

CARL NIELSEN

1865 - 1931

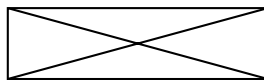
VÆRKER
WORKS

Udgivet af Carl Nielsen Udgaven
Det Kongelige Bibliotek
Hovedredaktør Niels Krabbe

Serie III. Vokalmusik. Bind 3

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

Series III. Vocal Music. Volume 3



Edition Wilhelm Hansen
Copenhagen 2008





CARL NIELSEN

KANTATER 3

CANTATAS 3

Udgivet af

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Edition Wilhelm Hansen
Copenhagen 2008

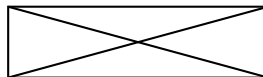
Graphic design Kontrapunkt A/S, Copenhagen
Music set in SCORE by New Notations, London
Text set in Swift
Printed by Quickly Tryk A/S, Copenhagen

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

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

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

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GENERAL PREFACE

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

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

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

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

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

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

GENERELT FORORD

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

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

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

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

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

Series III, Vocal Music

Cantatas
Songs
Choral Pieces

Series IV, Juvenilia et Addenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2008

Serie III, Vokalmusik

Kantater
Sange
Korsatser

Serie IV, Juvenilia et Addenda

Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2008

CANTATA FOR THE FIFTIETH ANNIVERSARY OF THE SOCIETY FOR THE EDUCATION OF YOUNG MERCHANTS

The *Cantata for the Fiftieth Anniversary of the Society for the Education of Young Merchants*, composed in autumn 1930, was Nielsen's last work with orchestra. In the summer he had composed *Cupid and the Poet* (*Amor og Digteren*) for a festival play in Odense in connection with celebrations for the 125th anniversary of Hans Christian Andersen's birth, and apparently he took a rest for a couple of months before getting down to the next commissioned work.

The Society for the Education of Young Merchants was created in 1880 on the initiative of wholesaler Axel Fritsche and national bank director Moritz Levy.⁸⁴ Its primary goal was to give young employees in business offices the necessary training towards a business career both at home and abroad, and the Society's first initiative was therefore to establish an evening and Sunday school with special emphasis on language teaching. By the time of the Society's 50th anniversary on 3 November 1930 the school's activities had grown significantly, and there was good reason to celebrate the jubilee in style. A celebratory festival was therefore arranged in the Copenhagen Stock Exchange, to which amongst others King Christian X, the Minister of Trade, the Minister of Finance and leading figures in the world of commerce were invited, and a cantata for the occasion was commissioned from the country's most widely recognised composer, Carl Nielsen.⁸⁵

The work was composed during a stay at Damgaard near Kolding in the course of September 1930. According to his diary entries, the first movement was completed on 15 September, the fourth and second movements on 16 and 17 September respectively.⁸⁶ The fair copy is dated "Copenhagen 4/10 1930".

The composer was completely absorbed by the work, and on 25 September he wrote to his son-in-law, Emil Telmányi:⁸⁷

84 Jens Vibæk and Jan Kobbernagel, *Foreningen til Unge Handelsmænds Uddannelse 1880-1980*, Copenhagen 1980, pp. 1-13. The Society for the Education of Young Merchants still exists today, but changed its name in 2001 to *FUHU*.

85 *Ibid.*, pp. 59-60.

86 Schousboe, *op. cit.*, p. 583.

87 Hungarian-Danish violinist (1892-1988).

KANTATE VED FORENINGEN TIL
UNGE HANDELSMÆND'S UDDANNEL-
SES 50-AARS JUBILÆUM

Kantate ved Foreningen til Unge Handelsmænds Uddannelses 50-Aars Jubilæum fra efteråret 1930 blev Carl Niensens sidste værk med fuldt orkester. Sommeren forinden havde han komponeret *Amor og Digteren* til et festspil i Odense i forbindelse med fejringen af H.C. Andersens 125-års fødselsdag, og han synes at have holdt et par måneders pause, inden han tog fat på det næste bestillingsværk.

Foreningen til Unge Handelsmænds Uddannelse blev stiftet i 1880 på initiativ af grosserer Axel Fritsche og nationalbankdirektør Moritz Levy. Dens primære formål var at give unge ansatte på handelskontorerne den fornødne uddannelse til en karriere i både ind- og udland, og foreningens første initiativ blev derfor at grundlægge en aften- og søndagsskole med særlig vægt på sprogundervisning.⁸⁴ Ved foreningens 50-års jubilæum den 3. november 1930 havde skoleaktiviteterne vokset sig store, og der var god grund til at fejre jubilæet med manér. Der arrangeredes derfor en højtidelig jubilæumsfest i Børsalen, hvor blandt andre kong Christian X, handelsministeren, finansministeren og handelslivets spidser var indbudt, og man bestilte til lejligheden en kantate af landets mest anerkendte komponist, Carl Nielsen.⁸⁵

Værket blev komponeret under et ophold på Damgaard ved Kolding i løbet af september 1930. Ifølge komponistens dagbogsnotater blev første sats færdig den 15. september, mens fjerde og anden sats blev til henholdsvis den 16. og 17. september.⁸⁶ Renskriften er dateret "Kjøbenhavn 4/10 1930".

Komponisten blev ganske grebet af arbejdet, og den 25. september skrev han i et brev til svigersønnen Emil Telmányi:⁸⁷

84 Jens Vibæk og Jan Kobbernagel, *Foreningen til Unge Handelsmænds Uddannelse 1880-1980*, København 1980, s. 1-13. Foreningen eksisterer stadig, men skiftede i 2001 navn til *FUHU*.

85 *Ibid.*, s. 59-60.

86 Torben Schousboe, *op. cit.*, s. 583.

87 Violinist (1892-1988).

“The Cantata is becoming a real piece of work and in places polyphonic; so it does interest me. Have just sent the first 34 pages to Köppe;⁸⁸ if you go by there, do look in and ask him to do the choral parts first. I had a letter from Wöldike,⁸⁹ saying that rehearsals begin on 7 October. [...] I have to work hard, because I want to do it as well as I’m able.”⁹⁰

And to Anne Marie Carl-Nielsen he wrote on 26 September:

“The fair copy I sent to the copyist yesterday must have taken it out of me. I was writing last night until nearly two o’clock. [...] There’s also music to go with the declamation; I think I really have to do an occasional piece like this as well as I possibly can; then it can maybe be a sign for new composers in the future in this country not to ease off in small things, otherwise it will show through in the big ones. – Time to get down to it again.”⁹¹

The text for the Cantata was written by Hans Hartvig Seedorff Pedersen, who also did the text for the *Cantata for the Centenary of the Polytechnic College*, which Nielsen had composed the previous year.

It was originally Seedorff’s idea that the whole third movement should be recited without music, but Nielsen considered that this would be too drawn-out and therefore suggested having the orchestra accompany and the chorus alternate with the recitative. Amongst other things this necessitated alterations in the last two lines of the first and third verses, which were then carried out by Seedorff.⁹² Nielsen wrote about this and other things to the head of department of the Merchants’ School, Axel Nordquist, on 24 September 1930:

“One thing I’d like to clear up. I think there should be a singer as well as a reciter. I just mention this to make sure, but as far as I understand Hr Seedorff intended that Recitative III (‘Fremad og Hjemad’) should be without music. But I think it would be too thin and long-drawn, and so I intend the following: the first and second verses to be declaimed with musical accompaniment, the third (‘Han skabte sig Veje’) to be sung by

“Kantaten bliver et virkeligt Arbejde og stedvis polyfont, saa det interesserer mig. Lige afsendt de første 34 tætskrevne Sider til Köppe;⁸⁸ hvis Du kommer der forbi saa kig ind og bed ham gøre Korstemmer først. Jeg havde Brev fra Wöldike⁸⁹ at Prøverne begynder den 7de Oktober. [...] – Jeg maa arbejde meget, da jeg gerne vil gøre det saa godt jeg formaar.”⁹⁰

Og til Anne Marie Carl-Nielsen skrev han den 26. september:

“Den Renskrift jeg sendte Nodeskriveren igaar maa alligevel have taget paa Kræfterne. Jeg skrev forrige Nat til Kl henad 2. [...] – Der bliver Musik ogsaa til Deklamationen; jeg synes, jeg maa gøre netop et saadant Lejlighedsarbejde saa godt jeg overhovedet formaar; saa kan det maaske for de nye Komponister for Fremtiden herhjemme blive et Tegn, at vi ikke skal slappes i det mindre, for saa vil det ogsaa mærkes i det større. – Nu skal jeg igen tage fat.”⁹¹

Teksten til kantaten blev forfattet af Hans Hartvig Seedorff Pedersen, som også leverede teksten til *Kantate ved Polyteknisk Lærestalts 100 Aars Jubilæum*, som Carl Nielsen havde komponeret året forinden.

Det var oprindeligt Seedorffs idé, at hele tredje sats skulle reciteres uden musik, men Carl Nielsen fandt, at det ville blive for langtrukket og foreslog derfor at lade orkesteret akkompagnere og koret veksle med recitativet. Dette medførte blandt andet ændringer i de sidste to linjer i første og tredje vers – ændringer, som herefter blev foretaget af Seedorff.⁹² Om blandt andet dette skrev Carl Nielsen til kontorchef ved Købmandsskolen, Axel Nordquist den 24. september 1930:

“En Ting vil jeg gerne have paa det Rene. Jeg mener der skal en Sanger og en Recitator til. Jeg nævner det blot for en Ordens Skyld, men Hr Seedorff har vistnok ment, at Recitativet III (‘Fremad og Hjemad’) skulde være uden Musik. Men jeg synes det bliver for magert og langtrukket og har isinde at gøre følgende: 1^{ste} og 2^{det} Vers declameres med Musikledsagelse, 3^{de} Vers (‘Han skabte sig Veje’) synges af Koret med

88 Otto Köppe, Danish copyist.

89 Mogens Wöldike (1897-1988), Danish organist, conductor, pupil of Nielsen’s.

90 DK-Kk, CNS, CII, 10.

91 DK-Kk, CNA I.A.a. Quoted from Schousboe, *op. cit.*, p. 585.

92 Undated letter (20.7.1930?) from Seedorff to Nielsen (DK-Kk, CNA I.A.b.).

88 Otto Köppe, nodekopist.

89 Mogens Wöldike (1897-1988), sanginspektør, organist, dirigent, elev af Carl Nielsen.

90 DK-Kk, CNS, CII, 10.

91 DK-Kk, CNA I.A.a. Citeret efter Torben Schousboe, *op. cit.*, s. 585.

92 Udateret (20.7.1930?) brev fra Seedorff til Carl Nielsen (DK-Kk, CNA I.A.b.).

Choir with Orchestra, the fourth and fifth to be declaimed in the same way as before and the sixth to be sung again by the choir. This business (III) is one I've only just sorted out in my mind, but I just wanted to know whether you would be willing to engage a singer as well as a reciter; if so, I certainly believe that this (rather long) section can still make a nice effect."⁹³

So far as the content of the text was concerned, a minor conflict arose between Seedorff and the committee members of the Society for the Education of Young Merchants. The committee considered that the institution itself did not figure sufficiently prominently in the text, which took as its starting point Danish foreign trade in the past, the Greek myth of Hermes, and the virtues of merchants. But Seedorff refused to change the basis of the text and argued that the most important thing for a merchant must be trade and business itself, and that he therefore had to "elicit from it as much poetry as possible" and let it form the basis of the text. Besides, he declined to alter anything that would affect the poetic and therefore also the musical side. Nevertheless a few alterations to the content were still made.⁹⁴

The first performance took place in the Stock Exchange Hall in Copenhagen on 3 November 1930 at the Jubilee for the Association's 50th anniversary, with the Palestrina Choir, an orchestra assembled for the occasion, the baritone Holger Byrding, and Thorkild Roose (recitation) under the direction of Mogens Wöldike. The cantata actually provided the frame for the celebrations, which lasted only an hour, in that the first movement, "Det lyse Rav", introduced the celebration after the arrival of the King, after which came the evening's speeches, before the rest of the cantata was performed. Then the King was cheered, and the assembly sang the first verse of "Kong Christian stod ved højen Mast" to conclude the celebrations.⁹⁵

The distinguished event was well attended by journalists and was given front-page coverage in the next day's papers. The cantata was warmly praised, and there was particular enthusiasm for the music's comparatively simple means of expression. In *Nationaltidende* August Felsing wrote:

Orkester, 4^{de} og 5^{te} deklameres paa samme Maade som før og 6^{te} Vers synges atter af Koret. Dette Arbejde (III) har jeg kun endnu løst i Hovedet, men jeg vilde blot vide om man altsaa er villig til at engagere een Sanger og een Recitator, saa tror jeg bestemt, der kan komme en pæn Virkning ud af dette (lidt lange) Afsnit."⁹³

Hvad angik tekstens indhold, opstod der en mindre konflikt mellem Seedorff og bestyrelsesmedlemmerne i Foreningen til Unge Handelsmænds Uddannelse. Sidstnævnte fandt, at selve institutionen i før ringe grad kom frem i teksten, som tog udgangspunkt i fortidens danske handel med udlandet, den græske myte om Hermes, og handelsmandens dyder. Men Seedorff nægtede at ændre på tekstens grundlag og argumenterede med, at det vigtigste for en købmand måtte være selve faget og handelen, og at han derfor måtte "aflokke det saa megen Poesi som muligt" og lade det danne grundlag for teksten. Desuden afviste han at ændre ved noget, som gik ud over det digteriske og dermed også det musikalske. Enkelte indholdsmæssige ændringer blev dog foretaget.⁹⁴

Uropførelsen fandt sted i Børsalen i København den 3. november 1930 ved foreningens 50-års jubilæum under medvirken af Palestrinakoret, et orkester samlet til lejligheden, barytonen Holger Byrding og skuespilleren Thorkild Roose (recitation) under ledelse af Mogens Wöldike. Kantaten kom til at danne selve rammen om den kun en time lange højtidelighed, idet første sats, "Det lyse Rav", indledte højtideligheden efter kongens ankomst, hvorefter aftenens taler fulgte, inden resten af kantaten blev opført. Derpå blev der udråbt et leve for kongen, og forsamlingen afsang første vers af "Kong Christian stod ved højen Mast" som afslutning på højtideligheden.⁹⁵

Den fornemme begivenhed var velbesøgt af journalister og blev dagen efter forsidesstof i flere aviser. Kantaten blev omtalt i rosende vendinger, og særligt var man begejstret for musikens forholdsvis enkle udtryk. I *Nationaltidende* skrev August Felsing:

⁹³ DK-Kk, CNA I.A.b.

⁹⁴ DK-Kk, CNA I.A.b. Undated letter from from Seedorff to Nielsen.

⁹⁵ *Berlingske Tidende, Politiken, Nationaltidende*, 4.11.1930. Holger Byrding (1891-1980), Thorkild Roose (1874-1961).

⁹³ DK-Kk, CNA I.A.b.

⁹⁴ Udateret brev fra Seedorff til Carl Nielsen (DK-Kk, CNA I.A.b.).

⁹⁵ *Berlingske Tidende, Politiken, Nationaltidende*, 4.11.1930. Holger Byrding (1891-1980), Thorkild Roose (1874-1961).

“This was a happy meeting between *Hans Hartvig Seedorff* and *Carl Nielsen*. The beautiful, wise words of the text with their poetic expression and broad poetic vision, and the music’s clear and down-to-earth language enfolded the many speeches like festive robes. What the poet formed in words, was given colour and sound by the musician. [...]

The chaotic conditions [in the text for the first movement] are represented in the orchestra in a pictorial language, in which one immediately recognises Nielsen’s rich fantasy. And in the succeeding solo song with chorus, ‘Det lange Togt’, we are led out in a cheerful little fugato movement, written with ingenuity and inventiveness.

The third section, ‘Fremad og Hjemad’, is probably the composer’s most interesting contribution. During the recitative, ‘Han fødtes af Hellas. Han jog gennem Rummet....’, the orchestra restlessly roars and rushes; the winged Hermes, who in the text goes everywhere, tears along in all the registers; at one moment the violin sections are whistling, then the basses are humming, and then suddenly we slip into the most beautiful pastoral ‘Saa spired der Kræfter....’, a graceful C-major movement, which calls symphonic Andantes to mind.”⁹⁶

In *Berlingske Tidende* William Behrend also enthused:

“It is almost superfluous to say this! Nielsen is the person everyone now turns to for this kind of music. No wonder, for who has his authority, his popularity, may we also say his intelligent, clear sense for how such things should be done – in a folk-like way, and yet not banal – and his continuing energy by virtue of his always fertile fantasy. In this way Nielsen in recent years has been equally ready and successful in his work, whether for the University, Hans Christian Andersen, the public swimbaths, or as yesterday the ‘Young Merchants’ Education’. We may be amazed that this no longer young composer is still so fresh and full of spirit; in such fine form and in possession of such stirring force and such sure ability to get to the heart of the matter and to say what needs to be said – precisely and simply.

The text he received from the pen of *Hans Hartvig Seedorff Pedersen* was slim and elegant; it was also thoughtful, but the impression was often so ‘poeticised’ that it was not easy to get the ‘meaning’ straight away. Nielsen’s genius has cut through these unclear or poetic complications; his music

“Det blev et lykkeligt Møde mellem *Hans Hartvig Seedorff* og *Carl Nielsen*. Tekstens smukke og kloge Ord med de vide poetiske Udsyn og Musikens klare og jævne Sprog svøbte sig som et festligt Skrud om de mange Taler. Hvad Digteren former i Ord, giver Musikeren Farver i Toner. [...]

De kaotiske Tilstande [i teksten til første sats] skildres i Orkestret i et malende Sprog, hvori man straks genkender Carl Niensens rige Fantasi. Og i den paafølgende Solosang med Kor “Det lange Togt” føres vi ud i en morsom lille fugeret Sats, skrevet med Behændighed og Opfindsomhed.

Tredie Afdeling ‘Fremad og Hjemad’ er vel nok Komponistens mest interessante Indsats. Under Recitativet ‘Han fødtes af Hellas. Han jog gennem Rummet’ bruser og jager det rastløst gennem Orkestret; den vingede Hermes, som i Teksten gæster Alverden, farer af Sted i alle Registerne, snart hvisler det i Violinernes Kor, saa summer det i Basserne, og pludselig glider det over i den skønneste Pastoral ‘Saa spired der Kræfter’ en yndefuld C-Dur Sats, der bringer de symfoniske Andanter i Erindring.”⁹⁶

William Behrend var også begejstret og skrev følgende i *Berlingske Tidende*:

“Det er snart overflødig at sige det! Carl Nielsen er den, man nu altid henvender sig til om den Art Musik. Intet Under, thi hvem har hans Autoritet, hans Folkeyndest, kan man ogsaa sige, hans kloge, klare Sans for, hvorledes sligt skal gøres – folkeligt og dog ikke banalt – og hans stadige Oplagthed i Kraft af en altid let bevæget Fantasi. Saaledes har Carl Nielsen i de senere Aar været lige parat og lige lykkelig med sit Arbejde, enten det gjaldt Universitetet, H. C. Andersen, Svømmehal eller, som i Gaar, ‘Unge Handelsmænds Uddannelse’. Mere kan man undre sig over, at den ikke mere unge Komponist stadig er saa frisk og kæk; saa vel oplagt og i Besiddelse af en saa bevægende Kraft og sikker Evne til at træffe Kernen i Tingene og til at sige, hvad der skal siges – præcist og enkelt.

Den Tekst, han havde faaet fra *Hans Hartvig Seedorff Pedersen*s Haand, var slank og elegant formet; tankerig var den ogsaa, men Indtrykket var ofte saa ‘poetiserende’, at det ikke var let straks at gribe ‘Meningen’. Carl Niensens Geni har skaaret gennem dette mindre klare eller poetisk omstændelige;

⁹⁶ *Nationaltidende*, 4.11.1930.

⁹⁶ *Nationaltidende*, 4.11.1930.

is just crystal-clear and bright, so that one image links up with the other and feelings alternate with one another, in a way that a child can understand – at the same time as the more musically adept can take pleasure in it. It seems that with the passing of the years dark or ‘profound’ musical expression has become more and more foreign to him. [...]

A spirited upbeat – and a broadly laid out chorus in more familiar cantata style – formed the introduction. Then came the speeches, and the following music grew in originality and power. A graceful Pastorale, ‘Det lange Togt’, with a surprisingly polyphonic orchestral interlude and concluding chorus – a combination whose audacity Nielsen’s masterly hand easily justified – a recitation with a nimble Hermes rushing through space, in genuine Carl Nielsen style (*pp* strings with droll bassoons), the recitation once again surprising and yet so natural, interrupted by a broad chorus – a woodwind ritornello, all these introduced the section ‘Skolen’, virtually a song in 18th-century style, meaning again a genuine Carl Nielsen, and finally a splendid concluding chorus, dignified and simple, healthy and folklike. That’s the bare bones of Nielsen’s new cantata, which was greeted with long, loud applause, acknowledged by the conductor Mogens Wöldike, since the composer was unfortunately indisposed.⁹⁷

Nielsen was not able to attend the performance, since he was in hospital after a traffic accident on 28 October.⁹⁸ However, he did hear the radio broadcast of the Danish Concert Society’s concert at the Odd-Fellow Palæ on 23 February 1931, where the same artists who had taken part in the jubilee celebration at the Stock Exchange Hall performed the cantata.⁹⁹ At that time Nielsen was staying again at Damgaard, where he was working on his *Commotio* for organ and his song for mixed chorus, “Af Flamme blev du avlet” to be performed at the 50th anniversary of the Cremation Society.¹⁰⁰

The reviews were again enthusiastic, and Kai Flor wrote about the cantata the next day in *Berlingske Tidende*:

97 *Berlingske Tidende*, 4.11.1930.

98 Torben Meyer & Frede Schandorf Pedersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, Vol. 2, p. 324. Nielsen was released from hospital on 18 November (Schousboe, *op.cit.*, p. 586).

99 The programme also included C.F.E. Horneman’s *Ouverture héroïque* and *The Pilgrimage, Song-scene for Bass-baritone and Orchestra*, with Holger Byrding as soloist and Peder Gram as conductor. In addition Emil Telmányi conducted the Chamber Concerto No. 2, *Intermezzo espressivo*, by Jørgen Bentzon and Herman D. Koppels *Symphony No. 1 Op. 5* – both premiere performances. Schousboe, *op.cit.*, p. 594.

100 Schousboe, *op. cit.*, pp. 593-599.

hans Musik staar just krystalklar og lysende, Billede kæder sig til Billede, Stemning veksler med Stemning, saa at et Barn kan fatte det – og den mere musikkyndige fryde sig derover. Det dunkle eller ‘dybsindige’ Musikudtryk er ham nok med Aarene blevet mere og mere imod. [...]

En kæk Optakt – og et bredt anlagt Kor i mere vanlig Kantatetil indledede. Saa kom Talerne, og den følgende Musik voksede i Originalitet og Kraft. En yndig Pastorale, ‘Det lange Togt’, med overraskende polyfont Orkestermellemspil og Slutkor – en Kombination, hvis Dristighed Carl Niensens Mesterhaand let autoriserede – en Recitation med en væver, gennem Rummet jagende Hermes, i ægte Carl Niensensk Stil (*pp* Strygere med pudsige Fagotter), Recitationen atter overraskende og dog saa naturlig, brudt af et bredt Kor – et Blæserritornel indledede Afsnittet ‘Skolen’, næsten en Vise i det 18. Aarhundredes Stil, atter altsaa en ægte Carl Nielsen, og endelig et prægtigt, fornemt-enkelt og sundt-folkeligt Slutkor. Det er i korte Træk Carl Niensens nye Kantate, der hilstes med et langt og stærkt Bifald, som Dirigenten, Hr. *Mogens Wöldike*, modtog. Komponisten var jo beklageligt forhindret deri.⁹⁷

Som det fremgår, kunne Carl Nielsen ikke overvære opførelsen, da han var indlagt på hospitalet efter et færdselsuheld den 28. oktober.⁹⁸ Til gengæld hørte han radiotransmissionen af Dansk Koncert-Forenings koncert i Odd-Fellow-Palæet den 23. februar 1931, hvor kantaten blev opført af de samme kunstnere, som havde opført den ved jubilæumshøjtideligheden i Børssalen.⁹⁹ Carl Nielsen opholdt sig da igen på Damgaard, hvor han arbejdede på *Commotio* for orgel og korsatsen “Af Flamme blev Du avlet” med henblik på Ligbrændingsforeningens 50 års-jubilæum.¹⁰⁰

Igen var anmelderne begejstrede, og Kai Flor skrev dagen efter i *Berlingske Tidende* om kantaten:

97 *Berlingske Tidende*, 4.11.1930.

98 Torben Meyer og Frede Schandorf Pedersen, *Carl Nielsen. Kunstneren og Mennesket*, København 1947-1948, bd. 2, s. 324. Carl Nielsen blev udskrevet fra hospitalet den 18. november (jf. Torben Schousboe, *op.cit.*, s. 586).

99 Ved samme koncert opførtes desuden C.F.E. Hornemans *Ouverture héroïque* og *Valfarten, Sangscene for Basbaryton og Orkester* med Holger Byrding som solist og Peder Gram som dirigent. Desuden dirigerede Emil Telmányi Kammerkoncert nr. 2, *Intermezzo espressivo*, af Jørgen Bentzon og Herman D. Koppels *Symfoni nr. 1 op. 5* – begge uropførelser. Torben Schousboe, *op.cit.*, s. 594.

100 Torben Schousboe, *op.cit.*, s. 593-599.

"[...] this is the Danish tone in all its simple, gentle purity, as Nielsen has created it – as if awoken by our native soil. Seedorff Pedersen's text, with its bright amber, its historical perspective and its appeal to school and youth, has found its clear and definitive form in this cantata, so natural and beautiful in its immediate appeal."¹⁰¹

In *Politiken*, Hugo Seligmann wrote:

"With this work Nielsen has declared his intention to conclude this side of his musical activity – that is to say cantatas – and he therefore promised himself that he would take special care over it. Resolutions are made to be broken, and Nielsen should not be fined for that reason. As for taking *special* trouble, that's of course just the artist's hot air, whose motto was always 'once more into the melting pot' until his work had reached the state he wanted. After which we can whole-heartedly start applauding the cantata. Carried and borne aloft by Hans Hartvig Seedorff-Pedersen's beautiful text, it is a delightful work, of high quality in every bar, pure and powerful music and entirely organically coherent. The high point is the pastoral chorus in the third section, a moment of pure Carl Nielsen genius."¹⁰²

The Cantata for the Fiftieth Anniversary of the Society for the Education of Young Merchants was not to be Nielsen's last cantata; in October, about a month later than the enddate of the present work, he completed another cantata, *Poetry in Song and Music for the Inauguration of the Public Swimming Baths*, whose manuscript is end-dated Copenhagen 11 October 1930.

Anne Marie Carl-Nielsen was present at the Concert Society concert and wrote to her husband the next day: "Your cantata was a tremendous success [...] The choir sang beautifully and Roose recited beautifully. [...] But what a clever boy you are – it sounded beautiful, manly and spicy. I told Vøldike that you were listening on the radio, and we thought of you."¹⁰³

Nielsen himself was a little less enthusiastic. Thus he wrote to his wife on 25 February 1931: "Did you hear the con-

"[...] det er den danske Tone i al sin enkle, milde Renhed, som Carl Nielsen har skabt den – ligesom *våkt* den af vor hjemlige Jord. Seedorff Pedersens Tekst med dens lyse Rav, dens historiske Perspektiv og dens Appel til Skolen og Ungdommen, har faaet sin klare og faste musikalske Form i denne, med sin Fordringsløshed saa naturlige og kønne Kantate."¹⁰¹

I *Politiken* skrev Hugo Seligmann:

"Carl Nielsen agter efter eget Sigende med dette Arbejde at afslutte denne Side af sin musikalske Virksomhed, Kantate-Siden altsaa, og lovede derfor sig selv at gøre sig særlig Umage. Beslutninger er til for at brydes, Carl Nielsen skal ikke faa nogen Bøde idømt af den Grund, og hvad den *særlige* Umage angaar, er dette selvsagt Mundsvejr af en Kunstner, hvis Motto altid var 'i Diglen med det igen', lige til han havde naaet det, han vilde. Hvorefter vi af et godt Hjerte kan give os til at applaudere Kantaten. Baaret og bevinget af Hans Hartvig Seedorff-Pedersens smukke Tekst var den et henrivende Værk, lodigt i hver Takt, ren og kraftfuld Musik i fuld organisk Sammenhæng. Højdepunktet var det pastorale Kor i tredje Del, et genialt Carl Nielsen-Øjeblik."¹⁰²

Kantaten blev nu ikke Carl Niensens sidste, idet han i oktober – ca. en måned senere end afslutningen på denne kantate – færdiggjorde endnu en kantate, *Digtning i Sang og Toner ved Svømmehallens Indvielse*, hvis manuskript er sluttet dateret "Kjøbenhavn 11/10 1930".

Anne Marie Carl-Nielsen var til stede ved koncerten i Koncertforeningen og skrev dagen efter til Carl Nielsen: "Din kantate gjorde vældig Lykke[.] Koret sang saa smukt og Rose resiterede smukt. [...] Men Du er en Knup skønt og mandigt og krydret klang det. Jeg havde meldt Vøldike at Du hørte Radio og vi tænkte paa Dig."¹⁰³

Carl Nielsen selv var knap så begejstret. Således skrev han til hustruen den 25. februar 1931: "Mon Du hørte Konser-

101 *Berlingske Tidende*, 24.2.1931.

102 *Politiken*, 24.2.1931.

103 *DK-KK*, CNA I.A.a. Citeret efter Torben Schousboe, *op.cit.*, s. 594.

101 *Berlingske Tidende*, 24.2.1931.

102 *Politiken*, 24.2.1931.

103 *DK-KK*, CNA I.A.a. Quoted from Schousboe, *op.cit.*, p. 594.

cert on Monday? I thought it sounded poor and boring overall, and Koppel's piece was the one that sounded best."¹⁰⁴

The cantata was revived 25 years later for the 75th anniversary of the Society for the Education of Young Merchants in 1955, once again under the direction of Mogens Wöldike.¹⁰⁵

The surviving source material consists of an ink fair copy, a pencil draft, and parts; to this should be added the typewritten text with Nielsen's notes (see facsimile pp. xxxvii-xxxix), and a printed programme. In addition there is a bound-in complimentary copy, which bears no sign of having been used for performance. Nielsen made the fair copy of the score himself, which was used at the performance, while the parts and the complimentary copy were prepared by Otto Köppe.

The fair copy is chosen as the main source for the present edition, taking into account the draft in individual cases.

Lisbeth Larsen

POETRY IN SONG AND MUSIC FOR
THE INAUGURATION OF THE PUB-
LIC SWIMMING BATHS

Poetry in Song and Music for the Inauguration of the Public Swimming Baths was composed for the opening of the public swimming baths in Copenhagen's sports park at Østerbro on 1 November 1930.

The work, whose text is by Hans Hartvig Seedorff Pedersen, consists of two recitatives, framed by three choral verses. The choral verses are a four-part setting for men's choir of a melody to N.F.S. Grundtvig's "Morgenhanen atter gol", which Nielsen had already composed in 1926 in connection with the edition of *New Melodies for Johan Borup's Songbook*.

It is uncertain whether it was Nielsen himself who arranged the four-part version of the melody. Apart from the score of the cantata a manuscript survives with a draft of the four-part version written in a foreign hand.¹⁰⁶ Here Nielsen has noted the title "Morgenhanen atter gol" and an alternative

¹⁰⁴ *Ibid.*

¹⁰⁵ In 1988 the cantata was performed on the occasion of the centenary of the Niels Brock business school.

¹⁰⁶ DK-Kk, CNS 193c.

ten i Mandags? Jeg synes det lød fattigt og kedeligt det hele og Koppels var det der lød bedst."¹⁰⁴

Kantaten blev opført på ny 25 år senere i anledningen af Foreningen til Unge Handelsmænds Uddannelses 75 års jubilæum i 1955, igen under ledelse af Mogens Wöldike.¹⁰⁵

Det overleverede kildemateriale består af blækrenskrift, blyantskladde og stemmer; hertil kommer teksten i maskinskrevet form med Carl Nielsens noter (se facsimile s. xxxvii-xxxix) og som trykt program. Dertil kommer et indbundet overdragelseseksemplar, som ikke bærer præg af at være blevet brugt til opførelse. Carl Nielsen foretog selv renskriften af partituret, som blev brugt ved opførelsen, mens stemmerne og overdragelseseksemplaret blev fremstillet af Otto Köppe.

Renskriften er valgt som hovedkilde for nærværende udgave med inddragelse af kladden som korrigerende instans i enkelte tilfælde.

Lisbeth Larsen

DIGTNING I SANG OG TONER VED
SVØMMEHALLENS INDVIELSE

Digtning i Sang og Toner ved Svømmehallens Indvielse blev komponeret til åbningen af Københavns Idrætspark Svømmehal og Badeanstalt på Østerbro i København den 1. november 1930.

Værket, der har tekst af Hans Hartvig Seedorff Pedersen, består af to recitativer indrammet af tre korvers. Korversene er en firstemmig version for herrekor af den melodi til N.F.S. Grundtvig's "Morgenhanen atter gol", som Carl Nielsen havde komponeret allerede i 1926 i forbindelse med udgivelsen af *Nye Melodier til Johan Borups Sangbog*.

Det er usikkert, om Carl Nielsen selv arrangerede den firstemmige version af melodien. Foruden partituret til kantaten er der overleveret et manuskript med en kladde til den firstemmige version skrevet i fremmed hånd.¹⁰⁶ Her har Carl Nielsen noteret titlen "Morgenhanen atter gol" og en

¹⁰⁴ *Ibid.*

¹⁰⁵ I 1988 blev kantaten opført i anledningen af handelsskolen Niels Brocks 100-års jubilæum.

¹⁰⁶ DK-Kk, CNS 193c.

63.

The image shows a handwritten musical score on aged paper. At the top left, the number '63.' is written. The score consists of several staves. The first four staves are vocal parts: Soprano (Sob), Alto (Sa), Tenor (Solo), and Bass (Voca-ten.). The Soprano and Alto parts are marked 'pp' and feature a triplet of notes. The Tenor part is marked 'Solo pp' and includes a triplet of eighth notes. The Bass part is marked 'Voca-ten.' and has a triplet of notes. Below these are five staves for strings, labeled 'Kb', 'P: b', and 'A: b'. The bottom five staves are handwritten in pencil. A vertical line separates the vocal parts from the string parts. The score is written in a cursive, handwritten style.

Cantata for the Fiftieth Anniversary of the Society for the Education of Young Merchants, No. 4, score, autograph, fair copy (Source A), bb. 14th-15th. The bottom five staves (strings) added in pencil in foreign hand (Mogens Wøldike?).

Kantate ved Foreningen til Unge Handelsmænds Uddannelses 50-Aars Jubilæum, nr. 4, partitur, autograf, renskrift (kilde A), t. 14^{de}-15^{de}. De nederste fem systemer (strygerne) er tilføjet med blyant i fremmed hånd (Mogens Wøldike?).

64

V
Quasi tempo di marcia, Ungdommen.

Ob. *Quasi tempo di marcia*

Fag.

Cor.

Vl. I

Vl. II

Viola

Vcllo

Kontr.

1. V. Her er Gud, her er om sit Ej - e

2. V. Der er gam-mel Høls-vands - t - del

3. V. Der er Bjerg, i skat vand - re.

Quasi tempo di marcia.

Cantata for the Fiftieth Anniversary of the Society for the Education of Young Merchants, No. 5, score, autograph, fair copy (Source A), bb. 1-5 showing articulation added in foreign hand in bb. 1-2 of vl.1,2 (Mogens Wøldike?).

Kantate ved Foreningen til Unge Handelsmænds Uddannelses 50-Aars Jubilæum, nr. 5, partitur, autograf, renskrift (kilde A), t. 1-5. Siden viser en senere tilføjet artikulation i fremmed hånd i vl.1,2, t. 1-2 (Mogens Wøldike?).

II Eksempel!

KANTATE

Kantate ved Foreningen til unge Handelsmænds Uddannelses
50 Aars Jubilæum
3. November 1930

1. Det lyse Hav.

9/8

Kor

Skove, kun Skove...

De blaaned mod Luften,
mærke af Vilje og tætte af Kraft.
Hedet af Sol og med Krydder i Duften
drev over Bærken den rødgyldne Saft.
Men da de tusinde Somre var rundet
stivned en Draabe i Tidernes Hav:
Solskin fra Skove, der selv var forsvundet,
lyste i Sandet som Rav.

*

C I = 2 (1 1 1 1)

Revlernes Brusen og Maagernes Røster
hilste den første, den sejlede Gæst.
Havslebet Guld under nordiske Kyster
lokked ham syd fra mod Taager og Bløst.
Kom han fra Riger, vi knap havde anet,
svandt han paany bag det skummende Salt:
Længslen var vækket, og Vejen var banet,-
Kimning og Hav havde kaldt!

II Det lange Togt.

Solo:

En Bølge fødte vort lyse Land.
En Baad blev Danskerens Vugge.
Først lagde han Skjolden om Lønningens Rand.
Saa togted han siden som handlende Mand
med Kramgods bag Laas og bag Lukke.
Hvad Søhanen røved, mens Brandenets goel,
det købte hans Sønnen ved Snilde:
Kunsten fra Helikons Kilde
Kløgten fra Roms Capitol.

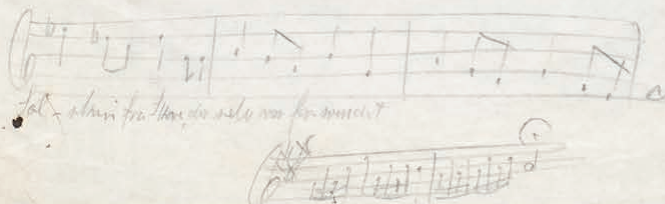
3 polyfent

Solo med Kor:

Solo:

Med Guld og Bronze og Glas ombord
kom Baadenes Flokke tilbage.
De vippede som Terner - før atter de for -
i krappe Bølger, i byget Fjord
og drømte om sejlede Dage:
En Flugt under Lande med blå Azur
med Purpur for garvede Huder...
Oger de slågale Guder
knejsede den unge Merkuri!

Solo med Kor:



Cantata for the Fiftieth Anniversary of the Society for the Education of Young Merchants, typewritten text (Source Bb), pasted to Nielsen's pencil draft (Source B). The three pages show Nielsen's considerations concerning the musical structure of the cantata, and a few corrections in the text.

Kantate ved Foreningen til Unge Handelsmænds Uddannelses 50-Aars Jubilæum, tekstforlæg (kilde Bb), indklæbet i Niensens blyantskladde (kilde B). De tre sider viser Carl Niensens overvejelser omkring den kompositoriske udformning af kantaten foruden enkelte tekstrettelser.

III Fremad og hjemad.

Recitativ:

*Labordlyft
teknisk*

Han fødtes af Hellas. Han jog gennem Rummet,
fløj Blæsten forbi paa sin vingede Hæl.
Han gæsted Alverden-i Skyer forrummet -
og saae Udves i Menneskets Sjæl.
Hvor Heste blev skoet og Raad sat i Vandet,
hvor Varer blev stuvet bag beltede Laag,
der hvervede Hermes, skønt fremmed i Landet,
den dristige Købmand til Fremtidens Tog.

Nu smiler vi vel af de sølsomme Rejser,
der førte ham rundt mellem Fablernes Dyr,
til Riget Golconda, Utopiens Kejser,
hvis skinnende Slot var af slebet Porfyr.
Men Smilet blir taktsomt: Vi seer i hans Mærden
et voveligt Kryds for en vovelig Sag.
Og Muet erkender: Han gav os den Verden,
som Tiden befærer og fylder idag.

Kor

Han skabte sig Veje af Flødernes Strømme.
Han slettede Grænser og byggede Bro.
Han fyldte sin Samtid med Syner og Drømme.
Og Rummet blev større i Kraft af hans Tro.
Og skrev han sig kun i sit Levnedes Annaler
som færende Krammer, som handlende Mand:
(bag Østen og Vesten, de store Portaler,
der maatte hans Virke ved nyvundet Land.)

*Portaler og Vesten
bygger store Portaler
dems Virke gav
nyvundet Land*

92
92
1849

Saa spired der Kræfter, saa fulgte der Viden
i Skibenes Køl vand og Vognenes Spor.
Vi spejded fra Kysten, naar Købmanden/siden
med Rejsernes Rigdom drog hjem mod Nord.
Om selv han blev sldet og træt af at vandre:
de Sejre han vandt i sin Kamp for Merkur
blev nyttet af Tiden, blev delt med os andre
og blomstred i Tanke, i Aand og Kultur.

1849

Han gav efter Evne, om mangt eller meget,
den frugtbare Udsæd til ventende Kuld.
Her mæler de Mure, han aldrig har sveget,
om Kundskabens Væxt hos et voxende Kuld.
Her lagde han Ungdommen Sandhed paa Løben
og højned dens Tanke, saa Sindet blev fuldt
af rigde Syner og ædlere Stræben
end Dagens Gøvinst paa den hjemlige Pult.

Kor

Der drog - og der drager - et Tog over Jorden,
en tung Karavane: de handlende Mær.
Der vandt vi os Navnet de blonde fra Norden
og kommende Stjerner skal søge os der.
Hvad Danmark har virket med flittige Hænder
har før som en Last paa vor Skulder vi lagt.
Vi løfter den atter... Og Kræfterne kender,
at Vilje vil prøves, før hjemad den vender
med Lykke som Løn og med Fremtid som Fragt!

17
10
06
17

*Vi løfter den atter og hjemad vi vender
med Løn og med Fremtid som Fragt.*

IV. Skolen.

Solo:

Dit Nu er kort, Din Daghar Hast.
Kun ringe Ro og liden Rast
den travle Tid os levner.
Snart løfter sig igen til Flugt
et vinget Brus, det nye Togt
af tusind unge Evner.

Hvad Tænker vidste, Forsker fandt
-den Lærdoms Sum, som Tiden vandt-
har Skolens Aand dig givet.
Læg til, hvad i dig selv du har:
det stærke Ja, det lyse Svar,
hvis Tro bekræfter Livet.

Sæt Retsind i dit unge Flag.
Vær sand som paa den første Dag,
hvor Hermes gav dig Daaben.
Da har du stedse i Behold
en ærlig Vægt i ærligt Skjold
- og kendes paa dit Vaaben.

V. Ungdommen.

Kor:

Hver Tid værner om sit Eje.
Nye Stjerner, andre Veje
- Fremtids Banner - venter os.
Land skal vindes, Daad skal gyes
Og ved Kamp skal atter prøves
Kløgstens Taalmod, Viljens Trods.

Arv fra gammel Kætmands-Adel
-uden Frygt og uden Dadel-
skenked os et vægtigt Ord:
"Ikke din, men Danmarks Vinding
"lægger Krandsen om din Tinding,
"vækker Kræfter i dit Spor."

Der er Vejen, vi skal vandre.
Maal for os og Maal for andre,
Lønnen for hver levet Dag.
Led os her som i det Fjerne
Tvilling-Ord og Dobbeltstjerne:
Landets Lykke, Folkets Sag!

Hans Hartvig Seedorff Pedersen.



BESÆTNING
ORCHESTRA

2 oboi

2 fagotti

2 corni

archi

baritono solo

coro (S A T B)

recitator

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

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

A.	alto	fol.	folio
b.	bar	marc.	marcato
B.	basso	ob.	oboe
Bar.	baritono	picc.	flauto piccolo
bb.	bars	Pl. No.	Plate Number
brass	brass instruments	ptti.	piatti
cb.	contrabbasso	RECIT.	Recitation
cl.	clarinetto	S.	soprano
cmpli.	campanelli	sord.	sordino
CN	Carl Nielsen	stacc.	staccato
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)	str.	strings
CNS	Carl Niensens Samling (The Carl Nielsen Collection)	T.	tenore
cnt.	cornetto	tb.	tuba
cor.	corno	ten.	tenuto
div.	divisi	timp.	timpani
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)	tr.	tromba
fg.	fagotto	trb.b.	trombone basso
fl.	flauto	trb.t.	trombone tenore
fl.gr.	flauto grande	trem.	tremolo
flic bar.	flicorno baritono	va.	viola
flic.ten.	flicorno tenore	vc.	violoncello
		vl.	violino
		woodw.	woodwind instruments

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

FRANZ NERUDA IN MEMORIAM

- A** Score, autograph, fair copy
B Parts, manuscript copies, Nielsen’s copy
- A** Score, autograph, fair copy.
DK-Kk, CNS 317.
Title page: “Prolog (Neruda) / In Memoriam / Text af / Julius Clausen / Musik af / Carl Nielsen”. “(Neruda)” added in pencil (foreign hand).
Donated to the Royal Library by Irmelin Eggert Møller in 1958.

35x26.5 cm, 3 bifolios, unnumbered title page, 1-9, (10), unnumbered page; 10 pages written in ink and 2 pages in pencil. Library binding.

Paper type: 12 staves (hand-ruled).

Additions in pencil and red crayon; corrections in b. 47 added in pencil on p. (10); number of strings, “6 / 4 / 3 / 2 / 3”, indicated in pencil on final music page.

- B** Parts, manuscript copies, Nielsen’s copy.
DK-Kk, C II, 10.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
31 parts, written in ink.
Additions in pencil and blue crayon; trumpets in C of the score are replaced by parts for crn. (A); parts copied by Carl C. Petersen.

The autograph score **A** has been chosen as the main source for the present edition. The somewhat insufficient designation of tempi has been kept.

HYMN FOR THE COMMEMORATION OF THE NIELS W. GADE CENTENARY

- A** Printed choral score
B Instrumental parts, fair copy
C Choral score, autograph, fair copy
D Sketch
- A** Printed choral score.
DK-Kk, Orkesterbiblioteket MF 1331.
Title: “HYMNE.”
Pl. No.: 497, Wilhelm Hansens Nodestik-og Tryk, Kjöbenhavn.
27x17.1 cm, 1 folio.
2 files containing 30 and 128 copies, respectively (in 13 and 64 of the copies, “vi” in b. 13 (i.e. score, b. 14) has been corrected to “vil” in pencil).

CANTATA FOR THE FIFTIETH ANNI-
VERSARY OF THE SOCIETY FOR THE
EDUCATION OF YOUNG MERCHANTS

- A** Score, autograph, fair copy
- B** Score, autograph, draft
- Bb** Typewritten text
- C** Score, transcription
- D** Instrumental parts, manuscript
- E** Part, baritone solo, manuscript
- F** Parts, choir, dyeline copy
- G** Sketch
- H** Printed text

A Score, autograph, fair copy.

DK-Kk, CNS 318b (add.).

Title page: "Kantate ved Købmandsskolens / 50 Aars Jubilæum / 3^{de} November 1930 / Teksten af H. Hartvig Seedorff Pedersen / Musikken af Carl Nielsen / for / Solo, Kor og Orkester / (Partitur)."³⁰

End-dating on page 67: "Kjøbenhavn 4/10 1930."

Donated to the Royal Library by FUHU³¹ in 1999.

34.5x26 cm, 3 gatherings consisting of 9, 6 and 3 folios, respectively. First gathering paginated 1-35; title page unpaginated; second gathering paginated 36-59; third gathering paginated 60-67, last four pages unpaginated.

Paper type: 12 staves (hand-ruled).

First gathering: last page blank, small fire damages on pp. 8-11; Second gathering: bar-lines drawn in pencil; text for the beginning of the recitation, bb. 49-51 (CN), pasted in on p. 50; third gathering: last four pages blank; bar-lines mainly drawn in pencil. Most of the changes and additions are written in pencil, presumably by Mogens Wöldike. Text No. 3, bb. 45-46, added in pencil by Nielsen.

B Score, autograph, draft.

DK-Kk, CNS 318.

Title on binding: "CARL NIELSEN / KANTATE VED FORENINGEN / TIL UNGE HANDELSMÆNDS / UDDANNELSES / 50 AARS JUBILÆUM / PART. / BLYANT".

Title on first music page: "Kantate ved Foreningen til unge Handelsmænds Uddannelses / 50 Aars Jubilæum (Købmandsskolen)".

End-dating of first movement (p. 10): "15-9-30".

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

34.5x26 cm, 50 pages paginated 1-49, written in pencil with a few additions and corrections in ink by the composer.

Library binding.

Paper type:

pp. 1-4, 35-38: (18 staves)

pp. 5-8, 11-26: Nr. 3. D. 12. (12 staves)

pp. 9-10: (12 staves)

pp. 27-34, 39-50: (12 staves, same paper type as **A**)

Sketches and drafts:

pp. 1-2: short score of No. 2, crossed out.

p. 3: short score of No. 1, crossed out.

p. 4: short score of No. 4, crossed out.

p. 10: short score (13 bars) of unidentified music, crossed out.

Text added at bottom of p. 31 referring to third movement b. 21: "Teksten skal fordeles anderledes saa det med \curvearrowright kommer til at passe".³²

Text added at bottom of p. 37 referring to third movement b. 50: "Teksten maa flyttes en Takt frem".³³

Text added at bottom of p. 38 referring to third movement b. 65: "Teksten maa flyttes en Takt frem".

Where passages with new text are to be repeated, Nielsen has often just indicated "Orkester som før",³⁴ which is the case in bb. 36-39 of No. 1, bb. 41-59, 63-80 of No. 2 and bb. 67-80 of No. 3.

3 pages with typewritten text for the cantata pasted in (see **Bb** below) at the end of the volume.

Bb Typewritten text.

DK-Kk, CNS 318.

34x21.5 cm, 3 pages.

Bound together with **B**; corrections in ink and pencil (CN), including musical sketches and performance instruction (see facsimile p. XXX); text corrections as in **A**; "II Eksempl." written in pencil at top of p. 1, indicating that **Bb** is a second copy made by using carbon paper. The source reveals

³⁰ Nielsen incorrectly used the title "Kantate ved Købmandsskolens 50 Aars Jubilæum" on his fair copy of the score. The copyist Otto Köppe reused this title both on the parts and on the bound complementary copy, presumably because of the tight connections between Købmandsskolen and the Society for the Education of Young Merchants, the latter having taken the initiative to found the former.

³¹ Foreningen til Unge Handelsmænds Uddannelse.

³² "The text must be distributed differently so that 'det' with \curvearrowright will fit".

³³ "The text to be moved one bar forward".

³⁴ "Orchestra as before".

that Seedorff Pedersen originally wanted the lines of the second movement “Kunsten fra Helikons Kilde / Kløgten fra Roms Capitol” and “Over de ældgamle Guder / Knejste den unge Merkur” to be performed by soloist and choir. It also reveals that stanzas 3 and 6 should have been performed as recitation. Minor deviations from **A** in the text (including corrections by CN) (see facsimile, p. xxxvii-xxxix).

C Score, transcription.

FUHU.

Title on cover: “PARTITUR / CARL NIELSEN / KANTATE / VED / KØBMANDSSKOLENS / 50 AARS / JUBILÆUM.”

Title page: “Partitur / Kantate ved Købmandsskolens / 50 Aars Jubilæum / 3^{de} November 1930. / Teksten af H. Hartvig Seedorff Pedersen. / Musiken af Carl Nielsen. / for / Solo, Kor og Orchester. / Indhold. / N^oI Det lyse Rav ... Side 2. / N^oII Det lange Togt ..., 15. / N^oIII Fremad og hjemad ..., 36. / N^oIV Skolen ..., 60. / N^oV Ungdommen ..., 64.”

33.8x25.8 cm, 70 pages, paginated 1-67, first page unpaginated, last 3 pages unpaginated and blank; written in ink. Sewn and preserved in a case; “Tilhører Købmandsskolen”³⁵ written on case.

Paper type: 16 staves (hand-ruled).

Copied by Otto Köppe.

Duration indicated after each movement: 2’40’’ (No. 1), 4’ (No. 2), 4’30’’ (No. 3), 2’30’’ (No. 4), 2’30’’ (No. 5). Duration of each movement and the duration of the whole piece written on p. 69. Apparently the score has not been used for performance.

D Instrumental parts, manuscript.

FUHU.

Title on first music page (vl. 1 No. 1): “Kantate ved Købmandsskolens / 50 Aars / Jubilæum / 3^{de} November 1930 / Teksten af H. Hartvig Seedorff Pedersen. / Musiken af Carl Nielsen.”

34.8x25.9 cm, 15 parts; most parts dated “4.X.1930”.

Papertype: 12 staves.

Few additions and corrections written in pencil and blue and red crayon; fingerings and bowings in string parts added in pencil or red or blue crayon; on last page of cb. and fg.2, bass-part of “Kong Christian stod ved højen Mast” added in pencil.

VI. 2 (No. 1) p. 7: “23 Febr:1931. Dansk Concertfng.”³⁶

Vc., at bottom of p. 5: “+Part. Side 40.”³⁷ added in pencil.

Fg.1, p. 6: “3-11-1955 / Bredahl” added in pencil.

E Part, baritone solo, manuscript.

FUHU.

Title on first music page: “Kantate ved Købmandsskolens / 50 Aars / Jubilæum / den 3^{de} November 1930. / Tekst af H. Hartvig Seedorff Pedersen / Musiken af Carl Nielsen.”

25.8x17.3 cm, 6 pages, unpaginated.

Paper type: 10 and 8 staves.

Written in ink by the same hand as the orchestral parts; few additions written in pencil (Holger Byrding?).

F Parts, choir, printing manuscript.

DK-Kk, C II, 10, kasse 6.b.4.

Title on first music page: “Kantate ved Købmandsskolens 50 Aars Jubilæum / 3^{de} November 1930 Teksten af H. Hartvig Seedorff Pedersen. / Carl Nielsen.”

28x17.9 cm, 28 folios.

Paper type: 10 staves.

All folios stamped “ATELIER ELEKTRA, / KOMPAGNI-STRÆDE 22.”

FUHU has 60 dyeline copies (18 S., 14 A., 14 T., 14 B.) with a few additions and corrections made by the choiristers.

G Sketch.

DK-Kk, CNS 84a.

Donated to The Royal Library by Ove Michelsen in 1975.

Contained in pencil draft of “Danmark nu blunder den lyse Nat”: 15 and 3 bars of No. 5 with the title “Forspil til Hver Tid værner”; written on the back of “Opgaver til Organistexamen Juni 1930.”³⁸

35x25.7 cm, 1 folio.

Paper type: 12 staves.

H Printed text, programme.

FUHU.

Title page: “FORENINGEN / TIL UNGE HANDELSMÆNDS / UDDANNELSE / KANTATE / VED / 50 AARS JUBILÆET / 3. NOVEMBER 1930” [logo].

23.2x14.7 cm, 1 gathering of 2 bifolios.

First page: “TEKST AF / HANS HARTVIG SEEDORFF PEDERSEN / MUSIK AF / CARL NIELSEN / MEDVIRKENDE: / PALE-

35 “Belongs to the School of Tradesmen”.

36 “23 February 1931. Danish Concert Society”.

37 “+score p. 40”.

38 “Papers for the organ players’ examination of June 1930”.

STRINAKORET / med Orkester under Ledelse af / MOGENS WÖLDIKE / Solist: / Kgl. Operasanger HOLGER BYRDING / Recitation: / Kgl. Skuespiller THORKILD ROOSE”.

H contains a few notes, pauses, underlinings and markings in No. 3 in pencil which might indicate that it was used by Thorkild Roose, who performed the recitatives.

The sketch (**G**) is probably the earliest source. The fair copy (**A**), which was used for the two performances during Nielsen's lifetime, is based on the draft (**B**). **A** has been chosen as the main source for the present edition.

At the same time as Nielsen was working on the fair copy of the score, he forwarded the finished sections to the copyist Otto Köppe,³⁹ who then produced the transcription (**C**), the orchestral parts (**D**), the solo part (**E**) and the choral parts (**F**). **D**, **E** and **F** correspond to **A** apart from a few additions and corrections made by the musicians. These sources have therefore in general not been consulted. The only exception is **D** which includes a few details that in **A** are added in pencil. Such additions are included in the present edition because they were added by the copyist who, furthermore, was very loyal to Nielsen's fair copy of the score. The copyist thus probably consulted the composer before adding these corrections to the parts. A particularly complicated case occurs in No. 4 (**A** b. 17^m after a page turn), where the strings have an empty bar, which is also the case in **B** (except vl. 1) and **C**; in **D** the parts are fully written out in ink, and in **A** they have later been added in pencil in foreign hand. The parts in this bar have thus been included in the present edition.

The source **B** has been consulted in connection with the revision of the text of the cantata. **C**, which was made especially for The Society for the Education of Young Merchants, is a verbatim copy of **A**.

It seems most likely that **D** was used at the first performance on 3 November 1930 and at the concert on 23 February 1931, since, firstly, most of the parts are dated by the copyist "4.X.1930" (probably taken from Nielsen's fair copy), and, secondly, because vl. 2 (No. 1) on p. 7 has the pencil dating "23 Feb:1931 Dansk Concertfng:". ⁴⁰ This is also confirmed by the added bass part in fig. 2 and cb. of "Kong Christian stod ved højen Mast", which was sung after the cantata on 3 November 1930. No. 3 of the printed text (**H**) has five stanzas with the common heading *Recitativ*; at stanza 3 and 6, however, the word "kor"⁴¹ is added in pencil – a detail also reflected in **A**.

POETRY IN SONG AND MUSIC FOR
THE INAUGURATION OF THE PUBLIC
SWIMMING BATHS

- A** Score, fair copy, autograph
- B** Choral score, dyeline print
- C** Orchestral parts, fair copy
- D** Sketch
- E** Pencil draft, with autograph additions
- F** Text, typewritten
- G** Text, fair copy (Seedorff Pedersen)
- H** Programme and text

A Score, fair copy, autograph.
DK-Kk, CNS 313a.
Title page: "Digtning i Sang og Toner / af / Hans Hartvig Seedorff Pedersen / og / Carl Nielsen / (Partitur) / (Ved Svømmehallens Indvielse i November 1930)".
Donated to The Royal Library by Anders Rachlew in 1958.
End-dating: "Kjøbenhavn / 11/10 1930."
34.5x26 cm, 4 bifolios in library binding: title page, blank, 12 pages written in ink, paginated 1-7, 9-13, 2 blank pages.
Paper type: 18 staves.
Markings separating systems and other corrections added in blue crayon (Anders Rachlew?).
After No. 3: pencil sketch for a flourish crossed out in blue crayon.
On p. 6 Nielsen indicates that the second stanza and the choral part of No. 1 (b. 2ff.) is to be repeated after No. 2, b. 28 by copying the first bar of No. 1 and adding: "her følger 2^{det} Vers se Pag 1".⁴²

- B** Choral score, dyeline print.
DK-Kk, Torben Schousboes samling, V.1.
Title on first page: "Digtning i Sang og Toner / af Hans Hartvig Seedorff Pedersen – og Carl Nielsen. / (Ved Svømmehallens Indvielse i November 1930)".
29x17.4 cm, 1 bifolio, 2 pages written in ink.
Paper type: 8 staves.
"Fået af Dan Fog / 24-12-1980 / Torben Schousboe"⁴³ added in pencil (Torben Schousboe).
- C** Orchestral parts, fair copy.
DK-Kk, CNS, C II, 10, kasse 5, h2.

³⁹ Letter from Nielsen to Axel Nordquist (DK-Kk, CNA I.A.b.)

⁴⁰ "23 February 1931. Danish Concert Society".

⁴¹ "Chorus".


⁴² "Here the second stanza is to follow. See page 1".



⁴³ "Received from Dan Fog / 24.12.1980 / Torben Schousboe"

Bar	Part	Comment
168	cl.	notes 11-16: marc. added by analogy with fl., ob., cl.(E ^b)
169	fl.1	note 7: ♯ added by analogy with fl.2
169	fl.	notes 11-12: marc. added as in D; notes 13-16: marc. added by analogy with notes 11-12; D: notes 11-12: marc. added in green crayon (CN)
169	ob. cl.(E ^b)	marc. added as in D; D: notes 11-16: marc. added in green crayon (CN); D (cl.(E ^b)): notes 11-13: marc added in green crayon (CN)
169	cl.	notes 11-16: marc. added by analogy with fl., ob., cl.(E ^b)

CANTATA FOR THE FIFTIETH ANNIVERSARY OF THE SOCIETY FOR THE EDUCATION OF YOUNG MERCHANTS

No. 1 The Bright Amber

Bar	Part	Comment
2	cb.	♩ emended to  note 1: stacc. added by analogy with vc. and b.3
3	ob.2 fg.2 cor.2	marc. added by analogy with ob.1, fg.1, cor.1
3	vl.2 va.	note 1: stacc. added by analogy with vl.1 and b.2
5-14	vl.1,2 va.	segue emended to stacc.
5-13	vc. cb.	b.5 to b.13 note 6: segue emended to stacc.
7	ob.	B: note 1: ♯; note 2: <i>ff</i>
10	ob.2	marc. added by analogy with ob.1
10	fg.2	marc. added by analogy with fg.1
10, 13	cor.2	marc. added by analogy with cor.1
13	vl.1,2	note 9: g [♯] emended to g [♮] as pencil correction in A (Mogens Wöldike?) and as in B, D
13	va.	note 9: g [♮] emended to g [♯] as pencil correction in A (Mogens Wöldike?); B, D: g [♮]
13	vc. cb.	note 9: G [♯] emended to G [♮] as pencil correction in A (Mogens Wöldike?) and as in B, D
14	vc. cb.	stacc. added by analogy with b.13
16	fg.1	marc. added by analogy with b.15 and ob.1, cor.1
16	fg.2	B: notes 2-3: ♯. (C)
16-17	vl.1,2	slur added by analogy with va., vc., cb.
16-17	va. vc. cb.	slur emended from open slur; A: b.16: end of slur open (page turn)
17	ob.1 fg.1 cor.1	open slur omitted
17	ob.2 fg.2 cor.2	end of slur emended from b.16 note 3 by analogy with bb.34-36 and in accordance with D; A: open slur in b.17 (page turn)
17	vl.1,2 va.	note 1: stacc. added by analogy with cb.
18, 20, 21	fg. cor.	marc. added by analogy with b.17
18-22	str.	b.18 note 2 to b.22: segue emended to marc.
18	va.	B: notes 4-6: a [♯]
20-21	ob.	b.20 note 1 to b.21 note 1: marc. added by analogy with str. and bb.39-40
20	ob.2	note 8: g [♯] emended to d [♯] as in B and by analogy with vl.2
21	ob.	note 2: marc. added by analogy with fg., cor.
22	cor.1	note 2: beginning of slur emended from b.23 note 1 by analogy with fg.1
22-23	cor.2	b.22 note 2 to b.23 note 1: slur added by analogy with fg.2
22	va.	note 6: stacc. emended to marc. by analogy with vl.1,2, vc., cb. and b.41


Bar	Part	Comment
23	ob.1	A: notes 1-2 corrected from e [♯] (CN)
23	fg. cor.	A: II added in pencil before b.24 (Mogens Wöldike?)
23-24	str.	b.23 note 7 to b.24 note 18: segue emended to marc.
25	vc.	B: notes 2-13: one slur
26	vl.1	A: note 1: V added in pencil
26	vc.	B: notes 1-12: one slur
29	ob. fg. cor.	♯ emended to ♮ as in B and by analogy with b.48
29	va. vc. cb.	note 4: stacc. added by analogy with vl.1,2 and b.30
30	CORO	cresc. emended to  by analogy with b.49
30	str.	B: <i>mf</i>
30	vl.2 vc.	note 4: stacc. added by analogy with vl.1 and b.29
30	cb.	stacc. added by analogy with vl.1 and b.29
31	cor.	marc. omitted because redundant
31	cor.2	marc. added by analogy with cor.1
31	vc.	missing ♯ added as pencil correction in A (Mogens Wöldike?) and in accordance with D
31	vc. cb.	notes 1-4: marc. added by analogy with vl.1,2, va.
32	A. T. B.	redundant open slur omitted by analogy with S.2
32	str.	notes 6-14: segue emended to marc.
33	S.2	added as in B; A: missing (open tie b.32, page turn)
33-35	vl.1,2	from b.33 note 2: marc. added by analogy with b.32
33	va. vc. cb.	note 1: marc. added by analogy with vl.1,2
33-35	va. vc. cb.	from b.33 note 2: marc. added by analogy with vl.1,2
36-37, 39, 40	fg. cor.	marc. added by analogy with b.17
36	fg.2	marc. omitted by analogy with ob.2, cor.2 and b.17
36	vl.1,2 va.	note 1: stacc. added by analogy with vc., cb. and b.17
37	va.	B: b.37: notes 4-6: a [♯]
37-41	va.	marc. added by analogy with vl.1,2, vc., cb.
37-41	vl.1,2 vc. cb.	from b.37 note 2: segue emended to marc.
39	ob.2	note 8: emended from g [♯] to d [♯] as in B and by analogy with vl.2
40	ob.	note 2: marc. added by analogy with fg., cor.
40	CORO	notes 1-3: emended from  because of the duplet indication
41	fg.1 cor.1	note 2: beginning of slur emended from b.44 note 1 by analogy with b.23
41-42	cor.2	b.41 note 2 to b.42 note 1: slur added by analogy with fg.2
41-43	str.	segue emended to marc.
44	vl.1,2 va. vc.	note 1: marc. emended to stacc. by analogy with b.25
44	vc.	B: notes 2-13: one slur
45	vl.1	A: V added in pencil
45	vl.2	notes 13-14: slur added by analogy with bb.44, 46 and vl.1, va., vc.
45	vc.	B: notes 1-12: one slur
48	ob.2	A: ♯ (d [♯]) erased
48	ob.2 fg. cor.	♯ emended to ♮ as pencil correction in A (Mogens Wöldike?) and by analogy with b.29

Bar	Part	Comment
48	vl.2 va. vc.	note 4: stacc. added by analogy with vl.1, cb. and b.29
49	CORO	<i>cresc.</i> omitted because redundant
49	vl.1	~~~~~ omitted because redundant
49	str.	stacc. added by analogy with b.30
49	str.	B: <i>mf</i>
50	cor.	<i>marc.</i> omitted because redundant; note 4: <i>marc.</i> added by analogy with b.31
50	cor.2	notes 1-3: <i>marc.</i> added by analogy with cor.1
50	vl.1	A: 14 th to 18 th semiquaver: <i>c''- d''- e''-f''- g''</i> erased
50	str.	<i>marc.</i> added by analogy with b.31
51	ob.1	notes 3-4: stacc. emended to <i>marc.</i> by analogy with fig.1, cor.1; B: stacc.
52	ob.1	note 1: stacc. emended to <i>marc.</i> by analogy with ob.2; B: stacc.
53	ob.2	<i>marc.</i> added by analogy with ob.1
53	vc. cb.	B: seventh quaver: <i>pesante</i>
54	ob.2	added as in B and in accordance with D ; A: missing



No. 2 The Long Journey






Bar	Part	Comment
Bar.solo T		♩ emended to ♩
1-2	ob.1	A, D: b.1 notes 1-5, b.1 notes 6-10, and b.2 notes 1-9: supplementary slurs added in pencil (Mogens Wöldike?)
10	vl.1,2 va. vc.	<i>stacc.</i> omitted because redundant
11	Bar.solo	<i>Kramgodt</i> emended to <i>Kramgods</i> by analogy with Bb
11	va.	notes 5-8: stacc. added by analogy with vl.1,2, vc; B: notes 7-8: <i>g-f[♯]</i>
12		B: <i>Un poco di più</i>
12	vl.2	stacc. added by analogy with vl.1, va.
12	va.	B: note 2: <i>a</i>
12-13	vc. cb.	A: b.12 notes 2-7 and b.13 notes 1-3: <i>marc.</i> corrected to ten. in pencil (Mogens Wöldike?)
12	cb.	<i>f</i> added by analogy with vc.
13	fg.	note 5: <i>marc.</i> added by analogy with cb.
13-14	va.	A: <i>marc.</i> corrected to ten. in pencil (Mogens Wöldike?)
17-21	fg.	<i>segue</i> emended to <i>marc.</i>
17	cor.	<i>segue</i> emended to <i>marc.</i>
17	va.	notes 1-2: <i>marc.</i> added by analogy with b.16
17-20	cb.	<i>marc.</i> added by analogy with fg.
18	vl.1	A: note 1: <i>d''</i> corrected to <i>b''</i> (CN)
18	va.	A: note 2: corrected from <i>f[♯]</i> (CN); B: note 3: stacc.
19	cor.	<i>marc.</i> added by analogy with va.
20	cor. va.	notes 1-2: <i>marc.</i> added by analogy with b.15
20	vl.1	note 5: <i>marc.</i> added by analogy with ob., fg., vc., cb.
20	va.	B: notes 1, 4-6: ten.
21	ob.2	end of slur emended from b.22 note 1 by analogy with cor.1, vl.1, va.
21	cor.2	<i>marc.</i> added as in B and by analogy with b.20 (cor.1); <i>f</i> added as in B and by analogy with ob., vl.2
21	cb.	D: <i>marc.</i> crossed out in pencil
22		B: <i>Recit.</i>
24	T.	<i>f</i> added by analogy with fig.1, cor.1, va. and b.63
26	B.	<i>f</i> added by analogy with fig.2, vc., cb. and b.65


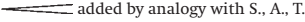


Bar	Part	Comment
28	vc. cb.	note 1: ten. added by analogy with b.67
29-32	fg.2	open slur (page turn) beginning at b.29
30-40	fg.1	note 4 and slur b.32 notes 1-2 emended to one slur
30	vl.1	open slur (page turn) beginning at b.30 note 1 and slur b.32 note 2 to b.40 emended to one slur
31-32	cor.2	<i>arco</i> added by analogy with b.26 (vc., cb.) and in accordance with D
33	A.	open slur (page turn) beginning at b.31 note 1 and slur b.32 notes 1-3 emended to one slur
33	vl.2	<i>f</i> added by analogy with ob.2, cor.1, vl.2 and b.72
35	vl.2	<i>arco</i> added by analogy with b.30 (vl.1) and in accordance with D
40	Bar.solo	beginning of slur emended from note 2 to note 1 by analogy with ob.2, cor.1
48	vl.1,2 va. vc.	<i>mp</i> added by analogy with b.2
48	va.	notes 5-6: <i>stacc.</i> omitted because redundant
49	va.	note 4: <i>e'</i> emended to <i>d[♯]</i> by analogy with b.10
50		B: notes 7-8: <i>g-f[♯]</i>
50	vl.1	B: <i>Un poco di più</i>
50	va.	note 2: stacc. added by analogy with vl.2, va.
51	fg. cb.	B: note 2: <i>a</i>
53	va.	note 5: <i>marc.</i> added by analogy with b.13
54	fg.	note 2: <i>marc.</i> added by analogy with b.15
54-55	cor.	note 3: <i>marc.</i> added by analogy with vc., cb. and b.16
54	va.	<i>marc.</i> added by analogy with bb.16-17
54	vc. cb.	notes 1-2: <i>marc.</i> added by analogy with b.16
55	fg.	note 2: <i>d</i> emended to <i>e</i> as pencil correction in A (Mogens Wöldike?), as in B and by analogy with b.16 and fg.
55	va.	note 3: <i>marc.</i> added by analogy with vc., cb. and b.17
56-59	fg.	<i>marc.</i> added by analogy with b.17
56	va.	<i>marc.</i> added by analogy with bb.18-21
56-58	vc. cb.	B: note 3: stacc.
57	cor.	<i>marc.</i> added by analogy with fg. and bb.18-20
58	ob.2 vl.1	<i>marc.</i> added by analogy with va. and b.19
58	cor. va.	note 5: <i>marc.</i> added by analogy with b.20
59	va.	notes 1-2: <i>marc.</i> added by analogy with bb.20, 53
59	ob.2	B: notes 1, 4-6: ten.
60		end of slur emended from b.60 note 1 by analogy with cor.1, vl.1, va.
60	vl.1,2 va. vc.	B: <i>Recit</i>
61	cb.	seventh quaver: \frown added by analogy with Bar.solo
62	Bar.solo	<i>mp</i> added by analogy with b.60 (vc.)
62	vl.1,2 vc. cb.	second minim: \frown added by analogy with fg., cor.
62	vc.	B: note 2: <i>f</i>
64	cor.	<i>pizz.</i> added by analogy with vl.1,2, cb.
64	T.	notes 3-5: <i>marc.</i> added by analogy with fg., va. and b.25
65	cor.2	end of slur emended from note 2 to note 3 because of text and as in B
65	cb.	A: note 2: corrected from <i>a'</i> (CN)
67	va.	<i>arco</i> added as pencil correction in A (Mogens Wöldike?) and b.26 and in accordance with D
		slur added by analogy with b.28


Bar	Part	Comment
68-71	fg.2	open slur (page turn) beginning at b.68 note 4 and slur b.71 notes 1-2 emended to one slur by analogy with bb.29-32
68	cor.2	slur added by analogy with bb.29, 67
69-71	cor.2	open slur beginning at b.68 note 3 and slur b.71 notes 1-3 emended to one slur by analogy with bb.30-32
69	vl.1	<i>arco</i> added by analogy with b.30 and in accordance with D
71	va.	notes 3-5: slur added by analogy with b.32; notes 4-5: stacc. omitted by analogy with b.32
72-80	cor.2	slur from b.72 note 3 to b.73 note 4 and slur from b.75 (beginning of slur open, page turn) to b.80 note 5 emended to one slur by analogy with bb.33-40
72	vl.2	<i>arco</i> added by analogy with b.33 and in accordance with pencil correction in D
73	cb.	notes 4-5: stacc. added by analogy with b.34; A: notes 2-5: corrected from B ³ -A-A-A
74	cor.1	beginning of slur emended from note 2 by analogy with b.35
74	cor.2	notes 1-2: slur omitted by analogy with b.35
74-75	vl.2	slur added by analogy with b.36
75	T. B.	<i>Merkur</i> , <i>over</i> emended to <i>Merkur. Over</i> by analogy with S.
76	B.	end of slur emended from note 6 to note 5 because of added syllable; A: note 6: second syllable of <i>o-ver</i> missing
76	vl.1	notes 3-4: ↓ emended to ↓ ↓ by analogy with b.37; end of slur emended from note 2 to note 3 by analogy with b.37; note 4: ten. added by analogy with b.37
77	fg.1	note 1: emended from <i>f^{iv}</i> to <i>f^{iv}</i> by analogy with T. and b.38
79	S.	A: note 1: second syllable of <i>Merkur</i> missing
81		B: <i>Un pochettino meno</i>
81	vl.1,2	B: notes 4, 9: end of slurs
82	vl.1,2	B: <i>poco dim</i>
82	va.	<i>dim.</i> added by analogy with vl.1,2, vc.
83	S. vl.1	B: 
83	vl.1,2	B: notes 1-8 and 9-16: slurs
84		B: after the double bar: 84=87

No. 3 Forward and Homeward


Bar	Part	Comment
	T.	B: <i>Allegro</i>
		 emended to 
1	cor.	<i>stacc.</i> omitted because redundant
1	cor.2	note 3: <i>stacc.</i> added by analogy with cor.1
1	vl.1,2	B: <i>ff</i>
1	vl.2	notes 1-2: tie added and slur from note 1 to note 3 omitted by analogy with vl.1
2	fg. cor.	B: <i>f</i>
2-25	vl.1,2 va. vc.	<i>segue</i> emended to <i>marc.</i>
5	cor.2	notes 4-5: <i>marc.</i> added by analogy with cor.1
5	fg.2	notes 1-3: <i>marc.</i> added by analogy with fg.1
6	fg.2	<i>stacc.</i> added by analogy with fg.1
7-9	fg. cor.	bb.7-9: slur emended from open slur; A: b.8: beginning of slur open (page turn); B: b.7: <i>molto dim</i>
7	va.	note 4: <i>f^{iv}</i> emended to <i>f^{iv}</i> by analogy with vl.1,2, vc. and in accordance with D

Bar	Part	Comment
8	fg. cor.	slur emended from open slur; A: beginning of slur open (page turn); B: 
9	vl.1	A: <i>mp</i> corrected to <i>p</i> (CN)
11	ob.2	<i>marc.</i> and <i>stacc.</i> added by analogy with ob.1
14	RECIT.	<i>Sjæl</i> added by analogy with pencil addition in A (unknown hand)
17	ob. fg.	<i>marc.</i> and <i>stacc.</i> added by analogy with b.11
24	ob.	note 1: <i>stacc.</i> emended to <i>marc.</i> by analogy with bb.11, 17
25	vl.1,2	<i>stacc.</i> added by analogy with va.; A: note 13: <i>rall</i> added in pencil (Mogens Wöldike?)
25	vc.	A: (<i>dim</i>)
26	ob.	B: ↓
26	vl.2	note 4: <i>stacc.</i> added by analogy with vl.1
27-28		A: double bar added in pencil; <i>c</i> ($\frac{3}{4}$) omitted because redundant
28	vl.2	open slur from note 2 omitted (page turn)
32-33		A: double bar added in pencil; <i>c</i> ($\frac{3}{4}$) omitted because redundant
32	B.	A: <i>c</i> corrected to <i>g</i> (CN)
33		(<i>Andantino quasi allegretto</i>) emended to <i>Andantino quasi allegretto</i>
33-40	ob.2	slur emended from two open slurs by analogy with ob.1; A: open slur from b.33 note 1 and open slur ending at b.40 note 3
33	vl.1	B: note 1: <i>c'</i>
33	vl.2	B: 
33	vc.	<i>mf</i> added by analogy with ob., fg., cor., CORO, vl.1,2, va., cb.; A: repeat erased; B: notes 7-8: slur
34-35	vl.1,2	<i>segue</i> emended to <i>ten.</i>
38	S.	A: note 1: <i>f'</i> corrected to <i>g'</i> (CN)
40	cor.	B: ↓
40	T. B.	<i>sin</i> emended to <i>hans</i> as in H and by analogy with S., A.
40	vl.1	note 5: <i>ten.</i> added by analogy with va.
40	vl.2	note 4: <i>ten.</i> added by analogy with va.
40-42	va.	<i>ten.</i> added as in B and by analogy with bb.74-76
41-42	vl.1	B: 
41-42	vl.2	B: 
41-44	vc. cb.	<i>marc.</i> added by analogy with bb.75-78 and fg.
42	fg.	<i>segue</i> emended to <i>marc.</i>
42	B.	B: notes 5-6: ↓
44	T.	A: note 5: <i>I</i> added in pencil (Mogens Wöldike?)
44-48	S.	A: from b.44 note 7: text added in pencil: <i>I Øst og I Vest, bag de store Portal[er]</i> by CN and <i>[Portal]er, laa Frugten: Det nyvundne Land</i> (unknown hand)
44-48	A. T. B.	text added by analogy with S.
45	va.	note 1: <i>ten.</i> added by analogy with vl.1,2 and b.79
45	cb.	B: 
46	ob.2	note 4: <i>a^{iv}</i> emended to <i>a^{iv}</i> by analogy with ob.1 (note 2), A., vl.2 and b.34

Bar	Part	Comment
48-50	cor.	slur omitted because redundant
49-50		A: double bar added in pencil
50-58	vl.1	D: b.50 note 2 to b.58 note 4: slur split up into a number of shorter slurs
54-57	vc.	ten. and stacc. added by analogy with bb.51-53
56	vl.1	note 12: b^{\flat} emended to $b^{\flat'}$ because of $b^{\flat'}$ in grace-notes
57	vl.1	notes 3, 5, 7: b^{\flat} emended to $b^{\flat'}$ because of $b^{\flat'}$ in grace-notes (note 1)
58-66	vl.1	D: b.58 note 11 to b.66 note 10: slur split up into a number of shorter slurs
60	vl.1	A: first crotchet: corrected from \downarrow (e'') \downarrow (g'') (CN); second crotchet: corrected from \downarrow (g'') (CN)
60	vl.2	notes 3, 5, 7, 12: b^{\flat} emended to $b^{\flat'}$ because of $b^{\flat'}$ in grace-notes (note 1)
60-66	vc.	ten. and stacc. added by analogy with bb.58-59
62-63	va.	tie added as in B and by analogy with bb.54-55 (vl.1), bb.58-59 (vl.2)
64	va.	note 12: b^{\flat} emended to $b^{\flat'}$ because of $b^{\flat'}$ in grace-notes
65	va.	notes 3, 5, 7: b^{\flat} emended to $b^{\flat'}$ because of $b^{\flat'}$ in grace-notes (note 1)
66-67		A: double bar added in pencil
67	vl.1	B: note 1: c'
67	vl.2	B: 
68-74	fg.2	slur b.68 note 3 to b.74 emended to two slurs by analogy with bb.34-40
68-69	vl.1	segue emended to ten.
69	vl.2	segue emended to ten.
70-73	vl.1	ten. and stacc. added by analogy with bb.36-38
70	vl.2	stacc. added by analogy with b.36
71	vl.2	ten. added by analogy with b.37
73	vl.2	slur added by analogy with b.39
74-76	cor.1	slur emended from open slur by analogy with b.42; A: b.76 note 2: end of slur open (page turn)
74-75	cor.2	tie added by analogy with bb.40-41
74	B.	
74	vl.1	note 5: ten. added by analogy with va.
74	vl.2	note 4: ten. added by analogy with va.
74	vc.	A: first quaver: γ erased
75-78	ob.	slur emended from open slur by analogy with bb.41-44; A: b.77: beginning of slur open (page turn)
75-76	vl.1	B: 
75-76	vl.2	B: 
76	fg.	segue emended to marc.
76-78	vc. cb.	segue emended to marc.
77	fg.	beginning of slur emended from open slur by analogy with b.43; A: b.77: beginning of slur open (page turn)
77	vl.2	ten. added by analogy with b.43
80	ob.1	notes 3, 5: b^{\flat} emended to $b^{\flat'}$ as in B, by analogy with S., vl.1 and b.46 and in accordance with D

Bar	Part	Comment
80	cor.1	notes 3, 5: $f^{\sharp''}$ emended to $f^{\sharp''}$ by analogy with S., vl.1 and in accordance with pencil correction in D
80	vl.1,2	segue emended to ten.
81	A.	A: note 7: corrected from g' (CN)
81	vc. cb.	notes 3-4: stacc. emended to ten. by analogy with b.47
82-84	ob.1	B: b.82 note 1 to b.84: slur
83	fg.2	segue emended to marc.
83-84	vl.1,2 vc. cb.	segue emended to marc.
83	vl.2	 added by analogy with all other parts
83-84	va.	marc. added by analogy with vl.1,2, vc., cb.
83	S.	A, B: end of slur note 3 corrected to note 2
83	T.	B: note 4: a' corrected to a''
84	A.	B: notes 1-2: g'
85	fg.2	ten. added by analogy with fg.1
85	cor.1	A: notes 2-5: marc. corrected to ten. (CN)
85	cor.2	ten. added by analogy with cor.1
85-86	A.	g'' emended to c'' as in B and as pencil correction in A (Mogens Wöldike?) and in accordance with F
85	vc.	ten. added by analogy with ob., vl.1,2, va., cb.
85	cb.	pesante added by analogy with ob., fg., cor., vl.1,2, va., cb.

No. 4 School

Bar	Part	Comment
	Bar.solo T.	
+1	ob. fg.	B: p
1	ob.1	note 3: ten. added as in B and by analogy with b.15 ^{III} ; D: solo
4	cb.	ten. added by analogy with vc.; B: mf
5	vl.1	B: notes 2-4: slur
5	vc. cb.	espressivo added as in B and by analogy with vl.1,2, va.
5-6	cb.	beginning of slur emended from b.4 by analogy with vc.; end of slur emended from b.5 note 3 because of open slur b.6 of A
6-7	vl.2	B: tie b.6 to b.7 note 1; slur b.6 to b.7 note 2
10-11	va.	tie b.10 note 2 to b.11 note 1 omitted (page turn)
12	vl.1	B: note 3: marc.
12-13	cb.	B: b.13 note 1 to b.14 note 3: slur
13	vl.1	B: notes 1-4: slur
13-14	vl.2	B: b.13 note 1 to b.14: slur
13-14 ^{III}	va.	B: b.13 note 1 to b.14 note 3: slur
13, 14	vc.	B: notes 1-3: slur
14 ^{III}	vc. cb.	stacc. added by analogy with vl.1
16 ^{III}	vl.1	added by analogy with b.2 and in accordance with pencil addition in D
14 ^{III}	vl.1	added as pencil addition in A (Mogens Wöldike?), as in B and in accordance with D (see facsimile p. xxxv)
14 ^{III}	str.	pp added by analogy with ob., fg., cor.
14 ^{III}	vl.2 va. vc. cb.	added as pencil addition in A (Mogens Wöldike?) and in accordance with D (see facsimile p. xxxv)
14 ^{III}	va. vc. cb.	stacc. added by analogy with vl.1

No. 5 Youth

Bar	Part	Comment
	T.	emended to
1-3	ob.2	marc. added by analogy with ob.1, vl.2
1	fg. cor. vl.1,2 va.	B: <i>ff</i>
1-2	vl.1	A: see facsimile p. xxxvi
1	vl.1,2 cb.	B: notes 3, 5: stacc.
1	vl.2	A: see facsimile p. xxxvi
2	vl.1,2 cb.	B: <i>segue</i>
4	ob.2	B: notes 3, 5, 6: marc.
4	cor.1	B: third crotchet: \downarrow (<i>d^{ff}</i>)
4	cor.2	notes 1-2: marc. added by analogy with fg.1
4	vl.2	note 6: marc. added by analogy with vl.1, va.
5	ob.2	marc. added by analogy with ob.1
5	fg.1	B: notes 1-3: slur
5	cor.2 cb.	note 3: marc. added by analogy with fg., va., cb.
5	vl.1	B: ten.
6	ob.1	A: note 2: ten. indistinct, could also be read as stacc.
6-7	ob.2	b.6 notes 1-2: marc. added by analogy with cor.; b.6 notes 3-6 and b.7: marc. added by analogy with ob.1, cor., vl.1,2
6	fg.2	B: note 4: <i>D</i>
7	fg.2 vc. cb	note 3: marc. added by analogy with b.5
8-9	ob.	marc. and ten. added by analogy with vl.1
8-9	fg.	marc. and ten. added by analogy with vc., cb.
8-9	cor.1	marc. and ten. added by analogy with vl.1,2
8-9	cor.2	b.8 notes 1-2: marc. added by analogy with va.; from b.8 note 3: marc. and ten. added by analogy with vc., cb.
8	va.	notes 3-4: marc. added by analogy with vc., cb.
9	vl.1	A: note 3: marc. corrected to ten. (CN)
10	ob.1	ten. added by analogy with b.6
10	ob.2	notes 1-2: marc. added by analogy with vl.2; notes 3-6: marc. added by analogy with ob.1, vl.2, cor.
10	fg.1	notes 1-2: marc. added by analogy with va.
10	fg.2 vc. cb	notes 1-2: marc. added by analogy with vl.2, va. and bb.4-9
10	cor.	notes 1-2: marc. added by analogy with vl.2, va.
11	ob.2	marc. added by analogy with ob.1, vl.1,2
11	fg.2	marc. added by analogy with vc., cb.
11	cor.2	marc. added by analogy with cor.1, vc., cb.
12-13	ob.1	ten. and marc. added by analogy with bb.6-7
12-13	ob.2 fg.1 cor. vl.1,2 va.	marc. added by analogy with bb.6-7
12-13	cor.2 vc. cb.	marc. added by analogy with bb.4-6 (fg.2) and bb.4-9, 11 (vc., cb.)
14	ob.2	note 3: marc. added by analogy with vl.2; notes 4-5: marc. added by analogy with ob.1, vl.2
15	ob.2 vl.2 va.	marc. added by analogy with fg.1
15	vl.1	marc. added by analogy with ob.1
16	ob.2	marc. added by analogy with ob.1
16	cor.2	marc. added by analogy with ob.1, fg.1, cor.1
16	vc.	marc. added by analogy with vl.1,2, va.
16	cb.	marc. added by analogy with ob.1, fg.1, cor.1
17-18 ^{III}	ob.2	marc. added by analogy with ob.1
17 ^{LI}	B.2	B: A

Bar	Part	Comment
17 ^{III}	ob.	marc. added by analogy with vl.1
17 ^{III} -18 ^{III}	B.2	B: A
17 ^{III}	vl.2	B: notes 1-2: slur
17 ^{III} -18 ^{III}	cb.	B: b.17 ^{III} note 3 to b.18 ^{III} note 2: slur
18 ^{LI}	vc.	B: fourth crotchet: <i>e</i>
18 ^{III}	fg.2	B: note 5: (<i>A'</i>)

POETRY IN SONG AND MUSIC FOR THE INAUGURATION OF THE PUBLIC SWIMMING BATHS

No. 1 "Vendt imod den friske Sø"

Bar	Part	Comment
	T.	emended to
1	cl.1	C: note 1: \frown added in pencil
1	cl. fg.	A: note 1: \frown erased
1	CORO	\frown omitted by analogy with cl., fg., cor., trb.b
2-18	CORO	A: text for both first and second stanza, though the second stanza is not to be used until No. 2, bb. 29-45 (see comment to No. 2, bb. 30-45 below)
2	cl.1	<i>ff</i> added by analogy with cl.2, fg., cor. and in accordance with C
2	cl.	<i>a''</i> emended to <i>b''</i> in accordance with C (cl.2) and pencil correction in C (cl.1)
8	T.2	note 1: <i>b''</i> emended to <i>g'</i> by analogy with No.3 b.23 and in accordance with D, E
15	T.2	E: note 1: <i>c''</i> corrected to <i>a'</i>
15	B.1	E: note 1: <i>g</i> corrected to <i>f[‡]</i>
17-18		A: $\overset{1,2}{\rule{1.2cm}{0.4pt}}$ added in pencil; before barline: repeat added in pencil (Anders Rachlew?)
18	cl. fg. cor. trb.b	C: corrected to 3 bar rest and pause in pencil (see facsimile of cl.1 p. xl)

No. 2 "Spurgte en Verden os"

Bar	Part	Comment
	T.	<i>No.2</i> added because of double bar after No.1 b.18 and as in F, G, H
		emended to
1	cor.1	A: notes 5-6: <i>d''d''</i> corrected to <i>g' g'</i> ; C: solo
2	cor.1	note 4: stacc. added by analogy with fg.
4	fg. cor.1	stacc. added by analogy with b.2
6	fg. cor.1	stacc. added by analogy with b.2
7	fg.1	A, C: note 1: <i>f[‡]</i> corrected to <i>f[‡]</i> in pencil
8	fg. cor.1	stacc. added by analogy with b.2
11		A: <i>rall.</i> added in pencil
12	cl.2	<i>p</i> added by analogy with the dynamic level in cl.1 and fg.1
12	fg.1	note 1: open tie omitted (page turn)
19	cor.	<i>ff</i> added by analogy with cl., fg., trb.b.
20	cl.1	note 7: marc. added by analogy with cl.2, fg., cor.
20-21	fg.1	A: $\rule{1.2cm}{0.4pt}$ added in blue crayon
20	cor.	<i>f</i> added by analogy with cl., fg., trb.b
24	RECIT.	F, G, H: - <i>ifald han Idrætten er værdig</i> -
24	fg.1	A: $\rule{1.2cm}{0.4pt}$ added in blue crayon
27	fg.1	notes 6-7: tie added by analogy with cl.1 and in accordance with C
28	cl.1 fg.1	<i>p</i> added by analogy with cl.2, fg.2, cor. and in accordance with C (cl.1)
29		<i>Frejdigt</i> (<i>d. = 69</i>) ('cheerfully') added by analogy with No.1 b.2 and No.3 b.17