

CARL NIELSEN

1865 - 1931

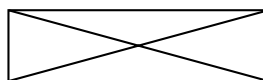
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Copenhagen 2008





CARL NIELSEN

KANTATER 2

CANTATAS 2

Udgivet af
Edited by
Lisbeth Larsen
Elly Bruunshuus Petersen



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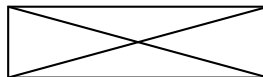
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rettighedshavere til at genoptrykke Niels Møllers tekst til Universitetskantaten.
Eventuelle krav vil blive honoreret, som havde vi indhentet tilladelse i forvejen.*



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GENERAL PREFACE

The 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

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

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

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

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

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

Series III, Vocal Music

Cantatas
Songs
Choral Pieces

Series IV, Juvenilia et Addenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2008

Serie III, Vokalmusik

Kantater
Sange
Korsatser

Serie IV, Juvenilia et Addenda

Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2008

FORORD

PREFACE

Carl Nielsen's cantatas are published in Vols. 1-3 of Series III, Vocal music. Vol. 1 comprises the three choral works, *Hymnus amoris*, *Springtime on Funen* and *Sleep*, while Vols. 2-3 contain 12 occasional cantatas written in the years between 1900 and 1930.¹ 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* –.² The most important of these

Carl Niensens kantater udgives som bind 1-3 i Serie III, Vokalmusik. Første bind omfatter korværkerne *Hymnus amoris*, *Fynsk Foraar* og *Sønnen*, mens bind 2-3 omfatter 12 lejlighedskantater skrevet i årene mellem 1900 og 1930.¹ Spænder lejlighedskantaterne således vidt i tid, spænder de lige så vidt, både når det gælder det musikalske anlæg, anledningen til deres tilblivelse og institutionen, til hvilken de blev skrevet. Store såvel som mindre begivenheder blev foreviget gennem Carl Niensens musik, nogle med betydelig genlyd i pressen, andre stort set upåagtet – i hvert fald for musikkens vedkommende. Visse af kantaterne er for fuldt orkester, kor og solister, mens andre er for en begrænset besætning af klaver og en enkelt sangstemme. Da disse værker ifølge sagens natur er stærkt tidsbundne, hører de til Carl Niensens sjældent opførte værker – i mange tilfælde blev en kantate kun opført ved den ene lejlighed, hvortil den var skrevet.

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

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

2 *Cantata for the Lorenz Frølich Celebration* (Axel Olrik), *Cantata for the Inauguration of The Student Union Building* (Holger Drachmann), *Cantata for the Annual University Commemoration* (Niels Møller), *Cantata for the Commemoration of the 250th 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, Småttryksamlingen*). Og endelig for det tredje *Kantate til Mindefesten for P.S. Krøyer* fra 1909, som på grund af den mangelfulde overlevering ikke gengives i udgavens Serie III men i bindet med *Juvenilia et Addenda*.

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

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

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

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

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

CANTATA FOR THE LORENZ FRØLICH CELEBRATION

Cantata for the Lorenz Frølich Celebration to a text by Axel Olrik⁵ 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 1900.⁶

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

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

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

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

6 Lorenz Frølich (1820-1908).

Universitetskantaten, hvis tekst af Niels Møller, som det fremgår nedenfor, medførte en del diskussion blandt universitetets lærere 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.³

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

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

KANTATE TIL LORENZ FRØLICH - FESTEN

Kantate til Lorenz Frølich-Festen til tekst af Axel Olrik⁵ 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 1900.⁶

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

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

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

5 Folkemindeforsker og litteraturhistoriker (1864-1917).

6 Lorenz Frølich (1820-1908).

"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)."⁷²

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. Nielsen⁷³ 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".⁷⁴ 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.

⁷² DK-Kk, CNA, I.A.d.

⁷³ Danish poet (1871-1930).

⁷⁴ Torben Schousboe, *op. cit.*, p. 278.

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

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. Nielsen⁷³ 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".⁷⁴ 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.

⁷² DK-Kk, CNA, I.A.d.

⁷³ Digter (1871-1930).

⁷⁴ 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.⁷⁵ 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.⁷⁶ 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.⁷⁷ 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 Levysohn⁷⁸ sang the first section of the cantata, "Hvor Livet ikke løfter", with the recitation performed by Nicolai Neiiendam.⁷⁹ This was followed by the main speech of the evening by Hans Olrik,⁸⁰ 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".⁸¹

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 Nielsen from the Royal Theatre".⁸²

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 répétiteur.

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.⁷⁵ 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's *Elverhøj*, på Det kongelige Teater,⁷⁶ og L.C. Nielsen deltog ved rådhusfesten.⁷⁷ Livgardens Musikkorps indledte højtideligheden i rådhushallen med at spille Kuhlau's overture til *Elverhøj*, hvorefter Studenterangerne under ledelse af Salomon Levysohn⁷⁸ sang første del af kantaten, "Hvor Livet ikke løfter", hvis recitationsdel blev fremført af Nicolai Neiiendam.⁷⁹ Herefter fulgte aftenens hovedtale af Hans Olrik,⁸⁰ 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".⁸¹

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 er i sine raader over, og dens Rhythmer var mange Steder af en ejendommelig mørk Skønhed, men som Helhed var den maaske lidt for tung. Carl Nielsen's 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 Nielsen fra det kgl. Theater."⁸²

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."⁸³

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.⁸⁴ 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.⁸⁵

Carl Nielsen had apparently hoped to have the two songs published, as is evident from his diary on 1 March 1909: "Delivered to Will: Hansen ~~two choral songs for the City Hall celebration and the Gymnastics Song (monophonic).~~"⁸⁶ 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.⁸⁷ 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."⁸³

Et andet Nielsensk 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.⁸⁴ 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.⁸⁵

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: "Aflivered til Will: Hansen ~~de to Korsange til Raadhusfesten og Gymnastiksangen (enstemmig).~~"⁸⁶ Overstregningen viser, at udgivelsen blev opgivet, og de to korsange findes da også kun komplet i et lystryk af en håndskrevet (litograferet) udgave.⁸⁷ 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. Nielsens eget tekstmanuskript, dog uden gentagelsen af første vers; endvidere skulle en tale efterfølge første sang. Et enkelt vers, "Raadvildhedens Ravne" fra recitationsdelen, som er trykt i teksthæftet, optræder ikke i L.C. Nielsens 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.

B E S Æ T N I N G
O R C H E S T R A

recitation

coro (T B)

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

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

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

- 1 “by analogy with” is used when something has been “added”, “emended” or “omitted” by analogy with another passage in the main source. The analogy may be vertical. When something is added “by analogy with” one or more instruments, it is understood that the analogy is with the same place in the same bar(s). Or it may be horizontal. When something is added “by analogy with” one or more bars, it is understood that the analogy is with a parallel place in the same instrument(s).
- 2 “as in” is used when something is “added”, “emended” or “omitted” to correspond to the same place in another source.
- 3 “in accordance with” is used in cases where there is no authoritative source, only a guideline – for example printed part material.

In the bar number column, the symbol “+” is used to indicate an upbeat to the bar in question.

SOURCES

CANTATA FOR THE LORENZ
FRØLICH CELEBRATION

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

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

Paper type:

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

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

The source has been restored.

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

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

B Text, printed.

Odense Bys Museer.

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

At bottom of fol. 2^v: “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*.¹

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.

¹ Axel Olrik, *Danske Heltesagn*, Copenhagen 1900.

- 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^o, Niels Møller. III manuskripter til artikler, digte og lejlighedssange.
21x17 cm, 2 folios written in ink.
Contains the text for the cantata without title.

The sketches (**I, J**) are the earliest sources for the cantata; later follows the draft (**C**), which formed the basis for Henrik Knudsen's fair copy (**A**). The fair copy contains two sections in Nielsen's hand, No. 3, bb. 87-101 and No. 4, bb. 24-44; the first section is an extension of the corresponding eight last bars of the draft; the second section is an addition to the ending, which in the draft has the title "Efterspil"⁵ 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^{den} og fjerde Vers (Linierne 5) bliver Sangstemmerne saaledes:

Orkester bliver uforandret [No. 4, bb. 6-7 and bb. 17^l-18]

⁵ "Epilogue".

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

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^{te} 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^v), "31/1 09." (fol. 2^r).
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^r: "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
Bⁱ Score, autograph, draft
Bⁱⁱ Score, autograph, draft (Emilius Bangert)
C Orchestral parts, manuscript copies
D Vocal solo parts, manuscript copies
Eⁱ Vocal parts, dyeline print
Eⁱⁱ 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 Festskrift, 1909⁷
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 Landsudstillings / 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**).

Bⁱ 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)

⁷ National Exhibition's *Festschrift*, 1909.

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

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

No. 1 "Hvor Livet ikke løfter"

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

No. 2 "Fra Klokkernes Malme"

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

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

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

PART ONE

No. 1 "Vaartid, Væksttid"

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