analogy with b.2 (va.) and in accordance with E (vl.1 No.2); E (vl.1 No.2): <i>p</i> changed to <i>pp</i> in blue crayon
8	vl.2	E (vl.2 Nos.1,2): <i>pp</i> added in pencil
13	B.solo	<i>pp</i> added as in D
15	T.solo	<i>pp</i> 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: <i>g'</i> corrected to <i>a'</i> as in B, C, D; C: * <i>g</i> added above top system; * <i>a</i> added above staff in ink; note 1: <i>g'</i> corrected to <i>a'</i> ; D: note 1: <i>a'</i> ; H: note 1: <i>g'</i> corrected to <i>a'</i> in pencil
18-23	B.solo	A: <i>ofte sad den Fange under Fyrsters Vælde, for den haarde Kirke tungt at trælle</i> changed to <i>stængt i Bur som Fange sad og gøs i Tømme under begge Sværdes 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> <b>F</b> : bb.18-19: <i>ofte sad den Fange</i> changed to <i>stængt i Bur som Fange</i> in pencil; bb.19-23: <i>under Fyrsters Vælde for den haarde Kirke tungt at trælle</i>
18	vl.2	<b>A</b> : note 3: <i>b<sup>b</sup></i> corrected to <i>b<sup>b</sup></i> in pencil; <b>E</b> (vl.2 Nos.1,2): <i>b<sup>b</sup></i> corrected to <i>b<sup>b</sup></i> in pencil
20	S.solo	<b>p</b> added as in <b>B, D</b>
20	T.solo	<b>C</b> : <i>bares</i> instead of <i>bærer</i>
21	T.solo	<b>A</b> : note 1: chord: <i>f', f''</i> , bottom note crossed out in pencil; <b>F</b> : note 1: <i>f'</i> ; <b>H</b> : note 1: <i>f'</i> corrected to <i>f''</i> in pencil
21-25	T.solo	<b>B, C, D, F, H, K</b> : <i>ofte sad den Fange under fyrsters Vælde, for den haarde Kirke tungt at trælle</i>
22-28	S.solo	<b>A</b> : <i>ofte sad den Fange under Fyrsters Vælde, for den haarde Kirke tungt at trælle</i> changed to <i>færdes, Stængt i Bur som Fange sad og gøs i Tømme under begge Sværdes Tugt de dybe Drømme</i> in ink (CN); <b>B, C, D, F, K</b> : <i>virke, ofte sad den Fange under Fyrsters Vælde tungt den maatte trælle, tungt den maatte trælle</i>
22	B.solo	<b>B, C, D, F, H</b> : notes 3-6: 2 crotchets, corresponding to the original text, instead of 4 quavers
23	ob.	<b>p</b> added in accordance with <b>E</b>
24	T.solo	<b>A</b> : notes 5-8: 2 crotchets changed to 4 quavers because of the changed text (CN); <b>F, C, D, B</b> : notes 5-8: 2 crotchets, corresponding to the original text, instead of 4 quavers
25-26	vl.1	<b>A</b> :  added in blue crayon
27	vc.	<b>A</b> : notes 1-2: <i>a-a</i> erased
28	S.solo	note 2: <i>a'</i> corrected to <i>b<sup>b</sup>'</i> as in <b>B</b>
28	T. B.	<b>pp</b> added as in <b>B, C, D</b>
29		<i>a tempo</i> added as in <b>B, C, D</b> ; <b>C</b> : <i>a Tempo</i> added above system in margin after b.28
32	T.	<b>A</b> : <i>dim.</i> added in pencil (CN)
33	T. B.	<b>pp</b> added as in <b>B, D</b>
33	cb.	<b>p</b> added by analogy with vc.
34	vl.2	<b>A</b> : <i>Sul G</i> added in pencil (CN?)
34-37	vl.2	dotted line following <i>sul G</i> added
35	vl.1	<b>p</b> added by analogy with b.34 (vl.2); <b>E</b> (vl.1 No.1): <b>pp</b> added in blue crayon; <b>E</b> (vl.1 No.2): <b>p</b> added in pencil and changed to <b>pp</b> in blue crayon
36	vl.2	<b>A, E</b> (vl.2 No.2): note 3: <i>c<sup>b</sup>'</i> corrected to <i>c<sup>b</sup>'</i> in pencil (CN?); <b>E</b> (vl.2 No.1): note 3: <i>c<sup>b</sup>'</i> corrected to <i>c<sup>b</sup>'</i> 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 <b>C</b> ; <b>A</b> : b.38 note 1 to b.44: end of slur open (page turn)
40	vl.2	<b>A</b> : note 4: <i>f<sup>#</sup>'</i> corrected to <i>f<sup>#</sup>'</i> in pencil; <b>E</b> (vl.2 No.1): <i>f<sup>#</sup>'</i> corrected to <i>f<sup>#</sup>'</i> in blue crayon; <b>E</b> (vl.2 No.2): <i>f<sup>#</sup>'</i> corrected to <i>f<sup>#</sup>'</i> in pencil
40-52	va.	slur emended from open slur; <b>A</b> : b.40 note 3 to b.52: end of slur open (page turn)
41	S.solo	<i>Myller</i> emended to <i>Mylder</i> ; according to <i>Saabys Retskrivning, 1904</i> , the spelling was either <i>Mylr</i> or <i>Mylder</i> but not <i>Myller</i>
42	S.solo	<b>C</b> : <i>sent</i> instead of <i>rent</i>
42-52	vl.1	slur emended from open slur; <b>A</b> : b.42 note 2 to b.52: end of slur open (page turn)
43	fg.	<b>C</b> : b.43 added above system
43	B.solo	<i>Myller</i> emended to <i>Mylder</i> ; 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; <b>A</b> : b.45 note 1 to b.52: end of slur open (page turn)
46	vl.2	<b>A</b> : note 5: <i>g<sup>#</sup>'</i> corrected to <i>g<sup>#</sup>'</i> in pencil
46	T.solo	<i>Myller</i> emended to <i>Mylder</i> ; see b.41
46	B.solo	<b>A</b> : note 4: <i>b<sup>b</sup></i> corrected to <i>a</i> in ink; note 6: <i>d</i> corrected to <i>c</i> in ink; note 7: <i>d</i> corrected to <i>c</i> in ink; <b>F</b> : note 7: <i>d</i>
47	S.solo	<b>D</b> : note 4: <i>e'</i> corrected to <i>d'</i> in pencil
47	T.solo	<b>B, D</b> : note 3: <i>f<sup>#</sup>'</i>
48	S.solo	<b>C</b> : note 5: <i>h</i> added in ink (CN?)
49	T.solo	<b>A</b> : note 3: <i>f<sup>#</sup>'</i> corrected to <i>f<sup>#</sup>'</i> ; <b>H</b> : note 3: <i>f<sup>#</sup>'</i> ; <b>D</b> : <i>tungt</i> instead of <i>tung</i>
49	B.solo	note 4: <i>d</i> emended to <i>c</i> as in <b>B, C, D</b>
52	T.solo	notes 1-2:  emended to  as in <b>B, C</b> ; <b>C</b> : notes 1-2:  changed to  in ink
53	T.solo	<b>A</b> : notes 1, 2: <i>h</i> 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 <b>C</b>
56	B.	 <b>mf</b> added as in <b>B, D</b>
58	B.	<i>dim.</i> added as in <b>B, D, F</b>
59	S.solo T.solo	<b>f</b> added as in <b>B, D, C</b> (S.solo)
59	B.solo	<b>E</b> (vl.1 Nos.1,2): <b>f</b> changed to <b>mf</b> in red crayon
59	vl.1	<b>f</b> added as in <b>C, E</b>
59	va.	<b>E</b> : <b>f</b> changed to <b>mf</b> in pencil
60-61	cor.	<b>A</b> : slur changed from open slur in pencil (CN)
60	cor.2 vc.	<b>A</b> : note 2: <i>h</i> added in pencil (CN)
61-62	fg.	slur added as in <b>C</b> and by analogy with vc., cb.; <b>C</b> : 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 <b>C</b> and by analogy with cl.; <b>C</b> : 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.; <b>C</b> : b.62 note 1: end of slur open (page turn)
61-62	va.	<b>A</b> : notes 1-2: slur added in pencil (CN)
61	vc.	<b>A</b> : b.61 note 3 to b.62 note 1: slur added in pencil (CN)
61-62	vc.	<b>A</b> : note 2: <i>f<sup>b</sup>'</i> corrected to <i>f<sup>b</sup>'</i> in pencil; <b>E</b> : note 2: <i>f<sup>b</sup>'</i> , letter <i>f</i> added below staff
62	cl.	
62	S.solo T.solo	<i>krymper</i> emended to <i>krympes</i> as in <b>C</b>
62	B.solo	note 3: marc. added as in <b>C</b>
62	vc.	marc. added by analogy with vl.1,2, va.
63	T.solo	note 4: <i>b<sup>b</sup>'</i> emended to <i>b<sup>b</sup>'</i> as in <b>B</b> ; <b>F</b> : ? added above note 4 in pencil; <b>H</b> : <i>b<sup>b</sup>'</i> corrected to <i>b<sup>b</sup>'</i> in pencil
63	vl.1 vc.	<b>C</b> : notes 1-2: ten. instead of marc.
63	vl.2	marc. added by analogy with vl.1; <b>C</b> : 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.	<b>A</b> : 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 <b>C</b> ; <b>A</b> : b.65 note 1: beginning of slur open (page turn)
64-65	vl.2	slur added in accordance with T.solo; <b>A</b> : b.65 note 1: beginning of slur open (page turn)
64-65	va.	slur added by analogy with vl.1; <b>A</b> : b.65 note 1: beginning of slur open (page turn)
64-65	cb.	<b>A</b> : b.64 note 1 to b.65 note 1: slur changed from open slur (page turn)

Bar	Part	Comment
65	vc. cb.	A: <i>ff</i> 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: <i>ff</i> added in pencil (CN)
66	T.solo B.solo	C: note 1: marc.
67	B.solo	note 2: <i>b<sup>b'</sup></i> corrected to <i>a<sup>b'</sup></i> as in B, D; F: note 2: <i>b<sup>b'</sup></i> corrected to <i>a<sup>b'</sup></i> in pencil
68	S.solo	C: note 1: <i>ff</i>
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	<i>mf</i> 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: ♯ (F) changed to ♮
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	<i>p</i> 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: <i>p</i> added in pencil (CN)
72	cb.	<i>p</i> added by analogy with vc.
73	B.solo	<i>p</i> 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: <i>d<sup>b'</sup></i> corrected to <i>d<sup>#'</sup></i> in ink
75	fg. va.	note 6: <i>d<sup>b'</sup></i> emended to <i>d<sup>#'</sup></i> in accordance with the harmonic sequence and in accordance with E
75	S.solo	<i>p</i> added as in B, D
75	vl.1	<i>p</i> added by analogy with cl. and in accordance with E; E (vl.1 No.1): <i>p</i> added in pencil; (vl.1 No.2): <i>p</i> added in blue crayon
75	va.	E: note 6: <i>d<sup>b'</sup></i> corrected to <i>d<sup>#'</sup></i> in pencil
77	ob.	<i>p</i> added as in C
77-78	cl.	tie added by analogy with vl.1
77	T.solo	<i>p</i> added by analogy with b.73 (B.solo), b.75 (S.solo)
77	vl.2	<i>p</i> added by analogy with ob. and in accordance with E; E (vl.2 No.1): <i>p</i> 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: <i>g<sup>#'</sup></i> corrected to <i>g<sup>#'</sup></i> in pencil
82	B.1	B: <i>Vandmagt</i> instead of <i>Vanmagt</i>
82	B.1	B, D: note 6: <i>g</i> instead of <i>c'</i> ; <i>g</i> 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: <i>f</i> 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: <i>f</i>
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:  <i>ff</i>
92	vl.1	E (vl.1 No.1): note 3: ♯ added in pencil; E (vl.1 No.2): note 3: ♯ added in blue ink
93-101	fg. cor.2	C: bars empty
93	cor.1	C: note 1: <i>e''</i> corrected to <i>c''</i>
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: ♯ added in pencil and blue ballpoint

Bar	Part	Comment
93	B.	<b>fff</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 <i>tr.</i>
97-101	cor.1	C p. <i>h</i> : 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.	<i>trem.</i> added
98-101	fl. ob. cl. fg. cor. pf. vl.1,2 va. vc. cb. B.solo B.	C p. <i>h</i> : bars empty
98-99	cor.	tie emended from open tie by analogy with the other parts; A: beginning of tie open (page turn)
100		<i>rall.</i> 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>♯</sup> corrected to <i>d</i> ; G: note 1: <i>f</i> <sup>♯</sup> corrected to <i>d</i> in pencil
5	B.1	D: note 3: <i>a</i> corrected to <i>f</i> <sup>♯</sup> in pencil
5	B.2	D: note 3: <i>f</i> <sup>♯</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>I 2<sup>dem</sup> og fjerde Vers (Linierne 5) bliver Sangstemmerne saaledes:</i>
		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>♯</sup> corrected to <i>c</i> <sup>♯</sup> , <i>f</i> <sup>♯</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</i> 'A longer pause after the 3rd stanza' added above system (CN)
11	va.	chord 2 bottom note: <i>a</i> emended to <i>b</i> <sup>♯</sup> by analogy with pf.1, B.2 and in accordance with E; E: chord 2 bottom note: <i>a</i> corrected to <i>b</i> <sup>♯</sup> in pencil
12	cor.2	ten. added by analogy with ob., cl.
12	va.	ten. added by analogy with vl.1
13 <sup>II</sup>	fl. fg. S.solo T. B.	A: <i>lunga</i> added in ink (CN)
13 <sup>II</sup> -24	S.solo T.solo B.solo CORO	C: instruction to copyist: 2) <i>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)</i> 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>II</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> ; D: 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>♯</sup> emended to <i>c</i> <sup>♯</sup> , <i>f</i> <sup>♯</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>♯</sup> by analogy with b.11; E: chord 2 bottom note: <i>a</i> corrected to <i>b</i> <sup>♯</sup> in pencil
23		<b>B, D: rall.</b>
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.	<i>trem.</i> 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 E
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 <b>C</b> (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.	<b>C</b> : notes 3-4: stacc.
30	vc. cb.	notes 3-8: marc. added by analogy with va. and in accordance with <b>C</b> 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 <b>C</b> b.30 notes 3-4 (vc., cb.)
36-37	pf.1	<b>C</b> : <i>8v Basso</i>
36-37	pf.2 vc. cb.	marc. added by analogy with fg.
36	va.	<i>trem.</i> added
38	cor.	<b>C</b> : notes 1-2: marc.
38	va.	<b>C</b> : <i>div.</i>
40-44		<b>C</b> : 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.	<i>trem.</i> 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>B</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>B</b> : from second to third crotchet:
9		<b>B</b> : <i>un poco di piu ma molto marcato</i>
11		<b>A</b> : 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 <b>C</b> ; <b>A</b> : text missing

No. 2 "Fra Klokkernes Malme"

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



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

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


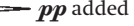

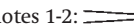

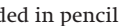
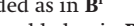
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















No. 1 "Vaartid, Væksttid"

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

Bar	Part	Comment
36	tb.	C: note 1: $\sharp$ and ? added above staff
38	fl.1	A: note 1: $\sharp$ added in pencil; C: note 1: $f''$ corrected to $f^{\sharp}$ in pencil
38	va.	B <sup>i</sup> : bar empty
39-40	fl.1	B <sup>i</sup> : no tie
39	fg.1	C: note 4: $\natural$ added in pencil and erased
39	fg.2	C: note 4: $\sharp$ added in pencil
40	trb.t.1,2	$f$ emended to $f^{\sharp}$ by analogy with fg., vc., cb.; C: note 6: $\sharp$ added in pencil
41-42	org.2	top notes b.41 note 1 to b.42 note 1: tie added by analogy with org.1
43	trb.b.	notes 1-2: tie added by analogy with trb.t.1
43	timp.	note 1: $\downarrow$ added as in B <sup>i</sup> ; B <sup>i</sup> : $\downarrow$ (e), bar incomplete, ? added before last $\gamma$
43	vl.2 va. vc. cb.	<i>dim.</i> added as in B <sup>i</sup>
43	vc.	B <sup>i</sup> : 
		crossed out and changed to <i>col Basso</i>
44-45		A: $\downarrow$ = $\downarrow$ added above system in pencil; B <sup>i</sup> : $\downarrow$ = $\downarrow$ changed to $\downarrow$ = $\downarrow$ above system
44	fl. ob. cl. fg. cor. tr. trb.t. trb.b. tb. timp. va.	$\frown$ added as in C (ob.1, cor., tr.1, va., vc.) by analogy with vl.1,2
44	cor.1,2	B <sup>i</sup> : $p$ instead of $pp$
44	cor.3,4	$\gamma$ added; B <sup>i</sup> : $\gamma$ missing
44	S.solo	A: note 1: $\downarrow$ changed to $\downarrow$ ; A, D: rest 1: $\frown$ added in pencil; note 1: $\downarrow$ changed to $\downarrow$ in pencil; F: rest 1: $\frown$ added in pencil; note 1: $\downarrow$ changed to $\downarrow$ in pencil
44	S.solo vl.1,2	A: bar changed from 
44	vl.1,2 vc. cb.	A: note 1: $\frown$ added in pencil
44	vl.1	B <sup>i</sup> : chord 1: $\downarrow$ ; C (vl.1 No.1): phrase as in b.43; $\frown$ added in blue crayon; (vl.1 No.2): $\downarrow$ changed to $\downarrow$ with $\frown$ and $\downarrow$ in blue crayon; (vl.1 No.3): phrase as in b.43; beginning of b.44: $\frown$ added in blue crayon; (vl.1 No.4): beginning of b.44: $\frown$ added in pencil; (vl.1 No.5): beginning of b.44: $\frown$ added in ink
44	vl.2	C (vl.2 Nos.1,2): $\downarrow$ ; $\frown$ added in blue crayon; (vl.2 Nos.3,4): $\downarrow$ ; $\frown$ added in pencil
44	va.	C (va. Nos.1,2,3): rest 2: $\frown$ added in pencil
44	vc.	C (vc. Nos.1,2): rest 1: $\frown$ added in pencil; C (vc. No.3): rest 1: $\frown$ added in blue crayon
44	vc. cb.	$\frown$ moved from note 1 to rest 1 as in C (vc.) and by analogy with va.
45		A: tempo marking: $\downarrow$ = $\downarrow$ added in pencil above $\downarrow$ = $\downarrow$ (CN?); B <sup>i</sup> : $\downarrow$ = $\downarrow$
45	S.solo	D: <i>Elverhøj</i> 'Elf-Hill' added above system in pencil (CN?)
45-48	vl.1	B <sup>i</sup> : b.45 note 1 to b.48 note 2: slur
45-46	va.	B <sup>i</sup> : b.45 note 1 to b.46 note 2: slur
47	vl.2	A: notes 1-3: slur added in pencil; note 3: $x$ added in pencil
47-51	vl.2	B <sup>i</sup> : b.47 to b.51: beginning and end of slur open (page turn)
47-49	va.	B <sup>i</sup> : b.47 note 1 to b.49 note 3: slur
48	fg.2	$\text{--}$ added; B <sup>i</sup> : rest missing
49-51	vl.1	B <sup>i</sup> : b.49 note 1 to b.51: end of slur open (page turn)
52	va.	notes 1-2: slur added as in B <sup>i</sup>

Bar	Part	Comment
53	S.solo vl.1	note 4: $e''$ emended to $d''$ as in B <sup>i</sup>
54-56	fl.2	slur emended from open slur; A: b.54 note 1 to b.55: end of slur open (page turn)
54-56	cl.2 fg.	b.54 note 1 to b.56 note 1: slur emended from open slur; A: b.54 note 1 to b.55: end of slur open (page turn)
55-56	fl. ob. cl.	$\text{--}$ added as in B <sup>i</sup>
55	cl. fg.	B <sup>i</sup> : $mf$ changed to $f$
55-56	fg.	$\text{--}$ added by analogy with fl., ob., cl.
56	fl.1 vl.1,2 va. vc. cb.	<i>dim.</i> added as in B <sup>i</sup>
56	cl.1	<i>dim.</i> added by analogy with fl.1, vl.1,2, va.
56	fg.2	C: $\downarrow$ ( $b^{\sharp}$ ) instead of $\downarrow$ ( $g^{\sharp}$ )
56-58	S.solo	D: b.56 note 2 to b.58 note 2: $\text{--}$ added in pencil; <i>calando</i> added in pencil
57	cl.1	B <sup>i</sup> : second crotchet: <i>dim.</i>
58	tr.	notes 2-4: 3 in triplet added
60	A.	F: note 5: $g'$ corrected to $b^{\sharp}$ in pencil
61	fl.1 ob.1 cl.1	notes 1-2: slur added as in B <sup>i</sup> (fl.1, ob.1)
61	fl.2	B <sup>i</sup> : note 2: $a'$
61	va.	<i>trem.</i> added
63	CORO	H, J: <i>Stjerne</i> instead of <i>Stjerne</i> ; I: <i>Sjerne</i>
64	tb.	ten. added as in B <sup>i</sup> ; A: notes 2-3 added in pencil and $x$ added in right margin
64-65	trb.t.1	tie added by analogy with cor.1
65-67	tr.2	C: in unison with tr.1
65	tb.	marc. added as in B <sup>i</sup>
65	cb.	note 1: marc. added by analogy with notes 2-3
66	timp.	stacc. added as in B <sup>i</sup>
66	S.1	A: <i>ny-el-sens</i> added above system in pencil
67	fl.	note 10: $b'$ emended to $c^{\sharp}$ ; A: $\natural$ C and $x$ added above staff in pencil; B <sup>i</sup> : note 10: $c^{\sharp}$
67-68	vl.1	b.67 note 2 to b.68 note 2: slur emended from open slur as in B <sup>i</sup> ; C; A: b.68 note 1: beginning of slur open (page turn); C (vl.1 No.1), B <sup>i</sup> : b.67 note 2 to b.68 note 1: slur
67	cb.	<i>dim.</i> added as in B <sup>i</sup> and by analogy with the other parts; C (cb. No.1): <i>dim.</i>
68	trb.b. tb.	$mf$ emended to $p$ as in B <sup>i</sup>
68	vl.1	slur emended from open slur; A: b.68 note 1: beginning of slur open (page turn)
68	vl.2	C (vl.2 Nos.1,2): note 2: $p$ added in pencil
68-69	cb.	b.68 rest 1 to b.69 rest 1: phrase as vc. emended to rests as in B <sup>i</sup>
70	cb.	$mf$ added as in B <sup>i</sup>
72	CORO	A: <i>højt i sin</i> crossed out in pencil; <i>ungt af din</i> added below system in pencil (Emilius Bangert); B <sup>i</sup> : <i>højt i sin</i> ; F: <i>ranker sig højt i sin</i> ; H, I, J: <i>ungt af din</i>
73	woodw. brass.	rest 1: $\text{--}$ corrected to $\natural$
74	timp.	notes 5-6: stacc. omitted by analogy with ob.2
74	cl.2	notes 5-6: stacc. omitted by analogy with ob.2
74	tr.1	notes 6-7: stacc. added by analogy with fl., ob., cl., vl.1
74	tr.3	A: note 5: $a$ corrected to $a^{\sharp}$ in pencil; $x$ added in right margin in pencil; C: notes 5-6: $a$ instead of $a^{\sharp}$
74	vl.1,2 va. vc. cb.	$fz$ added as in B <sup>i</sup>
75	cl.2	C: notes 3-4: stacc.
75	cor.3	C: notes 1-4: $b^{\sharp}$ instead of $b^{\natural}$
75	vl.1	note 3: stacc. added by analogy with fl., ob., cl.


Bar	Part	Comment
75	vl.2	chord 1: marc. added by analogy with vl.1
75	vl.2	chords 1-2: slur added as in B <sup>i</sup>
76	vc. cb.	<b>f</b> added as in B <sup>i</sup>
77	fl. ob.1	slur added as in B <sup>i</sup>
77	cl.1	slur added by analogy with fl.1, ob.1
78	tutti	beginning of  emended from fourth quaver as in B <sup>i</sup>
79	vl.1,2 va.	trem. added
79	vc. cb.	<b>ff</b> added as in B <sup>i</sup>
81	tr.1 vc. cb.	<b>dim.</b> added as in B <sup>i</sup>
82-83		bb.82, 83: 4, 5 above system omitted; A: 4, 5 added above system in pencil
82	tr. trb. tb.	<b>p</b> added as in B <sup>i</sup>
84	fg.	stacc. added as in B <sup>i</sup>
84-86	CORO	A: <b>dim.</b>  <b>pp</b> added in pencil, beginning in empty bars
84-86	vc. cb.	<b>dim.</b>  <b>pp</b> added by analogy with addition in CORO
84	vc.	C (vc. No.1): notes 1-2:  added in pencil; note 3: <b>dim.</b> added in pencil (CN?); (vc. No.2): <b>dim.</b> added in pencil; (vc. No.3): <b>dim</b> added in pencil
84	cb.	C (cb. Nos.1,2,3): <b>dim</b> added in pencil (CN?)
85-86	vc.	C (vc. Nos.1-2):  added in pencil
87	cor.	<b>dim.</b> added as in B <sup>i</sup>
88	CORO	B <sup>i</sup> : <i>Viljerne</i> added below system in pencil; F: <i>Kræfterne hvisker</i>
89		A: x added above system in pencil referring to change of text
89	cor.2	A: note 1: g <sup>♯</sup> corrected to g <sup>♮</sup> in pencil and x added in pencil in right margin
89	CORO	A: <i>kend os, kend os</i> crossed out in pencil; <i>spænd os, spænd os</i> added below system in pencil (Emilius Bangert ?); B <sup>i</sup> : <i>spænd os</i> added below system in pencil; H, I, J: <i>spænd os, spænd os!</i>
90	fl.	B <sup>i</sup> : <i>cresc.</i> instead of <i>poco cresc.</i>
90-91	CORO	F: <i>Viljerne kalder: spænd os, spænd os!</i>
90	CORO	B <sup>i</sup> : <i>Kræfterne</i> added below system in pencil
91-92	ob.	B <sup>i</sup> : bars empty
91	CORO	A: <i>spænd os, spænd os</i> crossed out in pencil; <i>kend os, kend os</i> added below system in pencil (Emilius Bangert ?); B <sup>i</sup> : <i>kend os</i> added below system in pencil; E <sup>i</sup> : <i>spænd os! spænd os!</i> ; H, I, J: <i>kend os, kend os!</i>
92	va.	trem. added
93	CORO	H, I, J: between note 4 ( <i>os</i> ) and note 5 (Mod): <i>Tusindaarsgaaderne: kløft os, kløft os!</i>
94	vl.1,2	trem. added
95-96	cl.1	slur added by analogy with cl.2 and in accordance with B <sup>i</sup>
95	T.	E <sup>i</sup> : note 2: g <sup>♯</sup> instead of a'
96-97	fl.2 ob.2	slur added as in B <sup>i</sup> (ob.2)
96-97	fl.	B <sup>i</sup> : bars empty
96	fg.1	g <sup>♯</sup> corrected to g <sup>♮</sup> as in B <sup>i</sup>
96-97	fg.2 trb.t.2	tie added by analogy with tr.1,2
96	trb.t. trb.b. tb.	<b>p</b> changed to <b>mf</b> as in B <sup>i</sup>
96-97	trb. tb.	A: b.96 note 1 to b.97 last bar line: <b>p</b>  added in pencil
96-97	trb.b. tb.	 added as in B <sup>i</sup>
97	cor.1,2	notes 1-2: slur added as in B <sup>i</sup>
97	vl.1	A: note 2: f <sup>♯</sup> emended to f <sup>♮</sup> in pencil
98-105		B <sup>i</sup> : <i>se Pag 'see page' 1 a, b, c, d, e, f, g, h</i> added on the middle of page; <i>a b c d e f g h</i> added in alphanumeric order below staff
98	cl.2	slur added by analogy with cl.1

Bar	Part	Comment
98	va.	<b>ff</b> added as in B <sup>i</sup>
101	vl.1	stacc. added as in B <sup>i</sup> (b.4)
102	cor.1,2	slur added by analogy with fl., ob., cl.
102	CORO	A: <i>livsfrembringende</i> changed to <i>livfrembringende</i> in pencil (Emilius Bangert ?); H, I, J: <i>livsfrembringende</i>
105-106	timp.	B <sup>i</sup> : bars empty; C:  (A)  (E)  (F) 
106	cor.4	note 1: d' corrected to e' as in B <sup>i</sup>
106	S.solo	D: a''-g''-f''-e''-d'' changed to f''-c''-a'-g'-f <sup>♯</sup> ' in ink
106	va.	B <sup>i</sup> : <b>mp</b> ; C (va. No.1): <b>p</b> added in pencil
110	ob.1 cl.1	A: ? above note 3 and in left margin added in pencil
110	S.solo	D: <b>mp</b> ; note 1: g'' changed to c'' in ink; F: note 3: d' changed to c' in pencil
110	vl.1	A: in left margin and above note 3: ? added in pencil; note 3: d'' corrected to c'' in pencil
110	vl.1	notes 2-3: slur added as in B <sup>i</sup>
110	vl.1	C (vl.1 Nos.1-6): note 3: d'' corrected to c'' in pencil; V added in blue crayon
112	cor.3,4	note 1: f <sup>♯</sup> ' corrected to f <sup>♮</sup> ' in accordance with C
113	cl.1	stacc. added by analogy with fl., ob.1
113	cor.3,4	note 1: f <sup>♯</sup> ' corrected to f <sup>♮</sup> ' in accordance with C
113	S.solo	D: note 2: d <sup>b</sup> '' changed to b <sup>b</sup> ' in ink
114	cl.2	A: note 2:  (d'') added in pencil; C: note 2:  (b <sup>b</sup> )
114	va.	 added by analogy with the other parts and in accordance with C (va. Nos.1,2,3)
115		A: <i>Hr. Liebmann! (Tegn) 'Mr Liebmann (Signal)'</i> added above system in pencil
115	cl.2	A, C: note 1: c <sup>b</sup> '' corrected to c <sup>♮</sup> ''
115-121	vl.1	C (vl.1 No.3): notes 1-12: slur changed to slurs notes 1-6, 7-12 in blue crayon; (vl.1 No.4): notes 1-6, 7-12: slurs added in pencil
116	ob.2 cl.2	A: note 1:  changed to  in pencil; note 2 added in pencil; note 2: Nb added in pencil
116	ob.2	B <sup>i</sup> : note 1:  (a'); C:  (g') changed to  (g'-b <sup>♯</sup> )
116	cl.2	B <sup>i</sup> : note 1:  (b <sup>♯</sup> ); C: note 1:  (b <sup>♯</sup> ) changed to  (b <sup>♮</sup> -c <sup>♮</sup> ) in pencil
116	S.	E <sup>i</sup> : <b>ff</b> changed to <b>p</b> in pencil (CN)
116	A. T. B.	E <sup>i</sup> : <b>ff</b>
116	CORO	F: <b>ff</b>
116	vl.1	C (vl.1 No.2): note 1: <b>p</b> added in pencil; (vl.1 No.4): notes 1-12: slur added in pencil
116-117	vl.1	C (vl.1 No.1): notes 1-12: slur changed to slurs notes 1-6, 7-12 in blue crayon
116-118	vl.1	C (vl.1 No.4): notes 1-12: slur changed to slurs notes 1-6, 7-12 in blue crayon
116-121	vl.1	C (vl.1 No.2): notes 1-12: slur changed to slurs notes 1-6, 7-12 in blue crayon
116-117	vl.2	C (vl.2 Nos.1,4): notes 1-12: slur changed to slurs notes 1-6, 7-12
116-121	vl.2	C (vl.2 No.2): notes 1-12: slur changed to slurs notes 1-6, 7-12
117-121	vl.1	C (vl.1 No.5): notes 1-12: slur and notes 1-6, 7-12: slurs
118	cor.2	note 5: f <sup>♯</sup> ' corrected to f <sup>♮</sup> ' as in B <sup>i</sup> ; C: note 5:  added in pencil
119	CORO	H, I, J: <i>Sejrsgys!</i>



Bar	Part	Comment
119-121	vl.2	<b>C</b> (vl.2 No.4): notes 1-12: slur changed to slurs notes 1-6, 7-12
120	tr.3	note 3: <i>e'</i> corrected to <i>d'</i> as in <b>B</b> <sup>ii</sup>
120	S.	<b>E</b> <sup>i</sup> : <i>cresc.</i> added in pencil (CN)
122	cl.	<b>B</b> <sup>ii</sup> : <i>b</i> <sup>♯</sup> , <i>f</i> <sup>♯</sup>
122	S.	<b>E</b> <sup>i</sup> : <i>ff</i> added in pencil (CN)
123-128	tr.2	<b>C</b> : as tr.1
125	trb.t.1	<b>C</b> : notes 1-3: as bb.123-124
125	trb.t.2	<b>C</b> : notes 1-3: as bb.123-124
126		<b>A</b> : rehearsal letter <i>M</i> missing
127	CORO	<i>!</i> added by analogy with b.123

#### No. 2 "Alt, hvormed Tidens Tanker har famlet"

Bar	Part	Comment
		composed by Emilius Bangert
	fl.	fl.1,2 notated on one staff
		<b>B</b> <sup>ii</sup> : <i>Andante</i> changed to <i>Sostenuto</i>
+1-10		<b>A</b> : <i>Herinde Syn for Sagn vil Tanken klare.</i> added above system in pencil (CN?)
1	va.	<i>p</i> added by analogy with vl.2
3	vl.2 va.	superfluous <i>p</i> omitted
10		<b>A</b> : <i>Tegn</i> 'signal' added in pencil in right margin (CN)
11	va.	<b>A</b> : letter <i>f</i> added in pencil in left margin (Emilius Bangert)
12	va.	<b>A</b> : ♯♯ changed to ♯ in ink; <b>B</b> <sup>ii</sup> : ♯♯
13-14	vl.2 va.	<b>B</b> <sup>ii</sup> : b.13 note 3 to b.14 note 1: tie
15-16	cb.	b.15 note 2 to b.16 note 1: slur added by analogy with vc.
17-18	vl.1	<b>B</b> <sup>ii</sup> : b.17 note 3 to b.18 note 1: tie
20	B.	<b>F</b> : notes 1-2: tie; <b>E</b> <sup>ii</sup> : notes 2-3: slur
21-29	fl.	<b>A</b> : ? added in pencil in right margin (Emilius Bangert)
22	cor.1,2	<b>A</b> : <i>Nb 2<sup>do</sup></i> added in pencil (Emilius Bangert)
22	A.	<b>A</b> : note 1: <i>x</i> added in pencil and <i>x</i> added in right margin in pencil (Emilius Bangert)
22	T.	<b>A</b> : note 1: <i>b</i> added in pencil (Emilius Bangert)
22	B.	<b>B</b> <sup>ii</sup> : <i>F</i> <sup>♯</sup> , <i>f</i> <sup>♯</sup>
23	B.	<b>B</b> <sup>ii</sup> : <i>F</i> <sup>♯</sup> , <i>f</i> <sup>♯</sup>
25-26	fl.1	<b>A</b> : slur b.25 notes 1-3 changed to slur b.25 note 1 to b.26 note 1 in ink; ? added in right margin in pencil
25	ob.	superfluous <i>mp</i> omitted
25	cl.	superfluous <i>mp cresc.</i> omitted
25	cl.1	<b>A</b> : note 2: <i>b</i> added in pencil (Emilius Bangert?); <b>C</b> : note 2: <i>b</i> added in pencil
25	cor.1	<b>B</b> <sup>ii</sup> : notes 1-2: ♯ ♯
26	fl.1 ob. cl.	— added by analogy with the other parts
27-28	fg.1	<b>A</b> : phrase changed from — in ink; <b>B</b> <sup>ii</sup> : —
27-28	A.	<b>A</b> : <i>b</i> <sup>♯</sup> added in pencil; <b>E</b> <sup>ii</sup> (No.10): top note: <i>b</i> <sup>♯</sup>
28-29	fl.2	<b>B</b> <sup>ii</sup> : b.27 note 3 to b.28: tie
28	cor.3	— added
29	ob.1,2	<i>cresc.</i> added by analogy with the other parts and in accordance with <b>C</b>
29-30	vl.2	<b>B</b> <sup>ii</sup> : b.29 note 3 to b.30 note 1: tie
30	vc. cb.	<i>f</i> added by analogy with the other parts
31-32	cor.2	<b>B</b> <sup>ii</sup> : bars empty
32-33	vl.2	<b>B</b> <sup>ii</sup> : b.32 note 4 to b.33 note 1: tie
33-34	ob.1	<b>A</b> : phrase as in <b>B</b> <sup>ii</sup> erased; <b>B</b> <sup>ii</sup> : 
33-34	cl.1	<b>B</b> <sup>ii</sup> : bars empty
33-34	cor.4	— added by analogy with cl., fg.


Bar	Part	Comment
34	fg.1	<b>B</b> <sup>ii</sup> : <i>d</i>
34-35	va.	<b>B</b> <sup>ii</sup> : b.34 note 3 to b.35 note 1: tie
35-38	ob.1 fg.	<b>B</b> <sup>ii</sup> : bars empty
35	fg.1 va.	<b>A</b> : note 2: <i>x</i> added in pencil (Emilius Bangert)
37	A.	<b>B</b> <sup>ii</sup> , <b>F</b> : notes 2-3: ♯♯
40-41	va.	<i>d'</i> corrected to <i>e'</i> in accordance with the harmony of the other instruments; <b>A</b> : <i>e</i> ?, <i>e</i> ? added above staff in pencil; <b>C</b> (va. Nos.1-3): <i>d'</i>
41	fl. ob. cl. fg. tr. trb.t. trb.b. timp. S.solo	∩ added by analogy with cor., str. and in accordance with <b>C</b> (fl.1)
42		<b>B</b> <sup>ii</sup> : <i>Lestesso Tempo</i> changed to <i>Un poco più mosso</i> ; time signature: $\frac{3}{8}$
42-45	vl.1	<b>B</b> <sup>ii</sup> : <i>c</i> <sup>♯</sup> , <i>e</i> <sup>''</sup>
42-45	vl.2	<b>B</b> <sup>ii</sup> : <i>a'</i> , <i>e</i> <sup>''</sup>
44	cor.1	<b>A</b> : <i>1<sup>mo</sup></i> added above staff in pencil
45-46	fl.1	<b>B</b> <sup>ii</sup> : tie
45-51	tutti	<b>B</b> <sup>ii</sup> : woodw. and brass instruments displaced a bar to the right in relation to the other parts
46	vl.1	<b>B</b> <sup>ii</sup> : ♯♯
47	fl.1	<b>B</b> <sup>ii</sup> : ♯
47-49	cl.	slur emended from open slur; <b>A</b> : b.47 note 2 to b.48: end of slur open (page turn)
48	S.solo	<b>H, I, J</b> : <i>hvert</i> instead of <i>vort</i>
48-50	ob.	<b>B</b> <sup>ii</sup> : as S.solo below system
48	vl.1	<b>B</b> <sup>ii</sup> : <i>b</i> <sup>♯</sup> , <i>e</i> <sup>''</sup>
48	vl.2	<b>B</b> <sup>ii</sup> : <i>g</i> <sup>♯</sup> , <i>e</i> <sup>''</sup>
49	fl.1	<b>B</b> <sup>ii</sup> : ♯ instead of ♯♯
49	cl.1	tie added because of slur
49	vl.2	<b>B</b> <sup>ii</sup> : chord 2: <i>e'</i> , <i>a'</i>
49	va.	<b>B</b> <sup>ii</sup> : note 1: <i>e'</i> ; chord 1: only <i>f</i> <sup>♯</sup>
50	fl.1	<b>B</b> <sup>ii</sup> : ♯. ( <i>c</i> <sup>♯</sup> ), see comment bb.42-51
50	ob.1	<b>B</b> <sup>ii</sup> : ♯. ( <i>b</i> <sup>♯</sup> , <i>c</i> <sup>♯</sup> ), see comment bb.42-51
50	cor.1	<b>B</b> <sup>ii</sup> : ♯. ( <i>f</i> <sup>♯</sup> , <i>g</i> <sup>♯</sup> ), see comment bb.42-51
50	vc. cb.	<i>mf</i> added by analogy with the other parts
51	fl.	<b>B</b> <sup>ii</sup> : as b.50
51	ob.	<b>B</b> <sup>ii</sup> : ♯
51	ob.2	<b>A</b> : <i>f</i> <sup>♯</sup> corrected to <i>e'</i> in pencil; <b>C</b> : <i>f</i> <sup>♯</sup>
51	cor.2	<b>B</b> <sup>ii</sup> : note 1: <i>e'</i> ; note 2: <i>g'</i>
52	fl. ob. cl. fg. cor.	<b>B</b> <sup>ii</sup> : ♯. ♯ ♯
52-53	fl.	<b>B</b> <sup>ii</sup> : between b.52 and b.53: ♯♯ ( <i>g</i> <sup>♯</sup> , <i>g</i> <sup>''</sup> )
52	S.solo	<b>B</b> <sup>ii</sup> : notes 2-3: ♯ ♯
52-54	S.solo	<b>A</b> : bars written on pasted in paper
52	vl.1	<b>B</b> <sup>ii</sup> : ♯. ♯. ♯. (chord 1: only <i>a</i> <sup>''</sup> ; chords 2-3: <i>a'</i> , <i>e</i> <sup>''</sup> )
52	vl.2	<b>B</b> <sup>ii</sup> : chords 1-4: ♯. ♯. ♯. ( <i>e</i> , <i>c</i> <sup>♯</sup> )
52	va.	<b>B</b> <sup>ii</sup> : ♯. ♯. ♯. ( <i>c</i> <sup>♯</sup> , <i>c</i> <sup>♯</sup> )
53	cor.2	<b>B</b> <sup>ii</sup> : <i>e'</i> , <i>g</i> <sup>♯</sup>
53	cor.3,4	<b>B</b> <sup>ii</sup> : as tr.1,2
53	cor.4	stacc. added by analogy with cor.1,2,3
53		<b>H, I, J</b> : <i>Forjættelsens</i> instead of <i>Forhaabningens</i>
53	vl.1	<b>B</b> <sup>ii</sup> : ♯. ♯. ♯. (chord 1: <i>f</i> <sup>♯</sup> , <i>d</i> <sup>''</sup> ; chords 2-3: <i>e'</i> , <i>c</i> <sup>♯</sup> )
53	vl.2	<b>B</b> <sup>ii</sup> : ♯. ♯. ♯. (chord 1: <i>d'</i> , <i>a'</i> ; chords 2-3: <i>e'</i> , <i>c</i> <sup>♯</sup> )
53	va.	<b>B</b> <sup>ii</sup> : ♯. ♯. ♯. ( <i>a</i> , <i>c</i> <sup>♯</sup> )
54	fl. ob. cl. fg.	<b>B</b> <sup>ii</sup> : ♯
54-55		<b>B</b> <sup>ii</sup> : bars empty (repetition of bb.52-53)
54	S.solo	<b>B</b> <sup>ii</sup> : notes 2-3: ♯ ♯; <b>D</b> : <i>Solhænder stryger det</i> changed to <i>Solen den stryger det</i> in pencil (CN?)
54	vc. cb.	<b>B</b> <sup>ii</sup> : ♯ (A-a)
55		<b>H, I, J</b> : <i>strømmende</i> instead of <i>stribede</i>

Bar	Part	Comment
56		A: <i>Tenuto</i> added above system and above timp. in pencil (Emilius Bangert?); B <sup>ii</sup> : time signature $\frac{12}{8}$ changed to C
56	fl.2,3 ob. cl. fg.	<i>sempre</i> added by analogy with str.
56-57	cor.3	B <sup>ii</sup> : no tie
56-58	cor.4	A: phrase as cor.3 erased; B <sup>ii</sup> : as cor.3 one octave lower
56	S.solo	B <sup>ii</sup> : $\frac{12}{8}$ changed to C; F: notes 4-5:
56-57	S.solo	D: b.56 note 1 to b.57 note 1: transposed 1 octave down in ink; b.56 note 1 to b.57 note 1: 8... added in pencil (CN?)
56	va.	<i>div.</i> added; A: chord 1 bottom note: # added in pencil and x added in right margin
56-58	vc. cb.	B <sup>ii</sup> : B <sup>i</sup>
58-59	S.solo	A, D, F: written in 2 versions:  and  the first version  changed in ink to 
59-60	cor.4	A: erased
59	vc. cb.	B <sup>ii</sup> : B <sup>i</sup>
60	fl. ob. cl.	B <sup>ii</sup> : triplets instead of semiquavers; sketch with semiquavers below system
60-63	tr.	B <sup>ii</sup> : bars empty
60	va.	<i>trem.</i> added
60	vc. cb.	B <sup>ii</sup> : A
62	vc. cb.	B <sup>ii</sup> : note 1: G <sup>#</sup>
62	cb.	marc. added by analogy with vc.
63		A:  added above system in pencil
63	fl. ob. cl. tr. timp.	A:  added in pencil or blue crayon
63	ob.	B <sup>ii</sup> : rest 4:
63	ob.1	C: rest 3:  added in pencil
63	cl.	B <sup>ii</sup> : rest 4:
63	cl.1	C: rest 4:  added in pencil
63	fg.	A: rest 2:  (B <sup>i</sup> ) changed to ;  added in pencil
63	fg.1,2	C: rest 2:  added in pencil; last two notes crossed out in pencil
63	cor.	A, C: rest 2:  (f <sup>#</sup> ) changed to ;  added in pencil
63	timp.	C: note 3: crossed out in pencil;  added in pencil
63	CORO	added by analogy with the other parts
63	vl.1,2 va.	A: rest 2:  (b <sup>i</sup> ) changed to ;  added in pencil
63	vl.1	C: rest 2:  (b <sup>i</sup> ) changed to ;  added in blue crayon or pencil
63	vl.2	B <sup>ii</sup> : chord 1: top note: a <sup>''</sup> ; C: rest 2:  (b <sup>i</sup> ) changed to ;  added in blue crayon or pencil
63	va.	C (va. Nos.1,2,3): rest 2:  (b <sup>i</sup> ) changed to ;  added in pencil
63	vc. cb.	A, C: rest 2:  (B <sup>i</sup> ) changed to ;  added in pencil

Bar	Part	Comment
64-72	ob.	B <sup>ii</sup> : ob.1,2 as T.1,2
64-72	cor.2,3	B <sup>ii</sup> : fair copy has interchanged cor.2 and cor.3
64	cor.2,4	B <sup>ii</sup> : note 4: c <sup>#</sup> '
64	tr.2	slur added by analogy with cor.3
64-72	tr.	A: b.64 to b.72 third crotchet: phrase as cor.1,2,3 erased
64	CORO	A: <i>kender</i> changed to <i>blander</i> below system in pencil
64		H, I, J: <i>blander</i> instead of <i>kender</i>
64	T.	E <sup>ii</sup> (No.11): <i>kender</i> changed to <i>blander</i> in pencil
65	cor.1	C: b.65 added above system in pencil; notes 1-4: slur
65	vc.	B <sup>ii</sup> : note 4: B <sup>i</sup>
66	cor.2,4	B <sup>ii</sup> : note 4: c <sup>#</sup> '
66-67	tr.	B <sup>ii</sup> : bars empty
67	cor.2	notes 1-2: slur added by analogy with bb.64-66 and in accordance with C
67	tr.3	slur added by analogy with bb.64-66
67	timp.	B <sup>ii</sup> : notes 1-2:
67	cb.	B <sup>ii</sup> : note 4: B <sup>i</sup>
68	cor.3	slur added by analogy with tr.2
68	tr.1	notes 2-3: slur added by analogy with cor.1
68	vl.1	B <sup>ii</sup> : note 5:  instead of
68	vc.	B <sup>ii</sup> :  (c <sup>#</sup> '-a-g <sup>#</sup> )
69	cor.1	B <sup>ii</sup> : note 2:  (g'-g')
69		<i>bølgende</i> emended to <i>blaanende</i> as in H, I, J and in accordance with E <sup>ii</sup>
69	T.	E <sup>ii</sup> (No.4): <i>bølgende</i> changed to <i>blaanende</i> in ink
69	B.	E <sup>ii</sup> (No.10): <i>bølgende</i> changed to <i>blaanende</i> in ink
69	vl.1	B <sup>ii</sup> :
69	vl.2	B <sup>ii</sup> : chord 1: only f <sup>#</sup> '
69	vc.	B <sup>ii</sup> :  (f <sup>#</sup> -e <sup>#</sup> -d <sup>#</sup> -e <sup>#</sup> )
70	cor.4	B <sup>ii</sup> : notes 1-2:
70		<i>Hvælv</i> emended to <i>Hvalv</i> as in H, I, J and by analogy with b.76
71		A: <i>Virken</i> changed to <i>Virke</i> in pencil; H, I, J: <i>Virke</i> instead of <i>Virken</i>
71	B.2	B <sup>ii</sup> : note 4: g instead of e
72	cor.3	B <sup>ii</sup> : (notated in cor.2):  (b <sup>i</sup> '-e')
72	cor.4	B <sup>ii</sup> : note 1:  (g'-b <sup>i</sup> )
72-79	CORO	F: b.72 final bar-line and b.78 final bar-line:  added in pencil; b.73 above T.: 1. [first volta] and repeat before final bar-line added in pencil; b.79: 2. [second volta] added in pencil above S.; according to the additions, bb.64-73 are to be repeated and bb.74-78 to be left out; probably sung without S., A. The change is not present in any other source
72	va.	B <sup>ii</sup> : note 5: g instead of g'
73	tr.	A: first to third crotchet crossed out in pencil
73-81	trb. tb.	B <sup>ii</sup> : bars empty
73-95	timp.	B <sup>ii</sup> : bars empty
73	S.	F: <i>f</i> instead of <i>ff</i>
73	va.	B <sup>ii</sup> : notes 1-3: b <sup>i</sup> -c <sup>#</sup> '-b <sup>i</sup>
74	cor.4	B <sup>ii</sup> : note 3:  (f <sup>#</sup> '-b <sup>i</sup> )
74	S.	B <sup>ii</sup> : note 3: d <sup>#</sup> ''
75-81	tr.	B <sup>ii</sup> : bars empty
75		<i>bølgende</i> emended to <i>blaanende</i> as in H, I, J and in accordance with E <sup>ii</sup>


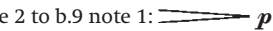


Bar	Part	Comment
75	T.	<b>E<sup>ii</sup></b> (No.4): <i>bølgende</i> changed to <i>blaanende</i> in ink
76	S.	<b>E<sup>ii</sup></b> (No.37): <i>Hjem</i> instead of <i>Hvælv</i>
77	trb.b.	<b>E<sup>ii</sup></b> : notes 1-3: end slur emended from note 4 by analogy with fl.1, ob.; note 4: marc. added by analogy with the other parts
77		<b>A</b> : <i>Virken</i> changed to <i>Virke</i> in pencil; <b>H, I, J</b> : <i>Virke</i> instead of <i>Virken</i>
78-79	fl.2	<b>B<sup>ii</sup></b> : b.78 note 3 to b.79: tie
78	cor.2	<b>B<sup>ii</sup></b> : notes 1-2: $\downarrow$ ( $b^{b'}$ )
78-79	cor.2	<b>B<sup>ii</sup></b> : b.78 note 3 to b.79 note 1: tie
78	cor.4	<b>B<sup>ii</sup></b> : notes 1-2: $\downarrow$ ( $b^{b'}$ )
78	org.1	upper part notes 5-6: $\downarrow$ $\downarrow$ emended to $\downarrow$ $\downarrow$ by analogy with fl., ob., cl., cor., tr.1, trb.t.1, vl.1, S.
78	vl.1 va.	note 1: marc. added by analogy with the other parts
79	cor.4	<b>B<sup>ii</sup></b> : note 1: $\downarrow$ $\downarrow$ : ( $b^{b'}$ - $e'$ )
79	vl.2	slur added because of tie
80-81	fl.2	<b>B<sup>ii</sup></b> : b.80 to b.81: tie
80	S.	<b>F</b> : <i>ff</i> instead of <i>più ff</i>
81	fl.1	<b>B<sup>ii</sup></b> : notes 2-3: $\downarrow$ ( $e'''$ )
81	ob.	<b>B<sup>ii</sup></b> : notes 3-4: $\downarrow$ ( $e'''$ )
81	cl.	<b>B<sup>ii</sup></b> : notes 3-4: $\downarrow$ ( $g''$ )
81	cor.1 vl.1	<b>B<sup>ii</sup></b> : $\downarrow$ $\downarrow$
83	tb.	note 4: marc. added by analogy with fl., ob., fg., vl.1,2
84-85	woodw. brass timp. vl.2 va. vc. cb.	<b>B<sup>ii</sup></b> : bars empty [repetition of bb.82-83]
86	ob.2	<b>A</b> : $b^{b'}$ changed to $e''$ ; <b>B<sup>ii</sup></b> : $b^{b'}$
86	cl.1	<b>B<sup>ii</sup></b> : $d''$
86	cl.2	<b>B<sup>ii</sup></b> : $b^{b'}$
86	timp.	<i>dim.</i> omitted because of $\text{—————}$
86-87	vl.1,2	<b>B<sup>ii</sup></b> : b.86 note 2 to b.87 note 1: no tie
86	vc.	<b>B<sup>ii</sup></b> : note 1: <i>trem.</i>
87-88	cor.2	<b>B<sup>ii</sup></b> : b.87 note 2 to b.88 note 1: tie
87-88	vl.2 va.	<b>B<sup>ii</sup></b> : tie
89		<b>A</b> : <i>rit</i> added in pencil in the middle of the system across 2 staves (CN?)
89	cor.4	$\text{—}$ added
90		<b>B<sup>ii</sup></b> : <i>Adagio</i> changed to <i>Andante solmne</i> ; $\downarrow = \downarrow$
90-91	cl.	notation for clarinet in A emended to clarinet in B <sup>b</sup> as in <b>B<sup>ii</sup></b>
90	vl.2	<b>B<sup>ii</sup></b> : $\circ$
94	trb.t.2	<b>B<sup>ii</sup></b> : $\downarrow$ $\downarrow$ ( $e'-d'$ )
95		<b>B<sup>ii</sup></b> : notated as repetition of b.94
96-97	fl. vl.1,2	<b>B<sup>ii</sup></b> : notes 1, 3, 5, 7: $\downarrow$ instead of $\downarrow$ $\uparrow$
99	ob.2	<b>C</b> : note 2: $d^{\sharp''}$
99-105	timp.	<b>B<sup>ii</sup></b> : bars empty
100	vc.	$\text{—————}$ added by analogy with the other parts
101-103	ob. cl. cor. vl.1,2	<b>B<sup>ii</sup></b> : bars empty [repetition of bb.96-98]
101	CORO	<b>F</b> : <i>mp</i> instead of <i>p</i>
103	fg.	<b>B<sup>ii</sup></b> : as vc., cb.
103	cor.1,2,4	<b>B<sup>ii</sup></b> : as notes 2-3 in vl.1,2
103	va.	<b>B<sup>ii</sup></b> : note 1: chord ( $c'$ , $e'$ ); notes 2-5: chords ( $c$ , $c'$ )
104	fl. vl.1	<b>B<sup>ii</sup></b> : notes 1, 5: $\downarrow$ instead of $\downarrow$ $\uparrow$
104	fg.1	notes 1-3: beginning of slur emended from note 2 to note 1 by analogy with cl.2, cor.2,3,4
104-105	cor.1	<b>B<sup>ii</sup></b> : b.104 note 3 to b.105 note 1: tie
104-105	trb.t.1	<b>B<sup>ii</sup></b> : b.104 note 4 to b.105 note 1: tie
104	tb.	beginning of slur emended from note 2 by analogy with trb.b.















Bar	Part	Comment
105	fl.1 vl.1	<b>B<sup>ii</sup></b> : notes 1, 3, 5: $\downarrow$ instead of $\downarrow$ $\uparrow$
106	tr. trb.t.1 trb.b.	slur in triplet omitted
106-109	tr.	<b>B<sup>ii</sup></b> : tr.2 missing
106	S.	<b>F</b> : note 5: $e''$ corrected to $e^{b''}$ in pencil
107	fl. ob.2 vl.1,2	slur in triplet omitted
107	fg.1	<b>B<sup>ii</sup></b> : $\downarrow$ $\downarrow$ ( $g'-f^{\sharp'}$ )
107-18	fg.2	<b>B<sup>ii</sup></b> : $g$
107	cor.3,4	<i>f</i> added by analogy with cor.1,2
107	cb.	<i>f</i> added by analogy with vc.
108	cl.	<b>B<sup>ii</sup></b> : $a'$ , $c^{\sharp''}$
108-109	cor.1	<b>B<sup>ii</sup></b> : as tr.1
108	tr.	slur in triplet omitted
109	cor.3,4	rest 1: $\text{—}$ emended to $\downarrow$
110	ob.2	<b>C</b> : note 1: $c''$ instead of $e''$
110-111	ob.2 cl.2	b.110 note 3 to b.111 note 1: tie added as in <b>B<sup>ii</sup></b>
110-111	cor.2	tie added because of slur b.110 note 1 to b.111 note 2
110	tr.1	<i>meno</i> added by analogy with the other parts
110-113	tr.	<b>B<sup>ii</sup></b> : bars empty
110	CORO	<b>F</b> : <i>poco f</i> instead of <i>poco meno f</i>
110	timp.	<b>B<sup>ii</sup></b> : $\downarrow$ $\downarrow$ $\text{—}$
112	tr.1	note 2: $b^{b'}$ emended to $b^{b'}$
112-118	timp.	<b>B<sup>ii</sup></b> : bars empty
113	ob.	$\text{—————}$ added by analogy with the other parts; <b>C</b> : note 2: $\text{—————}$
114-117	fl.1	<b>B<sup>ii</sup></b> : notes 1, 3, 5, 7: $\downarrow$ instead of $\downarrow$ $\uparrow$
114	cor.2	<b>B<sup>ii</sup></b> : note 2: $e'$
114-115	tr.	<b>B<sup>ii</sup></b> : tr.1 missing
114	tr.2	<b>B<sup>ii</sup></b> : $\downarrow$ $\downarrow$ ( $g'-d'$ )
114-116	vl.1,2 va.	<b>B<sup>ii</sup></b> : bb.114-116: empty [repetition of bb.96-97]
115-116	cor.2	<b>C</b> : as cor.4
116-117	fg.	slur added by analogy with ob., cl.
116	tr.3	<b>B<sup>ii</sup></b> : note 3: $\downarrow$ $\downarrow$ ( $b^{b'}$ - $e'$ - $b^{b'}$ )
116		<b>H, I, J</b> : <i>Himmelens</i> instead of <i>Himlens</i>
116	S.	<b>B<sup>ii</sup></b> : notes 2-5: $\text{—————}$
117	cl.2	<b>B<sup>ii</sup></b> : note 1: $g'$
117-118	tr.	<b>B<sup>ii</sup></b> : tr.3 missing
117	tr.2	<b>B<sup>ii</sup></b> : note 1: $\downarrow$ $\downarrow$ ( $g'-e'$ )
117-118	S.	<b>B<sup>ii</sup></b> : b.117 note 3 to b.118 note 1: $\text{—————}$
118	fl.1	<b>B<sup>ii</sup></b> : notes 1, 3: $\downarrow$ instead of $\downarrow$ $\uparrow$
118	fl.	<b>A</b> : between fl.1 and fl.2,3: <i>X</i> added in pencil [change of system]
118	vl.1,2 va.	<b>B<sup>ii</sup></b> : bar empty
119-126	fl.1,2	notated on top staff in accordance with <b>C</b> ;
119-126	picc.	<b>A</b> : notated on staff 2
119-126		notated on staff 2 in accordance with <b>C</b> ; <b>A</b> : notated on top staff
119-120	tr.1	<b>B<sup>ii</sup></b> : tr.1 missing
119-120	tr.2	<b>B<sup>ii</sup></b> : as tr.3
119-123	vl.1	<b>C</b> : (vl.1 Nos.1-6); bb.119-123 note 2: 8... omitted
120	T.	<b>F</b> : note 2: $e'$ corrected to $d'$
120	vl.2	<b>B<sup>ii</sup></b> : bar incomplete; ? added in right margin
121	timp.	<b>B<sup>ii</sup></b> : rest 1: $\downarrow$ $\downarrow$ ( $c-c$ )
122-123	fl.2	b.122 note 1 to b.123 note 2: slur omitted by analogy with cl.2
122-123	fg.1	slur emended from open slur; <b>A</b> : end of slur open (page turn)
122-123	org.2	lower part: tie emended from open tie; <b>G</b> : beginning of tie open (page turn)
123	fl.2	marc. added by analogy with cl.2
123	vl.1,2	<i>loco</i> omitted; slur in triplet omitted






Bar	Part	Comment
124	cor.	A: b.124: 
124	cor.	crossed out in pencil; x) added referring to phrase in sounding pitch below system; transposed for cor. in F in margin
125-126		C: same change as in A (see above)
125	cor.	A: bars written on pasted in paper
125	vl.2	B <sup>ii</sup> : notes 5-8: ♭(d', g', d', b <sup>3</sup> )
125	vl.2	B <sup>ii</sup> : ♭(c'''-e''')
126	picc.	B <sup>ii</sup> : bar empty

PART TWO





No. 3 "Kun een er Danmarks Hovedby"













Bar	Part	Comment
	CORO	No. 3 added
	F:	written on 2 staves
1-4	fl.	B <sup>ii</sup> : bars empty
1-2	ob.	B <sup>ii</sup> : bars empty
1-20	timp.	B <sup>ii</sup> : bars empty
2	cl.	B <sup>ii</sup> : phrase as vl.1,2 crossed out
2	fg.	B <sup>ii</sup> : phrase as cb. crossed out
2-3	cor.4	C: as cor.3
2-16 <sup>1</sup>	CORO	F: stanza 2 added below B. in pencil
3		A: <i>mf</i> added in pencil below system; B <sup>ii</sup> : <i>Alt og Bas?</i> added below system
3	cl.2	B <sup>ii</sup> : note 1: g' instead of c''
3	A.	F: note 3: e'' changed to e' in pencil
3-4	B.	A: b.3 note 3 to b.4 note 4: originally notated an octave lower (erased); B <sup>ii</sup> , F: b.3 note 3 to b.4 note 4: notated an octave lower (erased)
3	vl.1	C: <i>mf</i> added in pencil or blue crayon
3	vl.2	C: (vl.2 Nos.1,2): <i>mf</i> added in pencil
4	A.	B <sup>ii</sup> : note 4: b <sup>3</sup> ' changed to e'
5	vl.2	A: note 1: g <sup>‡</sup> corrected to f <sup>‡</sup> in pencil; C: note 1: g <sup>‡</sup> ' corrected to f <sup>‡</sup> ' in pencil or in blue crayon
6	S.	F: note 4: marc. added in pencil
7	cor.3	e' corrected to f <sup>‡</sup> '; C: e' corrected to f <sup>‡</sup> ' in pencil
8		A: <i>p</i> added below system
8-9	fl.1 ob.1 cl.1 fg.1 cor.4 tr.2	 <i>p</i> added because of addition of <i>p</i> below system and in accordance with C; C: b.8 note 2 to b.9 note 1:  <i>p</i> added in pencil
8-9	fl.2,3 ob.2 cl.2 fg.2 cor. 1-3 tr.1,2 trb.t.1,2 trb.b. tb.	 <i>p</i> added by analogy with fl.1, ob.1, cl.1, fg.1, cor.4, tr.2 and because of addition of <i>p</i> below system
8	tr.3	C: note 2: <i>dim.</i>
8	trb.t.1	C: note 2: ♯ added in pencil
8	CORO	<i>f</i> emended to <i>p</i> because of <i>p</i> below system and in accordance with F; F: <i>f</i> changed to <i>p</i> in pencil
8	T.	E <sup>ii</sup> (T. No.4): stanza 1: <i>f</i> changed to <i>p</i>
8	B.	E <sup>ii</sup> (B. No.8): <i>f</i> changed to <i>p</i> in pencil
8-9	str.	 <i>p</i> added in accordance with C because of <i>p</i> below system

Bar	Part	Comment
8-9	vl.1	C: (vl.1 Nos.1,2,3): b.8 note 2 to b.9 note 1:  <i>p</i> added in pencil or blue crayon
8	vl.2	C: (vl.2 No.3): <i>dim</i> added in pencil
8-9	vl.2 va. vc.	C: (vl.2 Nos.2):  <i>p</i> added in pencil
8-9	cb.	C: (cb. No.2): b.8 note 3 to b.9 note 1:  <i>p</i> added in red crayon
9-14	fl.	B <sup>ii</sup> : bars empty
9	trb.t.1	C:  added in pencil
10	vl.1	C: (vl.1 No.2): <i>cresc.</i> added in pencil
11		A: <i>f</i> added below system in pencil
11-12	fl. ob. cl. fg. cor. CORO str.	 added because of addition of <i>f</i> in A and in accordance with C
11	fl.1 ob.1 cor.4	C: <i>cresc.</i> added in pencil
11	ob.2	B <sup>ii</sup> : note 1: ♭ instead of ♮
11-12	cl.1 fg.1	C: b.11 note 1 to b.12 note 4:  added in pencil
11-12	cor.1,2	C: b.11 note 1 to b.12 note 4:  added in blue ballpoint
11-12	CORO	F: b.11 note 1 to b.12 note 4:  added in pencil
11	B.	E <sup>ii</sup> (B. No. 10):  added in pencil
11	vl.1	C: (vl.1 Nos.1,2,3,4): notes 1-2: slur added in pencil; (vl.1 No.3): <i>cresc.</i> added in pencil; (vl.1 No.4): <i>cresc.</i> added in blue crayon
11-12	vl.1	C: (vl.1 No.1): b.11 note 2 to b.12 note 3:  added in pencil
11-12	vl.2	C: (vl.2 No.1): b.11 note 1 to b.12 note 4:  added in pencil; (vl.2 No.3): <i>cresc.</i> added in pencil
11-12	va.	C: (va. Nos.1,2): <i>cresc.</i> --- added in pencil
11	vc. cb.	B <sup>ii</sup> : as B.
11	vc.	C: (vc. Nos.1,2): <i>cresc.</i> added in pencil
11	cb.	C: (cb. No.2):  added in red crayon
11-12	cb.	C: (cb. No.1): <i>cresc.</i> added in red crayon
12	ob.1	C: note 5: <i>f</i> added in pencil
12	cl.1	B <sup>ii</sup> : note 1: b <sup>3</sup> '
12	fg.2	C: <i>crescendo</i>
12	trb.b.	A: B <sup>3</sup> corrected to d
12	vl.1	C: (vl.1 No.2): <i>f</i> added in pencil
12	vl.2	C: (vl.2 No.2): <i>cresc.</i> added in pencil
12	cb.	C: (cb. No.2):  added in red crayon
13		A: <i>f</i> added below system in pencil
13	fl. ob. cl. fg. cor. CORO str.	<i>f</i> added because of addition of <i>f</i> in A below system and in accordance with C
13	fl.1 cl.1 fg.1	C: note 1: <i>f</i> added in pencil
13	fl.2	C: <i>crescendo</i> added in pencil
13	fl.3	C: notes 1-4:  added in pencil
13	cl.2	B <sup>ii</sup> : notes 1-2: slur crossed out
13	cor.1	C: note 1: <i>f</i> added in blue ballpoint
13-14	cor.2	B <sup>ii</sup> : tie
13	CORO	F: note 1: <i>f</i> added in pencil
13	vl.1	C: (vl.1 Nos.1,3,4): note 1: <i>f</i> added in pencil
13	vl.2	C: (vl.2 Nos.1,2): <i>mf</i> added in pencil; (vl.2 No.3): <i>f</i> added in pencil
13	va.	note 1: marc. added by analogy with the other str.; C: (va. Nos.1,2): <i>f</i> added in pencil
13	vc.	C: (vc. Nos.1,2): <i>f</i> added in pencil
13	cb.	C: (cb. Nos.1,2): <i>f</i> added in red crayon
14	cor.2	B <sup>ii</sup> : notes 1-2: no slur
14	vc. cb.	B <sup>ii</sup> : as B.
15		A: <i>non rit</i> added in pencil
15-16 <sup>1</sup>	tr.	B <sup>ii</sup> : bars empty

Bar	Part	Comment
15-16 <sup>i</sup>	CORO	<b>F:</b> b.15 note 3 to b.16 rest 1:  added in pencil
15	vl.2	<b>C:</b> (vl.2 No.1):  (f <sup>#</sup> -e') added in blue crayon
15	vl.2	<b>C:</b> (vl.2 No.2): notes 1-4 added in blue crayon; notes 1-4 changed to  (f <sup>#</sup> -e') in blue crayon
17 <sup>i</sup> -18 <sup>i</sup>	ob. cl.	<b>B<sup>ii</sup>:</b> phrase as vl.1,2 crossed out
17 <sup>i</sup> -18 <sup>i</sup>	fg.	<b>B<sup>ii</sup>:</b> phrase as vc., cb. crossed out
18 <sup>i</sup>		<b>A:</b> <i>Hr: Liebman (Tegn)</i> 'Mr. Liebman (Signal)' added above system in pencil (CN)
18 <sup>i</sup>	tr.3	note 2:  emended to  by analogy with cor.4
16 <sup>ii</sup>	cor.1,2,3 tr.1,2	<b>ff</b> added by analogy with cor.4, tr.3, trb.t.1, trb.b., tb.
16 <sup>ii</sup>	cor.4 tr.3 trb.t.2, trb.b. tb.	<b>ff</b> added because of addition of <b>ff</b> across cor., tr. and in accordance with <b>C</b> ; <b>C:</b> <b>ff</b> added in pencil
17 <sup>ii</sup>	fl.1,2 ob.1 fg.1 trb.t.1 vl.1,2 va. vc. cb.	<b>ff</b> added because of addition of <b>ff</b> across cor., tr. and in accordance with <b>C</b> ; <b>A:</b> <b>ff</b> added across the two staves of cor. and tr. in pencil; <b>C:</b> <b>ff</b> added in pencil
17 <sup>ii</sup>	fl.3 ob.2 cl. fg.2 trb.b. tb. timp.	<b>ff</b> added by analogy with fl.1,2, ob.1, fg.1, trb.t.1, vl.1,2, va., vc., cb.
17 <sup>ii</sup>	tr.	<b>B<sup>ii</sup>:</b> bar empty
17 <sup>ii</sup>	CORO	<b>F:</b> <i>bis</i> added below B. in pencil (CN?)
17 <sup>ii</sup>	vl.1,2	<b>C:</b> <b>ff</b> added in pencil or blue crayon
17 <sup>ii</sup>	va. vc.	<b>C:</b> (va. Nos.1,2): <b>ff</b> added in pencil
17 <sup>ii</sup>	cb.	<b>C:</b> (cb. No.2): <b>ff</b> added in red crayon
18 <sup>ii</sup> -19		<b>B<sup>ii</sup>:</b> bars missing
18 <sup>ii</sup>	cor.2,4 trb.t.2	<b>A:</b> note 2: x added below note and ? added in margin in pencil
18 <sup>ii</sup>	va.	<b>A:</b> note 4: a corrected to g <sup>#</sup> in pencil; <b>C:</b> (va. Nos.1,2,3): a corrected to g <sup>#</sup> in pencil
20	fl.1,2	<b>C:</b> <i>attacca III</i> added in pencil
20	cl.1	<b>C:</b> <i>spring III afdeling</i> 'directly to part III' added in pencil
20	fg.1	<b>B<sup>ii</sup>:</b> a instead of A
20	cor.2	<b>B<sup>ii</sup>:</b> g' instead of e'
20	cor.4	<b>C:</b> <i>saa III afd.</i> 'then part III' added in pencil
20	trb.b.	<b>C:</b> after b.20: <i>Fine</i> added in pencil
20	vl.1	<b>C:</b> (vl.1 No.1): after b.20: <i>til III del</i> 'to part III'

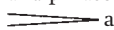



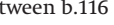

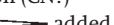



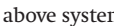

#### No. 4 "Hvidt som et Tempel"











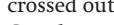



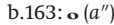



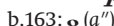



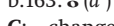



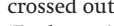





Bar	Part	Comment
1-117		No. 4 added composed by Nielsen (bb.118-163 by Emil-ius Bangert)
1	vc. cb.	 added by analogy with vl.1,2, va.
2	vl.1	<b>C</b> (vl.1 No.2):  added in blue crayon
2	vl.2 va. vc.	<b>A:</b>  added in b.2 in pencil and NB added in b.3 and x added in right margin in pencil
2	cb.	 added by analogy with vl.1,2, va.
3	cb.	<b>f</b> added by analogy with vc.
6	vc.	bottom note: d <sup>#</sup> corrected to d <sup>n</sup>
8-10		<b>A:</b> in left margin: x [no correction ?]
12	vl.1	note 4: a'' emended to a' as in B <sup>i</sup>
12	RECIT.	<b>H, I, J:</b> <i>knytte sig luftigt</i> instead of <i>slynger sig fine</i>
14	RECIT.	<b>H, I, J:</b> <i>løfter</i> instead of <i>hæver</i>
15	trb.b. tb.	<b>mp</b> added as in B <sup>i</sup>

Bar	Part	Comment
16		<b>A:</b> <i>Travlhed og rastløse Brag</i> changed to <i>Møje fra Dag til Dag</i> in pencil (Emilius Bangert); <b>H, I, J:</b> <i>Maaneders Møje fra Dag til Dag</i> .
17	RECIT.	<b>H, I, J:</b> <i>Brag</i> instead of <i>Slag</i>
18	RECIT.	<b>H, I, J:</b> <i>haarde</i> instead of <i>haandfaste</i>
22	RECIT.	<b>H, I, J:</b> between <i>holder</i> and <i>dybt: saa</i>
25	RECIT.	<b>I:</b> <i>fængslende</i>
25	va.	<b>A:</b> note 2:  added in pencil and x added in left margin
28	cl. cor.1,2	<b>A, C:</b> added in pencil
28	cor.1,2	<b>C:</b> written in ink on pasted in paper
30	str.	 added by analogy with CORO
30	cl. cor. 1,2	<b>A, C:</b> added in pencil
30	cl.1	<b>C:</b> phrase and  added in ink
30	cl.2	<b>C:</b> added in ink
30	cor.1	<b>C:</b> written in ink on pasted in paper
31	S.solo	<b>f</b>  added as in <b>D</b> and by analogy with the other parts
32	S.solo	note 1: <b>mf</b> added as in <b>D</b> and by analogy with the other parts
33	S.solo	<b>D:</b> note 3: ten.
35-38	cor.1	slur b.35 note 1 to b.38 note 3 emended to 2 slurs as in B <sup>i</sup>
35-36	va.	slur emended from open slur; <b>A:</b> b.35 note 1: end of slur open (page turn)
36	fg.2	<b>A:</b> note 4:  crossed out in pencil and x added in left margin
36	fg.2	<b>C:</b> note 4:  crossed out in pencil
36-38	cor.2	beginning of slur emended from b.36 note 1 to b.37 note 1 as in B <sup>i</sup>
36-37	S.solo	 <b>f</b>  added as in <b>D</b> and by analogy with the other parts
37-38	cor.1	<b>B<sup>i</sup>:</b> b.38 note 4: beginning of slur open (page turn)
37	S.solo	<b>H, I, J:</b> <i>Landets</i> instead of <i>Folkets</i>
37	vl.2	slur added as in B <sup>i</sup> ; B <sup>i</sup> : b.37 note 1: end of slur open (page turn)
38	S.solo	<b>p</b> added as in <b>D</b> and by analogy with the other parts
39		<b>A:</b> <b>fp</b> added above system in pencil
39	S.solo	<b>pp</b> added as in <b>D</b> and by analogy with the other parts
40	cor.	<b>A:</b> <b>pp</b> added in pencil
41-42	fl.1 vl.1,2	tie emended from open tie; <b>A:</b> b.41: beginning of tie open
41	ob.2	<b>C:</b> note 2: g'
41-43	cor.	slur added as in B <sup>i</sup> ; B <sup>i</sup> (cor.1,2): b.42 note 1 to b.43 note 1: slur
42	ob.1 fg.1	<b>A:</b> note 1:  added in pencil and x added in right margin
42	S.solo	notes 3, 5: a' emended to a <sup>b</sup> by analogy with ob.1, fg. <b>A:</b> above notes 3, 5:  ? added in pencil and ? added in right margin
42-43	S.solo	notes 4-5:  <b>mf</b> added as in <b>D</b> and by analogy with the other parts
43	S.solo	<b>H, I, J:</b> <i>Folkets</i> instead of <i>Landets</i>
43	ob.	<b>mf</b> added by analogy with fl.
46	S.solo	<b>A:</b> <i>rall</i> added in pencil
46	S.solo	note 1: <i>dim.</i> added as in <b>D</b> and by analogy with the other parts
48	fl. ob. fg. cor.3,4	 added by analogy with CORO
48	timp. str.	<b>A, C:</b> phrase and <b>pp</b> added in pencil
48	cl. cor.1,2	<b>A, C:</b> phrase added in pencil
50	cl.	<b>A:</b> <b>f</b> added in pencil (CN?)
51	B.solo va. vc. cb.	<b>A:</b> <b>f</b> added in pencil (CN?)

Bar	Part	Comment
52-53	B.solo	A: <i>er jeg for din Id</i> added in pencil; notes 4-5: slur added in pencil
53	fl. ob. cl. fg.	A: corrected from ; B <sup>1</sup> :  crossed out
53-57	vc.	A: <i>e</i> added in left margin in pencil
54-55	B.solo	<i>mf</i> added as in D and by analogy with the other parts
56-57	B.solo	<i>f</i> added as in D and by analogy with the other parts
56-57	va.	beginning of slur emended from b.57 note 2 as in B <sup>1</sup>
58	B.solo	H, I, J: <i>ene</i> missing
58-59	B.solo	<i>mf</i> added as in D and by analogy with the other parts
59	va.	emended to  as in B <sup>1</sup>
60-61	B.solo	<i>f</i> added as in D and by analogy with the other parts
61	B.solo	F, H, I, J: <i>Storhed</i> instead of <i>Stolthed</i>
61-62	ob.1	tie added by analogy with cl.1
62		A: <i>poco rit.</i> added above system in pencil (CN?); ? <i>tr.</i> added above system in pencil (Emilius Bangert)
62-63	fg.2	tie added
62	B.solo	<i>pp</i> added as in D and by analogy with the other parts; <i>rit.</i> added in pencil (CN?)
62	vl.1	A: <i>tr.</i> added above staff in pencil and <i>x</i> added in left margin (Emilius Bangert)
62-63	vl.1	end of slur emended from b.62 note 3 to b.63 note 1 as in B <sup>1</sup>
63		A: <i>Andantino</i> added in pencil
63	cl.2 cor.1,2	C: <i>Andantino</i> added in pencil
64	cl. cor.1,2	A, C: added in pencil (CN?)
66	fl. ob. fg. cor.3,4 timp. str.	added by analogy with CORO
66	cl.	A, C: added in pencil (CN?)
66	cor.	cor.3,4 and moved to cor.1,2 as in C; A (cor.3,4): added in pencil (CN?); C (cor.1,2): added in pencil; C (cor.3,4): bar empty
67	S.solo	<i>f</i> added as in D and by analogy with the other parts
68-69	S.solo	<i>mf</i> added as in D and by analogy with the other parts
71	vc. cb.	slur added by analogy with b.69
72	ob.1	<i>mf</i> added by analogy with fl.1
72	cl.1	notes 3-9: slur added by analogy with fl., ob.
73	cl.	<i>f</i> added as in B <sup>1</sup>
73	S.solo	<i>f</i> added as in D and by analogy with the other parts
74-75	S.solo	<i>mf</i> added as in D and by analogy with the other parts
75-76	ob.1	C: b.75 note 1 to b.76 note 2: one slur
75-76	ob.2	slur emended from open slur as in B <sup>1</sup> ; A: b.75 note 2: end of slur open (page turn)
76	S.solo	<i>p</i> added as in D and by analogy with the other parts
76	vl.2	slur added by analogy with vl.1
77	S.solo	<i>mf</i> added as in D and by analogy with the other parts
78	B.solo	<i>mf</i> added as in D and by analogy with the other parts
82-83	fg.	<i>dim.</i> <i>p</i> added as in B <sup>1</sup>
82	S.solo	<i>dim.</i> added by analogy with the other parts
82-83	B.solo	<i>dim.</i> <i>p</i> added as in D and by analogy with the other parts

Bar	Part	Comment
83	cor.1	<i>p</i> added as in B <sup>1</sup>
83	S.solo	<i>p</i> added as in D, F and by analogy with the other parts
85	vl.1	notes 1-2: slur added by analogy with b.83 and in accordance with C; C (vl.1 No.1): notes 1-2: slur added in pencil
86-87	S.solo	<i>mf</i> added as in D and by analogy with the other parts
88	B.solo	<i>mf</i> added as in D and by analogy with S.solo
89	cor.3	A, C: note 3: <i>a'</i> corrected to <i>b<sup>1</sup></i> in pencil
89-90	cor.	B <sup>1</sup> : cor.3,4 written on staff for cor.2,3
89	cor.4	<i>mf</i> added by analogy with cor.3
89	timp.	B <sup>1</sup> : pitch: <i>D. G.</i>
89	vc. cb.	slur added by analogy with b.87
90	ob.1	<i>tr.</i> added by analogy with fl., cl., vl.1
90	cl. timp.	<i>mf</i> added as in B <sup>1</sup>
90-91	S.solo B.solo	<i>f</i> added as in D and by analogy with the other parts
91	fg.	<i>f</i> added as in B <sup>1</sup>
91-92	cor.1	B <sup>1</sup> : b.91 note 1 to b.92 note 2: slur
91-92	cor.2,4	B <sup>1</sup> : b.91 note 1 to b.92: end of slur open (page turn)
93-98	cor.1	B <sup>1</sup> : b.93 note 1 to b.98 note 3: slur
93-97	cor.3,4	B <sup>1</sup> : b.93 note 1 to b.97: end of slur open (page turn)
95-101	cor.2	B <sup>1</sup> : b.95 note 2 to b.100 note 1: slur
95	vl.2	<i>p</i> added as in B <sup>1</sup>
95	vl.2	B <sup>1</sup> : notes 1, 4: ten.
95	cb.	<i>p</i> added by analogy with vc.
96-104	fl.1 ob. cl. fg. cor.	slur emended from open slur by analogy with trb.t.1,2, trb.b., tb.; A: b.96 last crotchet to b.104: end of slur open (page turn); cor.: b.98 to b.104: beginning of slur open (page turn)
96	cor.2	A, C: note 1: <i>e'</i> corrected to <i>f'</i> in pencil
96-97	vc. cb.	note 3: ten. added as in B <sup>1</sup>
97	cor.1	A, C: note 1: <i>f''</i> corrected to <i>e''</i> in pencil
97-98	cor.1	tie added because of slur
97	vl.2	notes 2-3: slur added by analogy with vl.1
98-99	fg. cor.4	tie added because of slur
98	cor.3,4	B <sup>1</sup> : notes 1-2:  ( <i>f<sup>#</sup></i> , <i>a'</i> ); ? added in left margin
98-100	cor.3,4	B <sup>1</sup> : b.98 note 1 to b.100 note 1: slur
99	fl. ob. cl.	tie added because of slur and in accordance with cor.1,2, va.
99	fg.	A: note 1: <i>G</i> , <i>g</i> corrected to <i>a</i> , <i>a</i> in pencil and <i>x</i> added in left margin
99	fg.1	C: note 1: <i>g</i> corrected to <i>a</i> in pencil
99	fg.2	C: note 1: <i>G</i> corrected to <i>A</i> in pencil
99-100	cor.1	tie added because of slur
99-104	CORO	H, I, J: <i>Hallernes Lunger, mangefold mod os det malmfuldt runger</i> :
101	cor.1	B <sup>1</sup> : notes 1-3: slur
103-104	cor.1	tie added
107	fg.	notes 1-3: slur added as in B <sup>1</sup>
107-108	cor.1 tr.3	b.107 note 1 to b.108 note 3: slur omitted as in B <sup>1</sup>
108-110	tr.2	b.108 note 1 to b.110 note 3: slur omitted as in B <sup>1</sup>
108-109	trb.t.1	tie added by analogy with tr.3
109-110	trb.t.1	slur omitted as in B <sup>1</sup>
112-113	fl. ob. cl. fg. cor.	tie omitted as in B <sup>1</sup> and in accordance with timp.
116-117		A: bar between b.116 and b.117 crossed out in pencil

Bar	Part	Comment
116-117	fl.1,2 ob.1,2 cl.1,2 fg.2 cor.1,2 tr.1,2,3 timp.	C: bar between b.116 and b.117 crossed out in blue crayon and phrase as in A b.117 added
116-117	cor.3,4	C: bar between b.116 and b.117 crossed out in blue crayon and <i>e'</i> added in pencil [in A: cor.4]
116-117	vl.1	C (vl.1 nos 1,2): bar between b.116 and b.117 ( <i>g</i> ) crossed out in blue crayon and phrase as in A b.117 added in ink;  added in blue crayon
117	cl.	<i>cl. muta in A</i> added
117	fg.1 trb.t.1,2 trb.b. tb.	C:  changed to  in accordance with correction in A
117		A: b.117 added in pencil (Emilius Bangert) as transition to b.118
117	org.	chord emended from G major (as in bb.111-116) by analogy with the change in the other parts
117	CORO	 added by analogy with the other parts
117	vl.1	C (vl.1 Nos.3,4): bar between b.116 and b.117 crossed out in blue crayon; <i>dim</i> added in blue crayon (CN?)
117	vl.1	C (vl.1 No.5): bar between b.116 and b.117 crossed out in blue crayon;  added in ink
117	vl.1	C (vl.1 No.6): bar between b.116 and b.117 crossed out in blue crayon
117	vl.2	C (vl.2 No.3): <i>dim.</i> added in pencil (CN?)
117	va.	C (va. No.1):  VS 'turn page' added in blue crayon (CN?)
117	va.	C (va. No.2): <i>f</i>  added in pencil; VS 'turn page' added in blue crayon (CN?)
117	va.	C (va. No.3): VS 'turn page' added in blue crayon (CN?)
117	vc.	C (vc. No.1):  added in pencil
117	vc.	C (vc. No.3): <i>dim</i> added in blue crayon
117	cb.	C (cb. No.2): <i>dim</i> added in pencil
117	cb.	C (cb. No.3):  added in pencil
117	vl.1,2 va. vc. cb.	 added as in C because of the lower dynamic level in b.118
118-163		composed by Emilius Bangert (bb.1-117 by Nielsen)
117-118	str.	A: b.117 to b.118: tie added in pencil
124	vl.1,2 va.	<i>trem.</i> added
124-128	vl.2	<b>B<sup>ii</sup></b> : b.124 to b.128 note 2: one octave lower
124-128	va.	<b>B<sup>ii</sup></b> : b.124 to b.128 note 2: -
126-128	B.solo	<i>cre-scen-do</i> added as in D and by analogy with the other parts
128	B.solo	D: <i>poco f</i>
126-127		A:  added above system in pencil
129	fl.1,2,3 ob.1,2	C: multi-measure rest: 16 changed to 14 in blue crayon corresponding to bb.129-142
129-130	tr.1	A: bb.129-130: added in pencil (CN?); <b>B<sup>ii</sup></b> : phrase missing; C: phrase added on pasted in paper
133	B.solo	<b>H</b> : <i>med kyn-dig</i>
134	cb.	A: notes 1-2: tie added in pencil and x added in right margin
135-136	tr.1	A: phrase added in pencil (CN?); <b>B<sup>ii</sup></b> : phrase missing
137-144	B.solo	<b>B<sup>ii</sup></b> : phrase missing
140	va.	A: note 3;  added in pencil and x added in left margin

Bar	Part	Comment
140-141		A: between b.140 and b.141: 4 bars on p.68 (the original ending of No. 4) crossed out in pencil, see APPENDIX After the 4 bars crossed out, follows on p.69 the movement <i>Allegretto quasi Andantino</i> with the text: <i>Spejdende mod Solen</i> . The movement (No. 5) is replaced in this edition in accordance with the instructions in a letter of 8.3.1927 from Emilius Bangert. After this follow 11 bars (APPENDIX) by Emilius Bangert, which are omitted in accordance with the same letter.
140-141	B.solo	<b>B<sup>ii</sup></b> : a 4-bar draft to APPENDIX (corresponding to the cancelled bars in A) and the final 6 bars of APPENDIX follow b.140
140-141		A: arrow from b. 140 to b. 141 on the following page added in blue crayon
141-143		A: bars added on enclosed, loose music paper
141	B.solo	D: note 1: <i>f</i>
141-142	tr.1	A: added in pencil (CN?); note 1: <i>mp</i> added in pencil (CN?)
143-144		A: bar between b.143 and b.144, containing the original transition from the omitted movement for female choir, to b.144 crossed out in pencil
144	tr. trb.b. tb.	<i>sempre f</i> added by analogy with the other parts
144	vl.2	A: note 1: lower part added in pencil
156	va.	end of slur emended from note 4 by analogy with vc., cb.
163		<b>B<sup>ii</sup></b> : note 1: -
163	fl. ob. cl. fg. cor.	 (D major chord with added seventh) emended to  (D major chord); A:  (D major chord) changed to  (D major chord with added seventh) in pencil; the purpose of the reworking in A was to change the original chord to the dominant to G major and thus create a transition to No. 6 "Danmark, du kornblonde Datter" (transposed to G major), which followed No. 4 at the concert in 1910.
163	tr. trb. timp. str.	 emended to  ; A:  changed to  in pencil (see previous comment)
163	fl.1,2 ob. tr.	C: <i>Blæsere og Stryger-Forspil</i> 'Prelude for winds and strings' added in pencil
163	fl.1	C:  changed to  in pencil;  added in pencil; 1 bar after b.163:  ( <i>a''</i> ) crossed out in pencil
163	fl.2,3	C:  changed to  ( <i>d''-c''</i> ) in pencil;  added in pencil; 1 bar after b.163:  ( <i>a''</i> ) crossed out in pencil
163	fl.3	C:  changed to  ( <i>d''-c''</i> ) in pencil;  added in pencil; 1 bar after b.163:  ( <i>a''</i> ) crossed out in pencil
163	ob.1,2	C:  changed to  ( <i>ob.2: d''-c''</i> ) in pencil;  added in pencil; 1 bar after b.163:  ( <i>a''</i> ) crossed out in pencil
163	cl.1,2	C:  changed to  in pencil;  added in pencil; 1 bar after b.163:  ( <i>a''</i> ) crossed out in pencil; after b.163: <i>Indlæg</i> 'Enclosure' added in pencil
163	fg.1,2	C:  changed to  in pencil;  added in pencil; 1 bar after b.163:  ( <i>a''</i> ) crossed out in pencil; after b.163: <i>Indlæg</i> 'Enclosure' added in pencil

Bar	Part	Comment
163	cor.1,2	C: $\circ$ changed to $\downarrow$ in pencil; $\text{p}$ added in pencil; <i>Indlæg</i> 'Enclosure' added in pencil
163	cor.3	C: $\circ$ changed to $\downarrow$ ( $a'-g^{3'}$ ) in pencil; $\text{p}$ added in pencil; 1 bar after b.163: $\circ$ ( $d''$ ) crossed out in pencil; after b.163: <i>Indlæg I Tacet / Indlæg II Horn</i> 'Enclosure I tacet / Enclosure II Corni' added in pencil
163	cor.4	C: $\circ$ changed to $\downarrow$ ( $e'-g^{3'}$ ) in pencil; $\text{p}$ added in pencil; after b.163: <i>Indlæg</i> 'Enclosure' added in pencil
163	tr.1	C: $\circ$ changed to $\downarrow$ $\ddagger$ added in pencil; $\text{p}$ added in pencil
163	tr. trb. tb. timp. str.	A: $\ddagger$ added in pencil

#### No. 5 "Spejdende mod Solen"

Bar	Part	Comment
		No. 5 added; the song has been transposed from B $\flat$ major to A major in accordance with Emilius Bangert's addition, 'in A', above the first system in A, and in accordance with the key signature as is evident from the enclosed leaf in A containing the fg.2 and cor.4 parts
	CORO	notation on 2 staves emended to notation on 4 staves; A: written on 2 staves, stanza 1 between staves, stanzas 2-3 written below system
+1-1 +1-3	cl. fg.1 cor.1,2,3	marc. added by analogy with fg.2, cor.4 prelude added according to enclosed leaf in A (fg.2, cor.4); the bars of these parts are identical with bb.+16-18, and the other parts have been added on this basis
4-18		movement without prelude placed as in H, K; A: movement notated on inserted music paper, enclosed by a parenthesis in pencil
4-18		F: crossed out in pencil; <i>Sangen til hvilken der senere kommer 2 Vers til (Digteren er ved at omarbejde dem noget), ledsages af 2 Clarinetter, 2 Fagotter samt 4 Horn.</i> 'Later on another two stanzas will be added to the song (the poet is making a few changes at present); the song is accompanied by 2 clarinets, 2 bassoons and 4 horns.' below system
4-18	B.	E $^{\sharp}$ (B. No.10): stanza 2 added in pencil; on top of page: <i>Birkefeldt</i> added in pencil
4-18		I: the song has been omitted
7	cl.	$\text{p}$ added by analogy with the other parts
7	T. B.	A: after second crothet: vertical line through the staves added in pencil
8	T.	E $^{\sharp}$ (T. No.11): <i>sin</i> changed to <i>den</i> in pencil
8-9		A: <i>sin vinkende Kyst</i> changed to <i>den skovklædte Kyst</i> in pencil; E $^{\sharp}$ (T. No.4): <i>sin vinkende Kyst</i> changed to <i>den skovklædte Kyst</i> in ink; H, J: <i>den skovklædte</i>
9	B.	$\text{p}$ added by analogy with T. and in accordance with F
9		J: stanza 2: <i>harladne</i> instead of <i>havladne</i>
11	T. B.	A: cæsura in brackets added after second crotchet in pencil

Bar	Part	Comment
11		A: stanza 3 after <i>Domen</i> : cæsura added in pencil
12	cl. fg. cor	slur of triplet omitted
12	cl.2	slur added by analogy with cl.1
12	T.1	A: casura added after note 1 in pencil
12	T.2 B.	A: vertical line added before note 1 in pencil
15		A: stanza 2: cæsura added after <i>Kraft</i> in pencil

#### No. 6 "Danmark, du kornblonde Datter"

Bar	Part	Comment
		No. 6 added; the song has been transposed from A major to G major in accordance with Bangerts addition in pencil <i>Transponeres til G-dur</i> 'to be transposed to G major' above the first system and in accordance with the key of a 3 bar prelude added in C (vl.1,2, va., vc., cb.); A: the song is written on a pasted in music paper; F: <i>G-Dur</i> added in pencil above system
	CORO	notation on 2 staves emended to notation on 4 staves; A: written on 2 staves, stanzas 1-2 between staves; F: stanzas 2-3 notated below system in pencil; stanza 2 lines 1-4 added in pencil with dynamic markings
1-3		prelude added as in C (vl.1,2, va., vc., cb.)
4		F: stanza 2 line 1 ( <i>Danmark</i> ): $\text{p}$ ; stanza 3 line 1 ( <i>Danmark</i> ): $\text{p}$ added in pencil
4-26		A: <i>1ste C (F) 'cor.1 (F)'</i> added below system in pencil (in unknown hand):



5	S.	A: note 3: $c^{\sharp}$ corrected to $B^{\sharp}$ in ink; E $^{\sharp}$ : note 3: $c^{\sharp}$
5	S. A.	A: vertical line added after second crotchet in pencil
8		A: stanza 1: <i>Jord</i> changed to <i>Muld</i> in pencil; E $^{\sharp}$ , F: <i>Jord</i> ; H, I, J: <i>Muld</i>
8	S. A.	A: vertical line added after first minim in pencil
9		A: stanza 3: <i>blomsterrige Vang</i> changed to <i>føjelige Blomst</i> in pencil; H, I, J: <i>føjelige Blomst</i> ; E $^{\sharp}$ , F: <i>blomsterrige Vang</i>
11		F: stanza 2 ( <i>vokset</i> ): $\text{f}$ added in pencil; stanza 3 ( <i>modnet</i> ): <i>cresc.</i> added in pencil
14	S. A.	A: vertical line added after first minim in pencil
14		F: stanza 3 ( <i>at du</i> ): <i>mf</i> $\text{p}$ added in pencil
16	S. A.	A: ? added above system
16-17		F: stanza 2 ( <i>og smelted</i> ): $\text{f}$ added in pencil
17		H, I, J: <i>vide</i> instead of <i>lide</i>
20		A: <i>Jordens</i> changed to <i>Muldens</i> in pencil; E $^{\sharp}$ , F: <i>Jordens</i> ; H, I, J: <i>Muldens</i> ; J: stanza 3: <i>Du efter vildt af Vaar</i> (engravor's error)


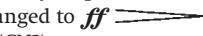


PART THREE

No. 7 "Hil! Hil! Hil! Hæv dig, vor jublende Sang"

Bar	Part	Comment
		No. 7 added;
		<b>B<sup>ii</sup></b> , <b>E<sup>ii</sup></b> : movement begins at b.5
1-2	cl.1	<b>C</b> : <i>bis</i> added above the first 2 bars in pencil and crossed out in pencil
1-2	cl.2	<b>C</b> : <i>bis</i> added above the first 2 bars in pencil
1-2	fg. cor. tr. trb. tb. timp.	<b>A</b> : 2 bars of a prelude added (Emilius Bangert) on pasted in music paper
1-2	fg. cor. tr. trb.t. trb.b. tb. timp.	<b>C</b> : added in pencil
1-2	pf.	<b>F</b> (pf.): bb.1-2 (A major chord) crossed out; two bar prelude added in pencil identical with the bars added in <b>A</b>
1-2	vl.1	<b>C</b> (vl.1 No.2): bb.1-2 crossed out
1-4	vl.1	<b>C</b> (vl.1 No.1): 2 in multi measure rest changed to 4 in blue crayon; 2 <i>takers pause</i> 'two bar rest' added above staff in pencil
1-2	vl.2	<b>C</b> (vl.2 No.1): <i>Bis</i> added above bb.1-2 in green crayon and erased; (vl.2 No.2): <i>bis</i> added above bb.1-2 in blue crayon and crossed out in pencil
1-4	vl.2	<b>C</b> (vl.2 No.3): 2 in multi measure rest changed to 4 in pencil and crossed out in pencil; 2 in a circle added in pencil
1-4	va.	<b>C</b> (va. Nos.1,2): <i>bis</i> added above staff in pencil and erased; (va. No.3): <i>Bis</i> added above staff in pencil
1-2	vc.	<b>C</b> (vc. No.2): phrase in bb.1-2 crossed out
1-2	cb.	<b>C</b> (cb. Nos.1,2): <i>bis</i> added above staff in pencil
2-5	fl.1	<b>C</b> : 2 [bars] added above staff between b.2 and b.5 in pencil
2-5	ob.2	<b>C</b> : 2 [bars] added above staff between b.2 and b.5 in pencil and crossed out
2-5	vl.1	<b>C</b> (vl.1 No.3): 2 [bars] added above staff between b.2 and b.5 in green crayon and erased; (vl.1 No.4): 2 [bars] added above staff between b.2 and b.5 in blue crayon; (vl.1 No.5): 2 [bars] added above staff between b.2 and b.5 in blue ballpoint
2-5	vc.	<b>C</b> (vc. Nos.1,2,3): 2 [bars] added above staff between b.2 and b.5 in pencil
3	ob.1	<b>C</b> : 2 [bars] added before b.3 above staff in pencil and crossed out; <i>trp.</i> added below staff in pencil
3	fg. cor. tr.2,3 trb.t.1 trb.b. timp.	superfluous <i>f</i> omitted because of addition of bb.1-2
3-4	fg. cor. tr. trb.t. tb. timp.	<b>A</b> , <b>C</b> : tie crossed out in pencil
3-4	timp.	<b>A</b> : added in pencil; <b>C</b> : bb.3-4 changed from multi measure rest in pencil
3-4	vl.1	<b>C</b> (vl.1 No.2): multi measure rest: 2 [bars] added in green crayon
3-4	vl.2	<b>C</b> (vl.2 No.4): bars crossed out in pencil; 4 [bars] added in pencil
5	cor.	<b>A</b> : <i>p</i> added in pencil
5-55	timp.	<b>B<sup>ii</sup></b> : missing
5	S.	<i>f</i> added by analogy with <b>A</b> .
5	vl.1	<b>C</b> (vl.1 No.4): <i>f</i> changed to <i>mf</i> in blue crayon
5	vl.2	<b>C</b> (vl.2 Nos.2,3): <i>f</i> changed to <i>mf</i> in pencil

Bar	Part	Comment
5	va.	<b>C</b> (va. No.2): <i>f</i> changed to <i>mf</i> in pencil
5	vc.	<b>C</b> (vc. No.1): <i>f</i> changed to <i>mf</i> in pencil
8	fl.2,3 ob.2	slur added by analogy with fl.1, ob.1
10	cor.1	note 5: stacc. added by analogy with cor.2
10	cor.2	notes 1-2: slur added by analogy with cor.1; note 2: stacc. added by analogy with cor.1
10	cb.	<i>f</i> added by analogy with b.8 and the dynamic level of the other parts
11	cl.1	<b>C</b> : <i>f</i> changed to <i>p</i> in pencil
11	fg.1,2	<b>C</b> : <i>p</i> added in pencil
11	fg.2	slur added by analogy with b.9
11	cor.1	<b>C</b> : <i>p</i> added in blue ballpoint
11	vl.1	<b>C</b> (vl.1 Nos.2,3): <i>p</i> added in pencil
11	vc.	<b>C</b> (vc. No.1): <i>p</i> added in pencil
12	cl.1	<b>C</b> : notes 6-7: <i>d<sup>b</sup></i> corrected to <i>f</i> in pencil
13	cl.1	<b>C</b> : <i>f</i> changed to <i>mf</i> in pencil
13	tr.1	<i>f</i> added by analogy with the other parts and in accordance with <b>C</b> (b.14)
13-17	tr.1	<b>A</b> : added in pencil; <b>B<sup>ii</sup></b> : as in <b>A</b> ; <b>C</b> : as in <b>A</b> written on pasted in paper
14-15	cl.2	end of slur emended from b.15 note 1 to b.15 note 2 by analogy with cl.1, cor.4
14	tr.1	notes 4-5: slur added by analogy with cor.4; <b>C</b> : <i>Marcia</i> added above staff in pencil; note 1: <i>f</i>
14	vl.1	<b>C</b> (vl.1 No.1): <i>Piu moto</i> added in blue crayon; (vl.1 No.2): note 7: <i>mf</i> added in pencil
14	vc.	<b>C</b> (vc. Nos.1,2): <i>mf</i> added in pencil
15	tr.1	slur added by analogy with cor.3
18		<b>A</b> : <i>mf</i> added below system in pencil in unknown hand
18	cor.1	<b>C</b> : <i>mf</i> added in blue ballpoint
18	T.B.	<b>F</b> : <i>mf</i> added in pencil
18	vl.1	<b>C</b> (vl.1 No.1): <i>Tempo I</i> added in blue crayon
19	fl.2,3 ob. cl. fg. timp.	<i>f</i> added by analogy with the dynamic level of the other parts
19-20	fl.2,3 ob. cl. fg.	<b>A</b> : added in pencil (CN?)
19-20	fl. ob. cl. fg.	<b>C</b> : bars empty
21	cor.4	<b>C</b> : <i>f</i> changed to <i>mf</i> in pencil
22	timp.	<i>f</i> added by analogy with b.19 and the dynamic level of the other parts
23	CORO	<b>A</b> : <i>rulled</i> changed to <i>ruller</i> in pencil; <b>E<sup>ii</sup></b> , <b>F</b> : <i>rulled</i> ; <b>H</b> , <b>I</b> , <b>J</b> : <i>ruller</i>
24	vl.2 va. vc. cb.	<i>f</i> added by analogy with vl.1
24-25	cor.3	b.24 to b.25: tie added by analogy with cor.2
26-27	tr.2 trb.t.1,2	<b>A</b> : phrase and dynamic added in pencil (CN?)
26-28	tr.2,3	<b>C</b> : b.26 note 1 to b.28 note 1: written on pasted in paper
26-28	tr.3	added by analogy with tr.2 and in accordance with <b>C</b>
26-27	trb.t.1,2	<b>C</b> : phrase added on pasted in paper
26-28	timp.	b.26 note 2: <i>♯</i> emended to <i>♮</i> . because of tie to next bar; end of <i>tr.</i> emended from b.27 note to b.28 because of tie between bb.27-28; <b>A</b> : <i>♯</i> ( <i>e</i> ) <i>♯</i> ( <i>A</i> ) changed to <i>♮</i> ( <i>A</i> ) in pencil; tie to next bar added in pencil; <i>≡</i> added in pencil (CN?)
28	fl. ob. cl. fg.	<i>ff</i> added by analogy with the other parts
28	cor. trb.t.1,2 trb.b. tb. timp. vl.1,2 va.	<b>A</b> : <i>ff</i> added in pencil (CN?)

Bar	Part	Comment
28	tr.1	A: note 6: e' corrected to f' in pencil
28	trb.t.1,2	A: <i>mf</i>  changed to <i>ff</i>  in pencil (CN?)
28	vc. cb.	<i>ff</i> added by analogy with vl.1,2, va.
29	ob.1,2	C: <i>ff</i> changed to <i>fz</i> in ink
29	cor.1	C: <i>ff</i> changed to <i>fz</i> in blue ballpoint
29	cor.3	C: <i>ff</i> changed to <i>mf</i> in pencil
29	trb.t.2	marc. added by analogy with trb.t.1
29	trb.b.	marc. added by analogy with tb.
29	T.	E <sup>ii</sup> : (T. No.4): <i>ff</i> changed to <i>mf</i> in pencil
29	vl.1	C (vl.1 No.2): <i>ff</i> changed to <i>mf</i> in pencil; <i>mf</i> crossed out in pencil; (vl.1 No.3): <i>ff</i> changed to <i>f</i> in pencil; (vl.1 No.4): <i>ff</i> changed to <i>fp</i> in red crayon
29	vl.2	C (vl.2 No.2): <i>mf</i> added in pencil and crossed out in pencil; (vl.2 No.3): <i>ff</i> changed to <i>fz</i> in pencil
30		A: <i>mf</i> added above system in pencil; <i>mf poco piu</i> added below system in pencil
30	fl.1,2,3 ob.1	
	cor.4 tr.1 trb.t.1,2	
	trb.b. tb.	C: <i>mf</i> added in pencil
30	ob.2	C: <i>mf</i> added in pencil and changed to <i>fp</i> in pencil
30	cl.1,2 fg.1 tr.3	C: <i>mf</i> added in pencil and changed to <i>p</i> in pencil
30	fg.1 tr.2 timp.	C: <i>p</i> added in pencil
30	cor.1,2	C: <i>mf</i> changed to <i>p</i> in blue ballpoint
30	CORO	F: across staves: <i>p</i> added in pencil
30	B.	E <sup>ii</sup> (B. No.10): <i>mf</i> added in pencil
30	vl.1	C (vl.1 No.1): <i>Piu Moto</i> added in blue crayon; note 1: <i>p</i> added in pencil; (vl.1 Nos.2,3): <i>p</i> added in pencil; (vl.1 No.4): <i>mf p</i> added in red crayon
30	vl.2	C (vl.2 Nos.1,2): <i>p</i> added in pencil; (vl.2 No.3): <i>mf</i> added in pencil and crossed out in pencil; <i>p</i> added in pencil
30	va.	C (va. No.1): <i>mp</i> added in pencil and crossed out in pencil and changed to <i>p</i> in pencil; (va. No.2): <i>mp</i> added in pencil and erased; <i>p</i> added in pencil
30	vc.	C (vc. No.1): <i>p</i> added in pencil; (vc. No.2): <i>mf</i> added in pencil and changed to <i>p</i> in pencil
30	cb.	C (cb. Nos.1,2): <i>mf</i> added in red crayon
31	cb.	notes 1-3: marc. omitted; slur added by analogy with vc. and in accordance with b.35
32		A: <i>venter dit lysende</i> added below system in pencil; <i>lysende</i> crossed out in pencil; H, I, J: <i>ser mod</i> instead of <i>venter</i>
33	T.	E <sup>ii</sup> : (T. No.4) note 4: <i>mf</i> added in pencil
35	CORO	E <sup>ii</sup> , H, I, J: <i>Slægternes Hær</i> instead of <i>Slægtens Gang</i>

Bar	Part	Comment
37	cl.1	notes 2-4: slur added by analogy with fl., ob.1
37	cl.2	A: $\downarrow(g') \downarrow. (B^{\sharp})$ changed to $\circ$ ; B <sup>ii</sup> : $\downarrow(g') \downarrow. (B^{\sharp})$
38	fl. ob. cl. fg. cor.	
	vl.1,2 va. vc. cb.	<i>f</i> added by analogy with tr., trb.t., trb.b., tb. and in accordance with C
38	fl.1,2,3 ob.1 fg.1	
	cor.3	C: <i>f</i> added in pencil
38	cor.1,2	C: <i>f</i> added in blue ballpoint
38	CORO	A, F: <i>mf</i> added in pencil; A: <i>un poco piu moto</i> added above staff in pencil
38	T.	E <sup>ii</sup> (T. No.4): <i>mf</i> added in pencil
38	vl.1	C (vl.1 Nos.1,2,3): <i>f</i> added in pencil; (vl.1 No.4): <i>f</i> added in red crayon
38	vl.2	C (vl.2 Nos.1,2,3): <i>f</i> added in pencil
38	va.	C (va. Nos.1,2): <i>f</i> added in pencil
38	vc.	C (vc. Nos.1,2): <i>f</i> added in pencil
38	cb.	C (cb. No.1): <i>f</i> added in pencil
39	fl. ob. cl. fg. tr.	
	trb.b. tb. cb.	<i>f</i> added by analogy with b.38
40	fl. ob. cl. fg. tr.	
	trb.b. tb. cb.	<i>f</i> added by analogy with bb.38-39
40	CORO str.	A: across staves: <i>f</i> added in pencil
41	ob.1 cl.1 tr.1	
	trb.t.1	note 3: stacc. added by analogy with cor.3
41	vc.	<i>f</i> added by analogy with the dynamic level in cb.
43	ob. cl.1	B <sup>ii</sup> : notes 1-2: missing
43	trgl.	<i>ff</i> added by analogy with b.42
43	timp.	<i>f</i> added by analogy with b.42
43	A.	A: note 4: e' corrected to a' in pencil
44	fl.1,2	C: <i>mf</i> added in pencil
44	fl.3	C: <i>f</i> added in pencil
44	ob.1	C: <i>poco f</i> added in pencil
44	ob.2 cl.1 fg.2	
	cor.4 tr.2 trb.t.1	C: <i>mf</i> added in pencil
44	fg.1	C: <i>p</i> added in pencil
44	cor.	A: <i>pf</i> added across staves in pencil
44	cor.1	C: <i>mf</i> added in blue ballpoint
44	CORO str.	A: <i>ff</i> added across staves in pencil; F: <i>ff</i> added across staves in pencil
44	T. B.	E <sup>ii</sup> (T. No.4, B. No.4): <i>ff</i> added in pencil
44	vl.1	C (vl.1 Nos.1,3): <i>mf</i> added in pencil; (vl.1 No.2): <i>poco f</i> added in pencil; (vl.1 No.4): <i>poco f</i> added in red crayon
44	vl.2	C (vl.2 No.1): <i>mf</i> added in pencil; (vl.2 Nos.2,3): <i>poco f</i> added in pencil
44	va.	C (va. No.2): <i>mf</i> added in pencil
44	vc.	C (vc. No.1): <i>mf</i> added in pencil; (vc. No.2): <i>pf</i> added in pencil
44	cb.	C (cb. No.1): <i>poco f</i> added in red crayon
48		A: NB added below system in blue crayon