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V Æ R K E R

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C A R L N I E L S E N

K A N T A T E R 2

C A N T A T A S 2

Udgivet af
Edited by
Lisbeth Larsen
Elly Bruunshuus Petersen

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

GENERELT FORORD

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

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

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

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

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

Serie I, Scenemusik
> Operaer
> Skuespilmusik

Serie II, Instrumentalmusik
> Symfonier
> 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♭) 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.

<div align="right">

Copenhagen 1998
The Carl Nielsen Edition

Revised 2008

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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 Nielsens 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♭) er stiltiende normaliseret. Det samme gælder kombinationen af buer og bindebuer.

 I Carl Nielsens 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 Nielsens tekster stiltiende tilføjet.

 Nøgler gengives normalt som i hovedkilden.

<div align="right">

København 1998
Carl Nielsen Udgaven

Revideret 2008

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FORORD

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

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

2 *Cantata for the Lorenz Frølich Celebration* (Axel Olrik), *Cantata for the Inauguration of The Student Union Building* (Holger Drachmann), *Cantata for the Annual University Commemoration* (Niels Møller), *Cantata for the Commemoration of the 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).

Carl Nielsens kantater udgives som bind 1-3 i Serie III, Vokalmusik. Første bind omfatter korværkerne *Hymnus amoris*, *Fynsk Foraar* og *Søvnen*, mens bind 2-3 omfatter 12 lejlighedskantater skrevet i årene mellem 1900 og 1930.[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 Nielsens 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 Nielsens 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 operaer, symfoni nr. 2 samt det omfattende partitur til Drachmanns skuespil *Hr. Oluf han rider* – .[2] Den betydeligste af disse kantater er

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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 et 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; Nielsens bidrag hertil omfatter korsatsen "I Lænker maa vi leve" til hans melodi til digtet *Aftensang* samt "Kundskab eller kærligt Sind?" til melodien til "Paaskeblomst, en Draabe stærk". Denne kantate gengives ikke i *Carl Nielsen Udgaven* (begivenheden er omtalt i *Politiken* og *Berlingske Tidende* 5.3.1931; Rørdams tekst til kantaten findes i *DK-Kk*, Småtryksamlingen). Og endelig for det tredje *Kantate til Mindefesten for P.S. Krøyer* fra 1909, som på grund af den mangelfulde overlevering ikke gengives i udgavens Serie III men i bindet med *Juvenilia et Addenda*.

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

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

The following three cantatas were written in the years 1915-1917, which were otherwise dominated by Symphony No. 4 and the Danish songs. Two of these cantatas were written in memory of leading figures of The Music Society, Franz Neruda and Niels W. Gade, while the third was part of the celebration of the centenary of the Chamber of Commerce.[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 Olrik[5] 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

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

De næste tre kantater er skrevet i årene 1915-1917 – en periode hvor det i øvrigt var fjerde symfoni og de danske sange, der stod i centrum. To af kantaterne blev skrevet til minde om et par af Musikforeningens store personligheder, Franz Neruda og Niels W. Gade, mens den tredje var med til at markere Grosserer-Societetets 100-årsdag.[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 betonede Carl Nielsen flere gange, at han anså det for en udfordring at skrive en musik, der ikke stod tilbage for de værker, han så at sige skrev af egen drift.

KANTATE TIL LORENZ FRØLICH-FESTEN

Kantate til Lorenz Frølich-Festen til tekst af Axel Olrik[5] 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

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

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

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

6 Lorenz Frølich (1820-1908).

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

4 *Kantate til Polyteknisk Læreanstalts 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).

CANTATA FOR THE OPENING CERE-
MONY OF THE NATIONAL EXHIBI-
TION IN AARHUS 1909

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

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

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

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88 For more detailed information on the national exhibi-tion see J. Bergsøe, *Beretning om Landsudstillingen i Aarhus 1909*, Århus 1913.
89 Danish composer and organist, pupil of Nielsen (1883-1962).
90 Ernst Christopher Lorenz Drechsel (1858-1932).
91 *DK-Kk*, CNA, I.D.3.b.

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

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

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

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88 For nærmere oplysninger om landsudstillingen se J. Bergsøe, *Beretning om Landsudstillingen i Aarhus 1909*, Århus 1913.
89 Komponist og organist, elev af Carl Nielsen (1883-1962).
90 Ernst Christopher Lorenz Drechsel (1858-1932).
91 *DK-Kk*, CNA, I.D.3.b.

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

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

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

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

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

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

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

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

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

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

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

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

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

103 Letter of 27.11.1908 (*DK-Kk*, NKS 5028,4°).
104 See *Carl Nielsen, Works*. Published by The Carl Nielsen Edition, The Royal Library. Series I Volume 6. Edited by Lisbeth Ahlgren Jensen.
105 Cf. letter to Nielsen of 10.12.1908 (*DK-Kk*, CNA, I.A.b.).
106 Letter of 19.12.1908 (*DK-Kk*, CNA, I.A.b.).
107 See chart p. xxxii.
108 Cf. letter of 21.12.1908 from Nielsen to L.C. Nielsen (*DK-Kk*, NKS 5028, 4°).
109 See *Critical Commentary,* p. 241, Source **A**.
110 Cf. diary note 2.10.1908, Torben Schousboe, *op. cit.*, p. 270.
111 Cf. letters from Mayor Drechsel to L.C. Nielsen 18.11.1908 and 1.3.1909 (*DK-Kk*, CNA, I.A.b.).
112 Cf. J. Bergsøe, *op. cit.*, p. 99 and diary entry 30.3.1909, Torben Schousboe, *op. cit.*, p. 281.
113 Letter of 2.3.1909 from Drechsel to Carl Nielsen (*DK-Kk*, CNA, I.A.b.).
114 Cf. information in *Politikens Udstillingsblad*, 2.8.1909 (*DK-Kk*¸ 34.3.-256b 20) and *Officielt Katalog. Landsudstillingen, Aarhus 1909*, p. 97.

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

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

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

103 Brev af 27.11.1908 (*DK-Kk*, NKS 5028,4°).
104 Se *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie I Bind 6. Udgivet af Lisbeth Ahlgren Jensen.
105 Jf. brev til Carl Nielsen af 10.12.1908 (*DK-Kk*, CNA, I.A.b.).
106 Brev af 19.12.1908 (*DK-Kk*, CNA, I.A.b.).
107 Se skema s. xxxii.
108 Jf. brev af 21.12.1908 fra Carl Nielsen til L.C. Nielsen (*DK-Kk*, NKS 5028, 4°).
109 Se *Critical Commentary,* s. 241, kilde **A**.
110 Jf. dagbogsnotat 2.10.1908, Torben Schousboe, *op. cit.*, s. 270.
111 Jf. breve fra borgmester Drechsel til L.C. Nielsen 18.11.1908 og 1.3.1909 (*DK-Kk*, CNA, I.A.b.).
112 Jf. J. Bergsøe, *op. cit.*, s. 99 og dagbogsnotat 30.3.1909, Torben Schousboe, *op. cit.*, s. 281.
113 Brev af 2.3.1909 fra Drechsel til Carl Nielsen (*DK-Kk*, CNA, I.A.b.).
114 Jf. oplysninger i *Politikens Udstillingsblad*, 2.8.1909 (*DK-Kk*¸ 34.3.-256b 20) og *Officielt Katalog. Landsudstillingen, Aarhus 1909*, s. 97.

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

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

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

With a jubilant chorus the ceremony ended and everyone went off into the grounds and the halls".[117]

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

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

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

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115 (1847-1926), Danish organist and composer cathedral organist in Århus.
116 *Jyllandsposten*, 13.5.109.
117 *Aalborg Amtstidende*, 18.5.1909.
118 *Jyllandsposten*, 19.5.1909.
119 *Aarhus Stiftstidende*, 18.5.1909.
120 *Demokraten, Aarhus*, 18.5.1909.
121 *Jyllandsposten*, 19.5.1909.

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

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

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

Med en jublende Korsang sluttede Højtideligheden, og alle begav sig ud paa Terræn og i Haller."[117]

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

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

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

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115 (1847-1926), organist og komponist, domorganist i Århus.
116 *Jyllandsposten*, 13.5.109.
117 *Aalborg Amtstidende*, 18.5.1909.
118 *Jyllandsposten*, 19.5.1909.
119 *Aarhus Stiftstidende*, 18.5.1909.
120 *Demokraten, Aarhus*, 18.5.1909.
121 *Jyllandsposten*, 19.5.1909.

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

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

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

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

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122 Victor Bendix, Danish composer, pianist and conductor (1851-1926).
123 *Politiken*, 25.4.1910.
124 The work or part of it has been performed at least twice since the death of Nielsen: on 27.4.1935 at the Aarhus Philharmonic Society with Thomas Jensen as conductor; and on 17.4.1959 by the expanded Aarhus City Orchestra, the Jutland Academic Choir and the Opera Choir under the baton of Per Dreier in connection with "The British Week in Jutland". Cf. sheet of paper inserted in the second trombone part (Source **C**).

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

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

To af sangene fra kantatens anden del blev nogle år senere trykt i et arrangement af Carl Nielsen for blandet kor.[124]

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

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122 Victor Bendix, komponist, pianist og dirigent (1851-1926).
123 *Politiken*, 25.4.1910.
124 Værket eller dele deraf er blevet opført mindst to gange efter Carl Nielsens død, nemlig den 27.4.1935 med Aarhus Philharmoniske Selskab og Thomas Jensen som dirigent og den 17.4.1959 med Aarhus udvidede byorkester, Jydsk Akademisk Kor og Operakoret under ledelse af kapelmester Per Dreier i forbindelse med "The British Week in Jutland", jf. blad indlagt i 2. trombonens stemme (kilde **C**).

The pieces are distributed as follows between Nielsen and Bangert:

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

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

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

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

Elly Bruunshuus Petersen

Satserne fordeler sig således mellem Nielsen og Bangert:

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

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

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

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

Elly Bruunshuus Petersen

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

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

BESÆTNING

ORCHESTRA

3 flauti (1 flauto piccolo)

2 oboi

2 clarinetti

2 fagotti

4 corni

3 trombe

3 tromboni

tuba

timpani

organum (ad libitum)

archi

soprano solo

basso solo

coro (S A T B)

FORKORTELSER
ABBREVIATIONS

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	str.	strings
	(The Carl Nielsen Archives)	T.	tenore
CNS	Carl Nielsens Samling	t.	takt
	(The Carl Nielsen Collection)	tb.	tuba
cor.	corno	ten.	tenuto
DK-A	Statsbiblioteket, Århus	timp.	timpani
	(The State Library, Århus)	tr.	tromba
DK-Kk	Det Kongelige Bibliotek, København	trb.b.	trombone basso
	(The Royal Library, Copenhagen)	trb.t.	trombone tenore
fg.	fagotto	trem.	tremolo
fl.	flauto	trgl.	triangolo
fl. gr.	flauto grande	va.	viola
fol.	folio	vl.	violino
marc.	marcato	vc.	violoncello
NKS	Ny Kongelige Samling	WH Arkivet	Wilhelm Hansen Arkivet
	(New Royal Collection)		(The Wilhelm Hansen Archives)
ob.	oboe	woodw.	woodwind instruments
org.	organo		

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 KUNSTNE-RENS FEST 30 NOVEMBER 1900".
At bottom of fol. 2$^\text{v}$: "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.

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

A Vocal score, dyeline print of manuscript copy.
DK-Kk, mu 8109.2991.
Title on first music page: "11te 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.1ᵛ), "31/1 09." (fol. 2ʳ).
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. 2ʳ: "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, 1909[7]
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)

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7 National Exhibition's *Festschrift*, 1909.

Bound in library binding.
Draft for No. 1 "Allegretto Solemne" bb. 1-128, and No. 4 recitation and orchestra "Hvidt som et Tempel" bb. 1-30, "Allegro non troppo" bb. 31-117.

Bⁱⁱ Score, autograph, draft (Emilius Bangert).
DK-Kk, Emilius Bangerts Samling, Kapsel No. 4.
Title on cover: "Aarhus-Kantaten / Partitur Kladde".
Various formats, mainly 36x26.5 cm; several folios added: 26x34 cm; 37 folios, with a cover of music paper consisting of
1 bifolio unpaginated, writtten in pencil, fol. 2^v blank.
1 gathering of 5 bifolios and 2 folios, paginated 2-10, 11a, 12-13, 14b, 15-18, first page unpaginated, between pp. 12-13
1 folio, paginated 11b, verso blank, and 1 folio, paginated 14a, verso unpaginated, final folio blank.
1 gathering of 7 bifolios, unpaginated, between bifolios 2-3 1 bifolio, 1 folio and 1 bifolio, between bifolios 5-6 1 bifolio and 1 folio.
Various paper types:
mainly: B. & H. Nr. 12 *E.* (20 staves)
in oblong format: (12 staves)
Sketch and draft for No. 2, bb. 1-126; No. 3, bb. 1-20 "Tempo giusto", No. 4, bb. 118-162; draft for "Allegretto quasi Andantino" (11 bars between b. 143 and b. 144 of No. 4) for choir and orchestra (see Appendix p. 231), also present in the fair copy but left out in the present edition because of Emilius Bangert's letter of 8 March 1827 (**K**); and draft for No. 7, bb. 1-53.
Also draft for piano score No. 4, bb. 118-143 and a version of "Spejdende mod Solen" for male choir a cappella composed by Emilius Bangert; added below system "Kære Hr. Nielsen! Her er Sangen, tror De den kan bruges saaledes? Jeg kunde jo ringe til Dem engang imorgen og høre, hvad De synes. Venlig Hilsen Emilius Bangert."⁸
Pencil copy of Nielsen's version for male choir, accompanied by cor. and timp.
Draft for organ of the whole work.

C Orchestral parts, manuscript copies.
DK-Kk, CNS 320g.
Donated to the Royal Library by the State and University Library in Århus in 2006.
35x26 cm, 42 parts, 15 duplicate parts.

Datings added in pencil or ink: "April 1910 Anton Hansen" (trb.t. 2), "Olaf Jensen d 25/4. 1910" (trb.t. 2), "August Petersen Dansk Concertforening 25/4 1910" (tb.), "Åbningen af den britiske uge 23. maj 1959 Ove Jensen T.V og Radio" (ob.2).
Enclosed folio written in pencil and blue crayon: "Statsbiblioteket 17/4-59 / Karl Nielsen: Kantate 1909 / Ork. Besætning./ 1 Partitur [in blue crayon] / 6-5-3-3-3- / 3 Fl. 2 Obo 2 Cl. 2 Fagot / 4 Horn 3 Tromba / 3 Basuner 1 Tuba / 1 Timp. 1 Slagtøj / Afsendt fra Aarhus / By Orkesters Nodearkiv⁹ / d 27/5-59. Johs. Jensen." [in blue crayon].

D Vocal solo parts, manuscript copies.
DK-Kk, CNS 320g.
Donated to the Royal Library by the State and University Library in Århus in 2006.
26x34.5 cm, 2 parts.
S. and B. solos with piano accompaniment.

Eⁱ Vocal parts, dyeline print.
DK-Kk, CII, 10, kasse 3 e.
26x17.2 cm, 4 parts, S.A.T.B.
Additions in pencil by Nielsen in S.
T. incomplete.

Eⁱⁱ Vocal parts, dyeline print.
DK-Kk, CNS 320g.
Donated to the Royal Library by the State and University Library in Århus in 2006.
26x17.5 cm, 5 parts, S. No. 37, A. No. 10, T. Nos. 4, 11, B. No. 10.
Enclosed in T. No. 4: 1 music paper trimmed with 3 printed stanzas for "Spejdende mod Solen"; in T. No. 11: 1 music paper trimmed with 2 stencilled stanzas for "Spejdende mod Solen".
B. No. 10: stanza 2 for "Spejdende mod Solen" added in pencil below system.

F Piano score, fair copy.
DK-Kk, CNS 320g.
Title on first music page: "Landsudstillingenskantate", "(Aarhus 1909)" added in pencil.
Donated to the Royal Library by the State and University Library in Århus in 2006.
46 pages in various formats and paper types, written in ink and pencil:

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8 "Dear Mr. Nielsen! Here is the song, do you think it may be used as it is? I might call you some time tomorrow to hear what you think. Kind regards, Emilius Bangert".

9 "Sent from the music archives of the Aarhus City Orchestra".

1 gathering of 3 bifolios and 1 bifolio paginated 1-16 in ink: 34.5x 26 cm, paper type: *"Heimdal"* 1853 (14 staves).

1 bifolio paginated 16a-16c in pencil, last page unpaginated: 25.5x34.5 cm, paper type: 10 staves.

1 gathering of 2 bifolios paginated 17-22 in pencil, last folio unpaginated:

24.5x34.5 cm, paper type: 12 staves.

1 gathering of 2 bifolios paginated 23-28 in ink and pencil, pp. 23: pagination changed from 24 in ink, pp. 25-28: pagination changed from 23-26 in pencil, last folio paginated 27-28 in ink: 35.4x27 cm, paper type: 10 staves.

1 bifolio paginated 29-32 in pencil:

25x34.5 cm, paper type: 12 staves.

1 folio and 1 bifolio paginated 32, 34, 35-37 in pencil, last page unpaginated:

24.5x34.5 cm, paper type: 12 staves.

Piano score for the cantata, several corrections and additions in pencil.

G Orchestral part, organ, manuscript copy.
DK-Kk, CNS 320g.
Donated to the Royal Library by the State and University Library in Århus in 2006.
26x34.5 cm, 6 pages written in ink.
Organ part, few additions and deletions in pencil.

H Programme, 1909, printed.
DK-A.
Title on first page: "KANTATE / VED / AABNINGS = / HØITIDELIGHEDEN / DEN · 18 · MAI · / 1909."
Page 2: "TEXT: L. C. NIELSEN / MUSIK: CARL NIELSEN – EMILIUS BANGERT".
Final page: "Trykt i / TH. THRUES BOGTRYKKERI / AARHUS".
L.C. Nielsen's text including Emilius Bangert's pencil indications of which sections were composed by whom, and indications of cuts and the shuffling of passages in the second part.

I Programme, 1910, printed.
DK-A.
Programme for Dansk Koncertforening's concert on 25.4.1910, with L.C. Nielsen's text for the cantata. Order of numbers as in **H**, omitting the movement for male choir, "Spejdende mod Solen".

J Landsudstillingens Festskrift, 1909.
Title page: "FESTSKRIFT / LANDSUDSTILLINGEN / I AARHUS / VED / L. FRIIS / LANDSUDSTILLINGENS GENERALSKRETÆR / AARHUS / FORLAGET AF 1907, A/S / MCMIX".
Including, among other things, L. C. Nielsen's text with numbers in same order as printed in **H**.

K Letter from Emilius Bangert to the State and University Library in Århus 8.3.1927.
DK-A.
"Hr. mag.art Topsøe-Jensen / Statsbiblioteket in Aarhus.
jeg beder undskylde den sendrægtige Besvarelse af Deres Brev af 18 ds., er forsinket paa Grund af Vanskelighed med at faa Forbindelse med Carl Nielsen.
Hermed følger et Eksemplar af Texten, hvor de ønskede Oplysninger er indtegnede. Det staar Dem frit for i Partituret at gøre tilsvarende Notater, ellers maaske kan Partituret sendes til mig; jeg skal da med Fornøjelse udføre Arbejdet."[10]
Contained in **A**.

L Piano score, fragments.
DK-Kk, CNS 308b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 1 folio written in pencil.
Paper type: B. & H. Nr 11 *A*. (18 staves).
The source has been restored.
Fragments of piano score of No. 4, bb. 76-87.
Included in draft for *THREE MOTETS*, No. 3.

Original order of part two of **A**:

Nielsen Edition No.	page Nos. in **A**	bars	tempo marking	text incipit	key
No. 3	43-46	1-20	*Tempo guisto*	*Kun een er Danmarks Hovedby*	A major
No. 4	49-50	1-26	Melodrama	*Hvidt som et Tempel*	C-sharp minor/ E major
	50-66	27-117	*Andantino*	*Da stiger der Røster*	C major

10 "Dr Topsøe-Jensen / State Library of Aarhus. Please forgive my late answer to your letter of the 18th of this month due to difficulties in getting into contact with Carl Nielsen. Enclosed please find a copy of the text with the marking of the information you asked for. Please feel free to make equivalent annotations in the score, or perhaps you could send me the score; in that case I shall do the job with pleasure."

	67-68	118-140+ 4 bars	*Andante sostenuto*	*Nær er Stunden*	D major
4 bars: Original ending of No. 4, see APPENDIX					
No. 5	69	1-15	*Allegretto quasi andantino*	*Spejdende mod Solen*	B-flat major
Omitted movement, see APPENDIX	70-71	1-11	*Allegretto quasi andantino*	*Hæder over vor By*	F major
No. 4	72-75	144-163	*Allegro moderato*	*Vi trænger til at vidne*	D major
No. 6	76	1-23	*Tempo guisto*	*Danmark, du kornblonde Datter*	A major

The order of movements (and hence also the order of keys) in the score and the parts has been changed in accordance with the letter mentioned above (**K**) and the text (**H**) enclosed with the letter. The movement "Hæder over vor By" has been omitted and "Spejdende mod Solen" has been placed after "Vi trænger til at vidne". A new bar (b. 117) has been added as transition from "Da stiger der Røster" to "Nær er Stunden"; and new bars have been added between b. 140 and b. 144 on p. 68a of **A** instead of four crossed-out bars on p. 68 (see appendix No. 1). Thus the original three separate movements, "Hvidt som et Tempel" (and "Da stiger der Røster"), "Nær er Stunden" together with "Vi trænger til at vidne", as a whole become the new No. 4.

CNU-No.	bars	tempo marking	text incipit	key
No. 3	1-20	*Tempo guisto*	*Kun een er Danmarks Hovedby*	A major
No. 4	1-26	Melodrama	*Hvidt som et Tempel*	C-sharp minor E major
	27-117	*Andantino*	*Da stiger der Røster*	C major
	118-140	*Andante sostenuto*	*Nær er Stunden*	D major
	141-163			
	[141-143 on p. 68a]	*Allegro moderato*	*Vi trænger til at vidne*	D major
No. 5	1-15	*Allegretto quasi Andantino*	*Spejdende mod Solen*	A major
No. 6	1-23	*Tempo guisto*	*Danmark, du kornblonde Datter*	G major

Emilius Bangert's fair copy (**A**) is the main source for the cantata based on the two drafts (**B**ⁱ, **B**ⁱⁱ) by Nielsen and Bangert, respectively. The other sources consist of the performance material based on the fair copy (**A**): orchestral parts (**C**), vocal solo parts (**D**), choral parts (**E**ⁱ, **E**ⁱⁱ) and piano score (**F**) to be used at rehearsals. To this should be added an organ part (**G**) in Emilius Bangert's hand to be played on the organ especially set up for the exhibition.

The text of the fair copy is based on an unknown source, which in several cases deviates from the printed text sources, including a programme for the performance of the cantata at the opening of the exhibition in 1909 (**H**), the programme for a concert of the Danish Concert Society in 1910 (**I**) and the text as it is printed in the *Festschrift* for the exhibition (**J**) printed in 1909. The text of the score has been chosen as the main source for the present edition; the programme of 1909, however, has been consulted in the revision of the somewhat faulty punctuation of **A**. All text variants are recorded in *Editorial Emendations and Alternative Readings*.

The revision is based on (**A**); the drafts (**B**ⁱ, **B**ⁱⁱ) and the performance material (**C**, **D**, **E**ⁱ, **E**ⁱⁱ, **F**) have only been consulted in cases of doubt.

Emilius Bangert has been very loyal to Nielsen's draft (**B**ⁱ), which thus does not contain many variants which might indicate possible emendations. Emilius Bangert's draft (**B**ⁱⁱ), on the other hand, differs in many cases from the fair copy (**A**), especially regarding the instrumentation of the brass instruments. Such differences may reflect Nielsen's corrections, since he acted as supervisor for Emilius Bangert in the latter's work with the composition.

Bangert's draft (**B**ⁱⁱ) reveals no corrections in Nielsen's hand; there is only one instance in which the fair copy (**A**) contains additions, which might be by Nielsen (No. 7, bb. 26-28, see facsimile p. xxxviii).
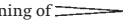
The programme from 1909 (**H**), which together with a letter (**K**) and the score were sent to the State Library in 1927,[11] contains Bangert's explanatory notes concerning the change of order and omissions of sections in the second part. These changes, in addition to the added bars and the corresponding erased passages of the fair copy (**A**), are the basis for the order of movements of the present edition, partly because Bangert, as composer of the work, should have equal standing with Nielsen, and partly because the letter to the State and University Library shows, that Nielsen was consulted in connection with these changes. All additions and deletions are recorded in the *Editorial of Emendations and Alternative Readings*.

11 See *Preface* p. xxxi.

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**: *8v Basso*
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**: *div.*
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 *dim* in b.6 (fourth crotchet)
8	T.1	**B**: from second to third crotchet:
9		**B**: *un poco di piu ma molto marcato*
11		**A**: second stanza: *skyder* corrected to *bryder* 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"
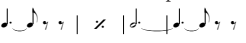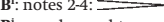
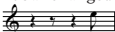| Bar	Part	Comment
	T.1,2	𝄞 emended to 𝄞
		A: third stanza: *p* added in pencil (unknown hand)
3		**A**: second stanza: *haarde, kolde* corrected to *haardelige* in pencil (unknown hand)
5		**A**: third stanza: *Kræfterne* corrected to *Viljerne* in pencil (unknown hand); **D**: *Mandsviljer* corrected to *Kræfterne* (CN)
9		**A**: third stanza: *Hjerter* corrected to *Stunder* in pencil (unknown hand)
11		**A**: third stanza: *holder* corrected to *knytter* in pencil (unknown hand)
13	B.2	**B**: note 1: *d*
16	T.1	**B**: ♩ ♪♪ corrected to ♩♩♩
17		**A**: third stanza: *Svulmen* corrected to *Brusen* in pencil (unknown hand)
18		**A**: first stanza: *vældende* corrected to *svulmende* in pencil (unknown hand)

Bar	Part	Comment
18		**A**: third stanza: *om* emended to *hen* in pencil (unknown hand)
18	T.1	**B**: notes 3-4: ♪. ♪ corrected to ♪ ♪
18	B.2	**B**: note 6: *d♯*
20	T.2	**B**: note 2: *f♯″*
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

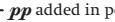## CANTATA FOR THE OPENING CEREMONY OF THE NATIONAL EXHIBITION IN AARHUS 1909
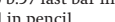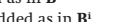
PART ONE
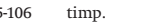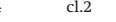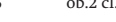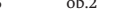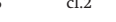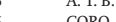
No. 1 "Vaartid, Væksttid"

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

Bar	Part	Comment
36	tb.	**C**: note 1: ♯ and ? added above staff
38	fl.1	**A**: note 1: ♯ added in pencil; **C**: note 1: *f″* corrected to *f♯″* in pencil
38	va.	**B**ⁱ: bar empty
39-40	fl.1	**B**ⁱ: no tie
39	fg.1	**C**: note 4: ♮ added in pencil and erased
39	fg.2	**C**: note 4: ♯ added in pencil
40	trb.t.1,2	*f* emended to *f♯* by analogy with fg., vc., cb.; **C**: note 6: ♯ added in pencil
41-42	org.2	top notes b.41 note 1 to b.42 note 1: tie added by analogy with org.1
43	trb.b.	notes 1-2: tie added by analogy with trb.t.1
43	timp.	note 1: ♪ added as in **B**ⁱ; **B**ⁱ: ♪ (e), bar incomplete, ? added before last ⅞
43	vl.2 va. vc. cb.	*dim.* added as in **B**ⁱ
43	vc.	**B**ⁱ:

$$\text{[musical notation]}$$

crossed out and changed to *col Basso* |
44-45		**A**: ♩. = ♩ added above system in pencil; **B**ⁱ: ♪ = ♪ changed to ♪ = ♪ above system
44	fl. ob. cl. fg. cor. tr. trb.t. trb.b. tb. timp. va.	⌢ added as in **C** (ob.1, cor., tr.1, va., vc.) by analogy with vl.1,2
44	cor.1,2	**B**ⁱ: *p* instead of *pp*
44	cor.3,4	⅞ added; **B**ⁱ: ⅞ missing
44	S.solo	**A**: note 1: ♪ changed to ♩; **A**, **D**: rest 1: ⌢ added in pencil; note 1: ♪ changed to ♩ in pencil; **F**: rest 1: ⌢ added in pencil; note 1: ♪ changed to ♩ in pencil
44	S.solo vl.1,2	**A**: bar changed from

$$\text{[musical notation]}$$ |
44	vl.1,2 vc. cb.	**A**: note 1: ⌢ added in pencil
44	vl.1	**B**ⁱ: chord 1: ♩.; **C** (vl.1 No.1): phrase as in b.43; ⌢ added in blue crayon; (vl.1 No.2): ♩ changed to ♩. with ⌢ and ♩. in blue crayon; (vl.1 No.3): phrase as in b.43; beginning of b.44: ⌢ added in blue crayon; (vl.1 No.4): beginning of b.44: ⌢ added in pencil; (vl.1 No.5): beginning of b.44: ⌢ added in ink
44	vl.2	**C** (vl.2 Nos.1,2): ♩.; ⌢ added in blue crayon; (vl.2 Nos.3,4): ♩.; ⌢ added in pencil
44	va.	**C** (va. Nos.1,2,3): rest 2: ⌢ added in pencil
44	vc.	**C** (vc. Nos.1,2): rest 1: ⌢ added in pencil; **C** (vc. No.3): rest 1: ⌢ added in blue crayon
44	vc. cb.	⌢ moved from note 1 to rest 1 as in **C** (vc.) and by analogy with va.
45		**A**: tempo marking: ♩. = ♩ added in pencil above ♪ = ♪ (CN?); **B**ⁱ: ♪=♪
45	S.solo	**D**: *Elverhøj* 'Elf-Hill' added above system in pencil (CN?)
45-48	vl.1	**B**ⁱ: b.45 note 1 to b.48 note 2: slur
45-46	va.	**B**ⁱ: b.45 note 1 to b.46 note 2: slur
47	vl.2	**A**: notes 1-3: slur added in pencil; note 3: *x* added in pencil
47-51	vl.2	**B**ⁱ: b.47 to b.51: beginning and end of slur open (page turn)
47-49	va.	**B**ⁱ: b.47 note 1 to b.49 note 3: slur added; **B**ⁱ: rest missing
48	fg.2	─ added; **B**ⁱ: rest missing
49-51	vl.1	**B**ⁱ: b.49 note 1 to b.51: end of slur open (page turn)
52	va.	notes 1-2: slur added as in **B**ⁱ

Bar	Part	Comment
53	S.solo vl.1	note 4: *e″* emended to *d″* as in **B**ⁱ
54-56	fl.2	slur emended from open slur; **A**: b.54 note 1 to b.55: end of slur open (page turn)
54-56	cl.2 fg.	b.54 note 1 to b.56 note 1: slur emended from open slur; **A**: b.54 note 1 to b.55: end of slur open (page turn)
55-56	fl. ob. cl.	═══ added as in **B**ⁱ
55	cl. fg.	**B**ⁱ: *mf* changed to *f*
55-56	fg.	═══ added by analogy with fl., ob., cl.
56	fl.1 vl.2 va. vc. cb.	*dim.* added as in **B**ⁱ
56	cl.1	*dim.* added by analogy with fl.1, vl.1,2, va.
56	fg.2	**C**: ♩ (*b♮*) instead of ♩. (*g♮*)
56-58	S.solo	**D**: b.56 note 2 to b.58 note 2: ═══ added in pencil; *calando* added in pencil
57	cl.1	**B**ⁱ: second crotchet: *dim.*
58	tr.	notes 2-4: *3* in triplet added
60	A.	**F**: note 5: *g′* corrected to *b♮* in pencil
61	fl.1 ob.1 cl.1	notes 1-2: slur added as in **B**ⁱ (fl.1, ob.1)
61	fl.2	**B**ⁱ: note 2: *a′*
61	va.	*trem.* added
63	CORO	**H**, **J**: *Stjærne* instead of *Stjerne*; **I**: *Sjærne*
64	tb.	ten. added as in **B**ⁱ; **A**: notes 2-3 added in pencil and *x* added in right margin
64-65	trb.t.1	tie added by analogy with cor.1
65-67	tr.2	**C**: in unison with tr.1
65	tb.	marc. added as in **B**ⁱ
65	cb.	note 1: marc. added by analogy with notes 2-3
66	timp.	stacc. added as in **B**ⁱ
66	S.1	**A**: *ny-el-sens* added above system in pencil
67	fl.	note 10: *b′* emended to *c♯″*; **A**: ♮ *C* and *x* added above staff in pencil; **B**ⁱ: note 10: *c♯″*
67-68	vl.1	b.67 note 2 to b.68 note 2: slur emended from open slur as in **B**ⁱ, **C**; **A**: b.68 note 1: beginning of slur open (page turn); **C** (vl.1 No.1), **B**ⁱ: b.67 note 2 to b.68 note 1: slur
67	cb.	*dim.* added as in **B**ⁱ and by analogy with the other parts; **C** (cb. No.1): *dim.*
68	trb.b. tb.	*mf* emended to *p* as in **B**ⁱ
68	vl.1	slur emended from open slur; **A**: b.68 note 1: beginning of slur open (page turn)
68	vl.2	**C** (vl.2 Nos.1,2): note 2: *p* added in pencil
68-69	cb.	b.68 rest 1 to b.69 rest 1: phrase as vc. emended to rests as in **B**ⁱ
70	cb.	*mf* added as in **B**ⁱ
72	CORO	**A**: *højt i sin* crossed out in pencil; *ungt af din* added below system in pencil (Emilius Bangert); **B**ⁱ: *højt i sin*; **F**: *ranker sig højt i sin*; **H**, **I**, **J**: *ungt af din*
73	woodw. brass. timp.	rest 1: ═ corrected to ♮
74	cl.2	notes 5-6: stacc. omitted by analogy with ob.2
74	tr.1	notes 6-7: stacc. added by analogy with fl., ob., cl., vl.1
74	tr.3	**A**: note 5: *a* corrected to *a♯* in pencil; *x* added in right margin in pencil; **C**: notes 5-6: *a* instead of *a♯*
74	vl.1,2 va. vc. cb.	*fz* added as in **B**ⁱ
75	cl.2	**C**: notes 3-4: stacc.
75	cor.3	**C**: notes 1-4: *b♮* instead of *b♮′*
75	vl.1	note 3: stacc. added by analogy with fl., ob., cl.

Bar	Part	Comment
75	vl.2	chord 1: marc. added by analogy with vl.1
75	vl.2	chords 1-2: slur added as in **B**ⁱ
76	vc. cb.	*f* added as in **B**ⁱ
77	fl. ob.1	slur added as in **B**ⁱ
77	cl.1	slur added by analogy with fl.1, ob.1
78	tutti	beginning of ⎯⎯ emended from fourth quaver as in **B**ⁱ
79	vl.1,2 va.	*trem.* added
79	vc. cb.	*ff* added as in **B**ⁱ
81	tr.1 vc. cb.	*dim.* added as in **B**ⁱ
82-83		bb.82, 83: 4, 5 above system omitted; **A**: 4, 5 added above system in pencil
82	tr. trb. tb.	*p* added as in **B**ⁱ
84	fg.	*stacc.* added as in **B**ⁱ
84-86	CORO	**A**: *dim* ⎯⎯ *pp* added in pencil, beginning in empty bars
84-86	vc. cb.	*dim.* ⎯⎯ *pp* added by analogy with addition in CORO
84	vc.	**C** (vc. No.1): notes 1-2: ⎯⎯ added in pencil; note 3: *dim.* added in pencil (CN?); (vc. No.2): *dim.* added in pencil; (vc. No.3): *dim* added in pencil
84	cb.	**C** (cb. Nos.1,2,3): *dim* added in pencil (CN?)
85-86	vc.	**C** (vc. Nos.1-2): ⎯⎯ added in pencil
87	cor.	*dim.* added as in **B**ⁱ
88	CORO	**B**ⁱ: *Viljerne* added below system in pencil; **F**: *Kræfterne hvisker*
89		**A**: *x* added above system in pencil referring to change of text
89	cor.2	**A**: note 1: *g♯* corrected to *g♮* in pencil and *x* added in pencil in right margin
89	CORO	**A**: *kend os, kend os* crossed out in pencil; *spænd os, spænd os* added below system in pencil (Emilius Bangert ?); **B**ⁱ: *spænd os* added below system in pencil; **H, I, J**: *spænd os, spænd os!*
90	fl.	**B**ⁱ: *cresc.* instead of *poco cresc.*
90-91	CORO	**F**: *Viljerne kalder: spænd os, spænd os!*
90	CORO	**B**ⁱ: *Kræfterne* added below system in pencil
91-92	ob.	**B**ⁱ: bars empty
91	CORO	**A**: *spænd os, spænd os* crossed out in pencil; *kend os, kend os* added below system in pencil (Emilius Bangert ?); **B**ⁱ: *kend os* added below system in pencil; **E**ⁱ: *spænd os! spænd os!*; **H, I, J**: *kend os, kend os!*
92	va.	*trem.* added
93	CORO	**H, I, J**: between note 4 (*os*) and note 5 (*Mod*): *Tusindaarsgaaderne: kløft os, kløft os!*
94	vl.1,2	*trem.* added
95-96	cl.1	slur added by analogy with cl.2 and in accordance with **B**ⁱ
95	T.	**E**ⁱ: note 2: *g♯'* instead of *a'*
96-97	fl.2 ob.2	slur added as in **B**ⁱ (ob.2)
96-97	fl.	**B**ⁱ: bars empty
96	fg.1	*g♯'* corrected to *g♮'* as in **B**ⁱ
96-97	fg.2 trb.t.2	tie added by analogy with tr.1,2
96	trb.t. trb.b. tb.	*p* changed to *mf* as in **B**ⁱ
96-97	trb. tb.	**A**: b.96 note 1 to b.97 last bar line: *p* ⎯⎯ added in pencil
96-97	trb.b. tb.	⎯⎯ added as in **B**ⁱ
97	cor.1,2	notes 1-2: slur added as in **B**ⁱ
97	vl.1	**A**: note 2: *f♯'''* emended to *f♮'''* in pencil
98-105		**B**ⁱ: *se Pag* 'see page' *1 a, b, c, d, e, f, g, h* added on the middle of page; *a b c d e f g h* added in alphanumeric order below staff
98	cl.2	slur added by analogy with cl.1

Bar	Part	Comment
98	va.	*ff* added as in **B**ⁱ
101	vl.1	stacc. added as in **B**ⁱ (b.4)
102	cor.1,2	slur added by analogy with fl., ob., cl.
102	CORO	**A**: *livsfrembringende* changed to *livfrembringende* in pencil (Emilius Bangert ?); **H, I, J**: *livfrembringende*
105-106	timp.	**B**ⁱ: bars empty; **C**: ♪ ⁊ ⁊ ♪ (A) ⁊ ⁊ ♪ (E) ⁊ ⁊ / ♪ (F) ⁊ ⁊ ⁊ ⁊
106	cor.4	note 1: *d'* corrected to *e'* as in **B**ⁱ
106	S.solo	**D**: *a''-g''-f''-e'-d''* changed to *f''-c''-a'-g'-f♯'* in ink
106	va.	**B**ⁱ: *mp*; **C** (va. No.1): *p* added in pencil
110	ob.1 cl.1	**A**: ? above note 3 and in left margin added in pencil
110	S.solo	**D**: *mp*; note 1: *g''* changed to *c''* in ink; **F**: note 3: *d'* changed to *c'* in pencil
110	vl.1	**A**: in left margin and above note 3: ? added in pencil; note 3: *d''* corrected to *c''* in pencil
110	vl.1	notes 2-3: slur added as in **B**ⁱ
110	vl.1	**C** (vl.1 Nos.1-6): note 3: *d''* corrected to *c''* in pencil; V added in blue crayon
112	cor.3,4	note 1: *f♯'* corrected to *f♮'* in accordance with **C**
113	cl.1	stacc. added by analogy with fl., ob.1
113	cor.3,4	note 1: *f♯'* corrected to *f♮'* in accordance with **C**
113	S.solo	**D**: note 2: *d♭''* changed to *b♭'* in ink
114	cl.2	**A**: note 2: ♩ (*d''*) added in pencil; **C**: note 2: ♩ (*b♭'*)
114	va.	⎯⎯ added by analogy with the other parts and in accordance with **C** (va. Nos.1,2,3)
115		**A**: *Hr. Liebmann! (Tegn)* 'Mr Liebmann (Signal)' added above system in pencil
115	cl.2	**A, C**: note 1: *c♭''* corrected to *c♮''*
115-121	vl.1	**C** (vl.1 No.3): notes 1-12: slur changed to slurs notes 1-6, 7-12 in blue crayon; (vl.1 No.4): notes 1-6, 7-12: slurs added in pencil
116	ob.2 cl.2	**A**: note 1: ♩. changed to ♩ in pencil; note 2 added in pencil; note 2: *Nb* added in pencil
116	ob.2	**B**ⁱ: note 1: ♩ (*a'*); **C**: ♩. (*g'*) changed to ♩ ♩ (*g'-b♭'*)
116	cl.2	**B**ⁱ: note 1: ♩. (*b♭'*); **C**: note 1: ♩. (*b♭'*) changed to ♩ ♩ (*b♭'-c♮''*) in pencil
116	S.	**E**ⁱ: *ff* changed to *p* in pencil (CN)
116	A. T. B.	**E**ⁱ: *ff*
116	CORO	**F**: *ff*
116	vl.1	**C** (vl.1 No.2): note 1: *p* added in pencil; (vl.1 No.4): notes 1-12: slur added in pencil
116-117	vl.1	**C** (vl.1 No.1): notes 1-12: slur changed to slurs notes 1-6, 7-12 in blue crayon
116-118	vl.1	**C** (vl.1 No.4): notes 1-12: slur changed to slurs notes 1-6, 7-12 in blue crayon
116-121	vl.1	**C** (vl.1 No.2): notes 1-12: slur changed to slurs notes 1-6, 7-12 in blue crayon
116-117	vl.2	**C** (vl.2 Nos.1,4): notes 1-12: slur changed to slurs notes 1-6, 7-12
116-121	vl.2	**C** (vl.2 No.2): notes 1-12: slur changed to slurs notes 1-6, 7-12
117-121	vl.1	**C** (vl.1 No.5): notes 1-12: slur and notes 1-6, 7-12: slurs
118	cor.2	note 5: *f♯'* corrected to *f♮'* as in **B**ⁱ; **C**: note 5: ♮ added in pencil
119	CORO	**H, I, J**: *Sejrsgys!*

Bar	Part	Comment
119-121	vl.2	**C** (vl.2 No.4): notes 1-12: slur changed to slurs notes 1-6, 7-12
120	tr.3	note 3: *e′* corrected to *d′* as in **B**ⁱ
120	S.	**E**ⁱ: *cresc.* added in pencil (CN)
122	cl.	**B**ⁱ: *b♮′, f♯″*
122	S.	**E**ⁱ: *ff* added in pencil (CN)
123-128	tr.2	**C**: as tr.1
125	trb.t.1	**C**: notes 1-3: as bb.123-124
125	trb.t.2	**C**: notes 1-3: as bb.123-124
126	A.	rehearsal letter *M* missing
127	CORO	*!* added by analogy with b.123

No. 2 "Alt, hvormed Tidens Tanker har famlet"

Bar	Part	Comment
		composed by Emilius Bangert
	fl.	fl.1,2 notated on one staff
		Bⁱⁱ: *Andante* changed to *Sostenuto*
+1-10		**A**: *Herinde Syn for Sagn vil Tanken klare.* added above system in pencil (CN?)
1	va.	*p* added by analogy with vl.2
3	vl.2 va.	superfluous *p* omitted
10		**A**: *Tegn* 'signal' added in pencil in right margin (CN)
11	va.	**A**: letter *f* added in pencil in left margin (Emilius Bangert)
12	va.	**A**: ♩♩ changed to ♩♩ in ink; **B**ⁱⁱ: ♩♩
13-14	vl.2 va.	**B**ⁱⁱ: b.13 note 3 to b.14 note 1: tie
15-16	cb.	b.15 note 2 to b.16 note 1: slur added by analogy with vc.
17-18	vl.1	**B**ⁱⁱ: b.17 note 3 to b.18 note 1: tie
20	B.	**F**: notes 1-2: tie; **E**ⁱⁱ: notes 2-3: slur
21-29	fl.	**A**: ? added in pencil in right margin (Emilius Bangert)
22	cor.1,2	**A**: *Nb 2ᵈᵒ* added in pencil (Emilius Bangert)
22	A.	**A**: note 1: *x* added in pencil and *x* added in right margin in pencil (Emilius Bangert)
22	T.	**A**: note 1: ♭ added in pencil (Emilius Bangert)
22	B.	**B**ⁱⁱ: *F♯, f♯*
23	B.	**B**ⁱⁱ: *F♮, f♮*
25-26	fl.1	**A**: slur b.25 notes 1-3 changed to slur b.25 note 1 to b.26 note 1 in ink; ? added in right margin in pencil
25	ob.	superfluous *mp* omitted
25	cl.	superfluous *mp cresc.* omitted
25	cl.1	**A**: note 2: ♭ added in pencil (Emilius Bangert?); **C**: note 2: ♭ added in pencil
25	cor.1	**B**ⁱⁱ: notes 1-2: ♩♪
26	fl.1 ob. cl.	⎯⎯⎯ added by analogy with the other parts
27-28	fg.1	**A**: phrase changed from ⏜ in ink; **B**ⁱⁱ: ⏜
27-28	A.	**A**: *b♭* added in pencil; **E**ⁱⁱ (No.10): top note: *b♮′*
28-29	fl.2	**B**ⁱⁱ: b.27 note 3 to b.28: tie
28	cor.3	⏜ added
29	ob.1,2	*cresc.* added by analogy with the other parts and in accordance with **C**
29-30	vl.2	**B**ⁱⁱ: b.29 note 3 to b.30 note 1: tie
30	vc. cb.	*f* added by analogy with the other parts
31-32	cor.2	**B**ⁱⁱ: bars empty
32-33	vl.2	**B**ⁱⁱ: b.32 note 4 to b.33 note 1: tie
33-34	ob.1	**A**: phrase as in **B**ⁱⁱ erased; **B**ⁱⁱ:
33-34	cl.1	**B**ⁱⁱ: bars empty
33-34	cor.4	⎯⎯⎯ added by analogy with cl., fg.

Bar	Part	Comment
34	fg.1	**B**ⁱⁱ: *d*
34-35	va.	**B**ⁱⁱ: b.34 note 3 to b.35 note 1: tie
35-38	ob.1 fg.	**B**ⁱⁱ: bars empty
35	fg.1 va.	**A**: note 2: *x* added in pencil (Emilius Bangert)
37	A.	**B**ⁱⁱ, **F**: notes 2-3: ♩♩
40-41	va.	*d′* corrected to *e′* in accordance with the harmony of the other instruments; **A**: *e ?, e ?* added above staff in pencil; **C** (va. Nos.1-3): *d′*
41	fl. ob. cl. fg. tr. trb.t. trb.b. timp. S.solo	⌢ added by analogy with cor., str. and in accordance with **C** (fl.1)
42		**B**ⁱⁱ: *L'estesso Tempo* changed to *Un poco più mosso*; time signature: 6/8
42-45	vl.1	**B**ⁱⁱ: *c♯″, e″*
42-45	vl.2	**B**ⁱⁱ: *a′, e″*
44	cor.1	**A**: *1ᵐᵒ* added above staff in pencil
45-46	fl.1	**B**ⁱⁱ: tie
45-51	tutti	**B**ⁱⁱ: woodw. and brass instruments displaced a bar to the right in relation to the other parts
46	vl.1	**B**ⁱⁱ: ♩♩
47	fl.1	**B**ⁱⁱ: ♩.
47-49	cl.	slur emended from open slur; **A**: b.47 note 2 to b.48: end of slur open (page turn)
48	S.solo	**H, I, J**: *hvert* instead of *vort*
48-50	ob.	**B**ⁱⁱ: as S.solo below system
48	vl.1	**B**ⁱⁱ: *b♮′, e″*
48	vl.2	**B**ⁱⁱ: *g♮′, e″*
49	fl.1	**B**ⁱⁱ: ♩♩ instead of ♩♩
49	cl.1	tie added because of slur
49	vl.2	**B**ⁱⁱ: chord 2: *e′, a′*
49	va.	**B**ⁱⁱ: note 1: *e′*; chord 1: only *f♯′*
50	fl.1	**B**ⁱⁱ: ♩. (*c♯″*), see comment bb.42-51
50	ob.1	**B**ⁱⁱ: ♩ (*b♮′-c♯″*), see comment bb.42-51
50	cor.1	**B**ⁱⁱ: ♩ (*f♯′-g♮′*), see comment bb.42-51
50	vc. cb.	*mf* added by analogy with the other parts
51	fl.	**B**ⁱⁱ: as b.50
51	ob.	**B**ⁱⁱ: ♩♩
51	ob.2	**A**: *f♯′* corrected to *e′* in pencil; **C**: *f♯′*
51	cor.2	**B**ⁱⁱ: note 1: *e′*; note 2: *g′*
52	fl. ob. cl. fg. cor.	**B**ⁱⁱ: ♩. ♪ ♪ ♪
52-53	fl.	**B**ⁱⁱ: between b.52 and b.53: ♩♩ (*g♮″-g″*)
52	S.solo	**B**ⁱⁱ: notes 2-3: ♪ ♪
52-54	S.solo	**A**: bars written on pasted in paper
52	vl.1	**B**ⁱⁱ: ♩. ♩. (chord 1: only *a″*; chords 2-3: *a′, e″*)
52	vl.2	**B**ⁱⁱ: chords 1-4: ♩. ♩. (*e, c♮″*)
52	va.	**B**ⁱⁱ: ♩. ♩. (*c′-c′-c′*)
53	cor.2	**B**ⁱⁱ: *e′- g♮′*
53	cor.3,4	**B**ⁱⁱ: as tr.1,2
53	cor.4	stacc. added by analogy with cor.1,2,3
53		**H, I, J**: *Forjættelsens* instead of *Forhaabningens*
53	vl.1	**B**ⁱⁱ: ♩. ♩. (chord 1: *f♯′, d″*; chords 2-3: *e′, c♮″*)
53	vl.2	**B**ⁱⁱ: ♩. ♩. (chord 1: *d′, a′*; chords 2-3: *e′, c♮″*)
53	va.	**B**ⁱⁱ: ♩. ♩. (*a-c′-c′*)
54	fl. ob. cl. fg.	**B**ⁱⁱ: ♩
54-55		**B**ⁱⁱ: bars empty (repetition of bb.52-53)
54	S.solo	**B**ⁱⁱ: notes 2-3: ♪ ♪; **D**: *Solhænder stryger det* changed to *Solen den stryger det* in pencil (CN?)
54	vc. cb.	**B**ⁱⁱ: ♩♩ (*A-a*)
55		**H, I, J**: *strømmende* instead of *stribede*

Bar	Part	Comment
56		**A**: *Tenuto* added above system and above timp. in pencil (Emilius Bangert?); **B**ii: time signature $\frac{12}{8}$ changed to 𝄵
56	fl.2,3 ob. cl. fg. cor.	*sempre* added by analogy with str.
56-57	cor.3	**B**ii: no tie
56-58	cor.4	**A**: phrase as cor.3 erased; **B**ii: as cor.3 one octave lower
56	S.solo	**B**ii: $\frac{12}{8}$ changed to 𝄵; **F**: notes 4-5: ♪ ♪
56-57	S.solo	**D**: b.56 note 1 to b.57 note 1: transposed 1 octave down in ink; b.56 note 1 to b.57 note 1: *8...* added in pencil (CN?)
56	va.	*div.* added; **A**: chord 1 bottom note: ♯ added in pencil and *x* added in right margin
56-58	vc. cb.	**B**ii: *B*♮
58-59	S.solo	**A**, **D**, **F**: written in 2 versions:
		[musical notation]
		and
		[musical notation];
		the first version
		[musical notation]
		changed in ink to
		[musical notation]
59-60	cor.4	**A**: erased
59	vc. cb.	**B**ii: *B*♭
60	fl. ob. cl.	**B**ii: triplets instead of semiquavers; sketch with semiquavers below system
60-63	tr.	**B**ii: bars empty
60	va.	*trem.* added
60	vc. cb.	**B**ii: *A*
62	vc. cb.	**B**ii: note 1: *G*♯
62	cb.	*marc.* added by analogy with vc.
63		**A**: ⌢ added above system in pencil
63	fl. ob. cl. tr. timp.	**A**: ⌢ added in pencil or blue crayon
63	ob.	**B**ii: rest 4: ♩ (*b*♮′)
63	ob.1	**C**: rest 3: ⌢ added in pencil
63	cl.	**B**ii: rest 4: ♩ (*d*″)
63	cl.1	**C**: rest 4: ⌢ added in pencil
63	fg.	**A**: rest 2: 𝄾 ♪ (*B*♯′) changed to 𝄾; ⌢ added in pencil
63	fg.1,2	**C**: rest 2: ⌢ added in pencil; last two notes crossed out in pencil
63	cor.	**A**, **C**: rest 2: 𝄾 ♪ (*f*♯′) changed to 𝄾; ⌢ added in pencil
63	timp.	**C**: note 3: crossed out in pencil; ⌢ added in pencil
63	CORO	⌢ added by analogy with the other parts
63	vl.1,2 va.	**A**: rest 2: 𝄾 ♪ (*b*♮) changed to 𝄾; ⌢ added in pencil
63	vl.1	**C**: rest 2: 𝄾 ♪ (*b*♮) changed to 𝄾; ⌢ added in blue crayon or pencil
63	vl.2	**B**ii: chord 1: top note: *a*″; **C**: rest 2: 𝄾 ♪ (*b*♮) changed to 𝄾; ⌢ added in blue crayon or pencil
63	va.	**C** (va. Nos.1,2,3): rest 2: 𝄾 ♪ (*b*♮) changed to 𝄾; ⌢ added in pencil
63	vc. cb.	**A**, **C**: rest 2: 𝄾 ♪ (*B*♮) changed to 𝄾; ⌢ added in pencil

Bar	Part	Comment
64-72	ob.	**B**ii: ob.1,2 as T.1,2
64-72	cor.2,3	**B**ii: fair copy has interchanged cor.2 and cor.3
64	cor.2,4	**B**ii: note 4: *c*♯′
64	tr.2	slur added by analogy with cor.3
64-72	tr.	**A**: b.64 to b.72 third crotchet: phrase as cor.1,2,3 erased
64	CORO	**A**: *kender* changed to *blander* below system in pencil
64		**H**, **I**, **J**: *blander* instead of *kender*
64	T.	**E**ii (No.11): *kender* changed to *blander* in pencil
65	cor.1	**C**: b.65 added above system in pencil; notes 1-4: slur
65	vc.	**B**ii: note 4: *B*♮
66	cor.2,4	**B**ii: note 4: *c*♯′
66-67	tr.	**B**ii: bars empty
67	cor.2	notes 1-2: slur added by analogy with bb.64-66 and in accordance with **C**
67	tr.3	slur added by analogy with bb.64-66
67	timp.	**B**ii: notes 1-2: ♩ 𝄾
67	cb.	**B**ii: note 4: *B*♮
68	cor.3	slur added by analogy with tr.2
68	tr.1	notes 2-3: slur added by analogy with cor.1
68	vl.1	**B**ii: note 5: ♪ ♪ instead of ♩
68	vc.	**B**ii: ♩ ♩ ♩ (*c*♯′-*a*-*g*♯)
69	cor.1	**B**ii: note 2: ♩. ♪ (*g*′-*g*′)
69		*bølgende* emended to *blaanende* as in **H**, **I**, **J** and in accordance with **E**ii
69	T.	**E**ii (No.4): *bølgende* changed to *blaanende* in ink
69	B.	**E**ii (No.10): *bølgende* changed to *blaanende* in ink
69	vl.1	**B**ii: ♩ ♩ ♩ ♪
69	vl.2	**B**ii: chord 1: only *f*♯′
69	vc.	**B**ii: ♩ ♩ ♪ ♪ (*f*♯-*e*♯-*d*♯-*e*♯)
70	cor.4	**B**ii: notes 1-2: ♩. ♩
70		*Hvælv* emended to *Hvalv* as in **H**, **I**, **J** and by analogy with b.76
71		**A**: *Virken* changed to *Virke* in pencil; **H**, **I**, **J**: *Virke* instead of *Virken*
71	B.2	**B**ii: note 4: *g* instead of *e*
72	cor.3	**B**ii: (notated in cor.2): ♩ ♩ (*b*♮′-*e*′)
72	cor.4	**B**ii: note 1: ♩ ♩ (*g*′-*b*♭)
72-79	CORO	**F**: b.72 final bar-line and b.78 final bar-line: ⊕ added in pencil; b.73 above T.: *1. [first volta]* and repeat before final bar-line added in pencil; b.79: *2. [second volta]* added in pencil above S.; according to the additions, bb.64-73 are to be repeated and bb.74-78 to be left out; probably sung without S., A. The change is not present in any other source
72	va.	**B**ii: note 5: *g* instead of *g*′
73	tr.	**A**: first to third crotchet crossed out in pencil
73-81	trb. tb.	**B**ii: bars empty
73-95	timp.	**B**ii: bars empty
73	S.	**F**: ƒ instead of ƒƒ
73	va.	**B**ii: notes 1-3: *b*♮-*c*♯′-*b*♮
74	cor.4	**B**ii: note 3: ♩ ♩ (*f*♯′-*b*♮)
74	S.	**B**ii: note 3: *d*♯″
75-81	tr.	**B**ii: bars empty
75		*bølgende* emended to *blaanende* as in **H**, **I**, **J** and in accordance with **E**ii

| Bar	Part	Comment
75	T.	**Eⁱⁱ** (No.4): *bølgende* changed to *blaanende* in ink
76	S.	**Eⁱⁱ** (No.37): *Hjem* instead of *Hvælv*
77	trb.b.	notes 1-3: end slur emended from note 4 by analogy with fl.1, ob.; note 4: *marc.* added by analogy with the other parts
77		**A**: *Virken* changed to *Virke* in pencil; **H, I, J**: *Virke* instead of *Virken*
78-79	fl.2	**Bⁱⁱ**: b.78 note 3 to b.79: tie
78	cor.2	**Bⁱⁱ**: notes 1-2: (b♮)
78-79	cor.2	**Bⁱⁱ**: b.78 note 3 to b.79 note 1: tie
78	cor.4	**Bⁱⁱ**: notes 1-2: (b♮)
78	org.1	upper part notes 5-6: ♪ ♪ emended to ♪. ♪ by analogy with fl., ob., cl., cor., tr.1, trb.t.1, vl.1, S.
78	vl.1 va.	note 1: *marc.* added by analogy with the other parts
79	cor.4	**Bⁱⁱ**: note 1: ♩ ♩: (b♮-e′)
79	vl.2	slur added because of tie
80-81	fl.2	**Bⁱⁱ**: b.80 to b.81: tie
80	S.	**F**: *ff* instead of *più ff*
81	fl.1	**Bⁱⁱ**: notes 2-3: ♩ (e‴)
81	ob.	**Bⁱⁱ**: notes 3-4: ♩ (e″)
81	cl.	**Bⁱⁱ**: notes 3-4: ♩ (g″)
81	cor.1 vl.1	**Bⁱⁱ**: ♩. ♩
83	tb.	note 4: *marc.* added by analogy with fl., ob., fg., vl.1,2
84-85	woodw. brass timp. vl.2 va. vc. cb.	**Bⁱⁱ**: bars empty [repetition of bb.82-83]
86	ob.2	**A**: b♮′ changed to e″; **Bⁱⁱ**: b♮′
86	cl.1	**Bⁱⁱ**: d″
86	cl.2	**Bⁱⁱ**: b♮′
86	timp.	*dim.* omitted because of ▭
86-87	vl.1,2	**Bⁱⁱ**: b.86 note 2 to b.87 note 1: no tie
86	vc.	**Bⁱⁱ**: note 1: *trem.*
87-88	cor.2	**Bⁱⁱ**: b.87 note 2 to b.88 note 1: tie
87-88	vl.2 va.	**Bⁱⁱ**: tie
89		**A**: *rit* added in pencil in the middle of the system across 2 staves (CN?)
89	cor.4	◁ added
90		**Bⁱⁱ**: *Adagio* changed to *Andante solmne*; ♩ = ♩
90-91	cl.	notation for clarinet in A emended to clarinet in B♭ as in **Bⁱⁱ**
90	vl.2	**Bⁱⁱ**: o
94	trb.t.2	**Bⁱⁱ**: ♩ ♩ (e′-d′)
95		notated as repetition of b.94
96-97	fl. vl.1,2	**Bⁱⁱ**: notes 1, 3, 5, 7: ♪. instead of ♪ 𝄽
99	ob.2	**C**: note 2: d♯″
99-105	timp.	**Bⁱⁱ**: bars empty
100	vc.	▭ added by analogy with the other parts
101-103	ob. cl. cor. vl.1,2	**Bⁱⁱ**: bars empty [repetition of bb.96-98]
101	CORO	**F**: *mp* instead of *p*
103	fg.	**Bⁱⁱ**: as vc., cb.
103	cor.1,2,4	**Bⁱⁱ**: as notes 2-3 in vl.1,2
103	va.	**Bⁱⁱ**: note 1: chord (c′, e′); notes 2-5: chords (c, c′)
104	fl. vl.1	**Bⁱⁱ**: notes 1, 5: ♪. instead of ♪ 𝄽
104	fg.1	notes 1-3: beginning of slur emended from note 2 to note 1 by analogy with cl.2, cor.2,3,4
104-105	cor.1	**Bⁱⁱ**: b.104 note 3 to b.105 note 1: tie
104-105	trb.t.1	**Bⁱⁱ**: b.104 note 4 to b.105 note 1: tie
104	tb.	beginning of slur emended from note 2 by analogy with trb.b.
105	fl.1 vl.1	**Bⁱⁱ**: notes 1, 3, 5: ♪. instead of ♪ 𝄽
106	tr. trb.t.1 trb.b.	slur in triplet omitted
106-109	tr.	**Bⁱⁱ**: tr.2 missing
106	S.	**F**: note 5: e″ corrected to e♭″ in pencil
107	fl. ob.2 vl.1,2	slur in triplet omitted
107	fg.1	**Bⁱⁱ**: ♩ ♩ ♩ (g′-f♯′)
107-18	fg.2	**Bⁱⁱ**: g
107	cor.3,4	*f* added by analogy with cor.1,2
107	cb.	*f* added by analogy with vc.
108	cl.	**Bⁱⁱ**: a′, c♯″
108-109	cor.1	**Bⁱⁱ**: as tr.1
108	tr.	slur in triplet omitted
109	cor.3,4	rest 1: 𝄽 emended to 𝄾
110	ob.2	**C**: note 1: c″ instead of e″
110-111	ob.2 cl.2	b.110 note 3 to b.111 note 1: tie added as in **Bⁱⁱ**
110-111	cor.2	tie added because of slur b.110 note 1 to b.111 note 2
110	tr.1	*meno* added by analogy with the other parts
110-113	tr.	**Bⁱⁱ**: bars empty
110	CORO	**F**: *poco f* instead of *poco meno f*
110	timp.	**Bⁱⁱ**: ♩ 𝄾 𝄽
112	tr.1	note 2: b♮′ emended to b♭′
112-118	timp.	**Bⁱⁱ**: bars empty
113	ob.	▭ added by analogy with the other parts; **C**: note 2: ◁
114-117	fl.1	**Bⁱⁱ**: notes 1, 3, 5, 7: ♪. instead of ♪ 𝄽
114	cor.2	**Bⁱⁱ**: note 2: e′
114-115	tr.	**Bⁱⁱ**: tr.1 missing
114	tr.2	**Bⁱⁱ**: ♩ ♩ (g′-d′)
114-116	vl.1,2 va.	**Bⁱⁱ**: bb.114-116: empty [repetition of bb.96-97]
115-116	cor.2	**C**: as cor.4
116-117	fg.	slur added by analogy with ob., cl.
116	tr.3	**Bⁱⁱ**: note 3: ♩ ♩ ♩ (b♮-e′-b♮)
116		**H, I, J**: *Himmelens* instead of *Himlens*
116	S.	**Bⁱⁱ**: notes 2-5: ◁
117	cl.2	**Bⁱⁱ**: note 1: g′
117-118	tr.	**Bⁱⁱ**: tr.3 missing
117	tr.2	**Bⁱⁱ**: note 1: ♩ ♩ (g′-e′)
117-118	S.	**Bⁱⁱ**: b.117 note 3 to b.118 note 1: ◁
118	fl.1	**Bⁱⁱ**: notes 1, 3: ♪. instead of ♪ 𝄽
118	fl.	**A**: between fl.1 and fl.2,3: *X* added in pencil [change of system]
118	vl.1,2 va.	**Bⁱⁱ**: bar empty
119-126	fl.1,2	notated on top staff in accordance with **C**; **A**: notated on staff 2
119-126	picc.	notated on staff 2 in accordance with **C**; **A**: notated on top staff
119-120	tr.1	**Bⁱⁱ**: tr.1 missing
119-120	tr.2	**Bⁱⁱ**: as tr.3
119-123	vl.1	**C**: (vl.1 Nos.1-6): bb.119-123 note 2: 8... omitted
120	T.	**F**: note 2: e′ corrected to d′
120	vl.2	**Bⁱⁱ**: bar incomplete; ? added in right margin
121	timp.	**Bⁱⁱ**: rest 1: ♪ ♪ (c-c)
122-123	fl.2	b.122 note 1 to b.123 note 2: slur omitted by analogy with cl.2
122-123	fg.1	slur emended from open slur; **A**: end of slur open (page turn)
122-123	org.2	lower part: tie emended from open tie; **G**: beginning of tie open (page turn)
123	fl.2	*marc.* added by analogy with cl.2
123	vl.1,2	*loco* omitted; slur in triplet omitted

Bar	Part	Comment
124	cor.	**A**: b.124:

Cor. (F)

[musical notation example]

crossed out in pencil; *x)* added referring to phrase in sounding pitch below system; transposed for cor. in F in margin

Bar	Part	Comment
124	cor.	**C**: same change as in **A** (see above)
125-126		**A**: bars written on pasted in paper
125	cor.	**B**ⁱⁱ: notes 5-8: ♩ (*d′, g′, d′, b♮′*)
125	vl.2	**B**ⁱⁱ: ♩ ♩ (*c‴-e‴*)
126	picc.	**B**ⁱⁱ: bar empty

PART TWO

No. 3 "Kun een er Danmarks Hovedby"

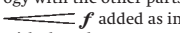| Bar	Part	Comment
		No. 3 added
	CORO	**F**: written on 2 staves
1-4	fl.	**B**ⁱⁱ: bars empty
1-2	ob.	**B**ⁱⁱ: bars empty
1-20	timp.	**B**ⁱⁱ: bars empty
2	cl.	**B**ⁱⁱ: phrase as vl.1,2 crossed out
2	fg.	**B**ⁱⁱ: phrase as cb. crossed out
2-3	cor.4	**C**: as cor.3
2-16ⁱ	CORO	**F**: stanza 2 added below **B**. in pencil
3		**A**: *mf* added in pencil below system; **B**ⁱⁱ: *Alt og Bas?* added below system
3	cl.2	**B**ⁱⁱ: note 1: *g′* instead of *c″*
3	A.	**F**: note 3: *e″* changed to *e′* in pencil
3-4	B.	**A**: b.3 note 3 to b.4 note 4: originally notated an octave lower (erased); **B**ⁱⁱ, **F**: b.3 note 3 to b.4 note 4: notated an octave lower (erased)
3	vl.1	**C**: *mf* added in pencil or blue crayon
3	vl.2	**C**: (vl.2 Nos.1,2): *mf* added in pencil
4	A.	**B**ⁱⁱ: note 4: *b♮′* changed to *e′*
5	vl.2	**A**: note 1: *g♯* corrected to *f♯′* in pencil; **C**: note 1: *g♯′* corrected to *f♯′* in pencil or in blue crayon
6	S.	**F**: note 4: marc. added in pencil
7	cor.3	*e′* corrected to *f♯′*; **C**: *e′* corrected to *f♯′* in pencil
8		**A**: *p* added below system
8-9	fl.1 ob.1 cl.1 fg.1 cor.4 tr.2	⸺ *p* added because of addition of *p* below system and in accordance with **C**; **C**: b.8 note 2 to b.9 note 1: ⸺ *p* added in pencil
8-9	fl.2,3 ob.2 cl.2 fg.2 cor. 1-3 tr.1,2 trb.t.1,2 trb.b. tb.	⸺ *p* added by analogy with fl.1, ob.1, cl.1, fg.1, cor.4, tr.2 and because of addition of *p* below system
8	tr.3	**C**: note 2: *dim.*
8	trb.t.1	**C**: note 2: ♮ added in pencil
8	CORO	*f* emended to *p* because of *p* below system and in accordance with **F**; **F**: *f* changed to *p* in pencil
8	T.	**E**ⁱⁱ (T. No.4): stanza 1: *f* changed to *p*
8	B.	**E**ⁱⁱ (B. No.8): *f* changed to *p* in pencil
8-9	str.	⸺ *p* added in accordance with **C** because of *p* below system
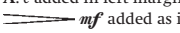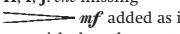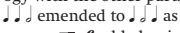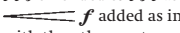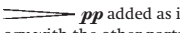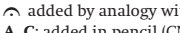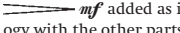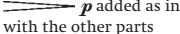
Bar	Part	Comment
8-9	vl.1	**C**: (vl.1 Nos.1,2,3): b.8 note 2 to b.9 note 1: ⸺ *p* added in pencil or blue crayon
8	vl.2	**C**: (vl.2 No.3): *dim* added in pencil
8-9	vl.2 va. vc.	**C**: (vl.2 Nos.2): ⸺ *p* added in pencil
8-9	cb.	**C**: (cb. No.2): b.8 note 3 to b.9 note 1: ⸺ *p* added in red crayon
9-14	fl.	**B**ⁱⁱ: bars empty
9	trb.t.1	**C**: ⸺ added in pencil
10	vl.1	**C**: (vl.1 No.2): *cresc.* added in pencil
11		**A**: *f* added below system in pencil
11-12	fl. ob. cl. fg. cor. CORO str.	⸺ added because of addition of *f* in **A** and in accordance with **C**
11	fl.1 ob.1 cor.4	**C**: *cresc.* added in pencil
11	ob.2	**B**ⁱⁱ: note 1: ♩. ♪ instead of ♩
11-12	cl.1 fg.1	**C**: b.11 note 1 to b.12 note 4: ⸺ added in pencil
11-12	cor.1,2	**C**: b.11 note 1 to b.12 note 4: ⸺ added in blue ballpoint
11-12	CORO	**F**: b.11 note 1 to b.12 note 4: ⸺ added in pencil
11	B.	**E**ⁱⁱ (B. No. 10): ⸺ added in pencil
11	vl.1	**C**: (vl.1 Nos.1,2,3,4): notes 1-2: slur added in pencil; (vl.1 No.3): *cresc.* added in pencil; (vl.1 No.4): *cresc.* added in blue crayon
11-12	vl.1	**C**: (vl.1 No.1): b.11 note 2 to b.12 note 3: ⸺ added in pencil
11-12	vl.2	**C**: (vl.2 No.1): b.11 note 1 to b.12 note 4: ⸺ added in pencil; (vl.2 No.3): *cresc.* added in pencil
11-12	va.	**C**: (va. Nos.1,2): *cresc.* - - - added in pencil
11	vc. cb.	**B**ⁱⁱ: as B.
11	vc.	**C**: (vc. Nos.1,2): *cresc.* added in pencil
11	cb.	**C**: (cb. No.2): ⸺ added in red crayon
11-12	cb.	**C**: (cb. No.1): *cresc.* added in red crayon
12	ob.1	**C**: note 5: *f* added in pencil
12	cl.1	**B**ⁱⁱ: note 1: *b♮″*
12	fg.2	**C**: *crescendo*
12	trb.b.	**A**: *B♮* corrected to *d*
12	vl.1	**C**: (vl.1 No.2): *f* added in pencil
12	vl.2	**C**: (vl.2 No.2): *cresc.* added in pencil
12	cb.	**C**: (cb. No.2): *f* added in red crayon
13		**A**: *f* added below system in pencil
13	fl. ob. cl. fg. cor. CORO str.	*f* added because of addition of *f* in **A** below system and in accordance with **C**
13	fl.1 cl.1 fg.1	**C**: note 1: *f* added in pencil
13	fl.2	**C**: *crescendo* added in pencil
13	fl.3	**C**: notes 1-4: ⸺ added in pencil
13	cl.2	**B**ⁱⁱ: notes 1-2: slur crossed out
13	cor.1	**C**: note 1: *f* added in blue ballpoint
13-14	cor.2	**B**ⁱⁱ: tie
13	CORO	**F**: note 1: *f* added in pencil
13	vl.1	**C**: (vl.1 Nos.1,3,4): note 1: *f* added in pencil
13	vl.2	**C**: (vl.2 Nos.1,2): *mf* added in pencil; (vl.2 No.3): *f* added in pencil
13	va.	note 1: marc. added by analogy with the other str.; **C**: (va. Nos.1,2): *f* added in pencil
13	vc.	**C**: (vc. Nos.1,2): *f* added in pencil
13	cb.	**C**: (cb. Nos.1,2): *f* added in red crayon
14	cor.2	**B**ⁱⁱ: notes 1-2: no slur
14	vc. cb.	**B**ⁱⁱ: as B.
15		**A**: *non rit* added in pencil
15-16ⁱ	tr.	**B**ⁱⁱ: bars empty
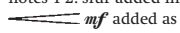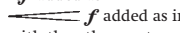
Bar	Part	Comment
15-16$^{\text{I}}$	CORO	**F**: b.15 note 3 to b.16 rest 1: ⎯⎯ added in pencil
15	vl.2	**C**: (vl.2 No.1): ♩♩ (*f♯'-e'*) added in blue crayon
15	vl.2	**C**: (vl.2 No.2): notes 1-4 added in blue crayon; notes 1-4 changed to ♩♩ (*f♯'-e'*) in blue crayon
17$^{\text{I}}$-18$^{\text{I}}$	ob. cl.	**B$^{\text{ii}}$**: phrase as vl.1,2 crossed out
17$^{\text{I}}$-18$^{\text{I}}$	fg.	**B$^{\text{ii}}$**: phrase as vc., cb. crossed out
18$^{\text{I}}$		**A**: *Hr: Liebman (Tegn)* 'Mr. Liebman (Signal)' added above system in pencil (CN)
18$^{\text{I}}$	tr.3	note 2: ♩♩ emended to ♩. by analogy with cor.4
16$^{\text{II}}$	cor.1,2,3 tr.1,2	*ff* added by analogy with cor.4, tr.3, trb.t.1, trb.b., tb.
16$^{\text{II}}$	cor.4 tr.3 trb.t.2, trb.b. tb.	*ff* added because of addition of *ff* across cor., tr. and in accordance with **C**; **C**: *ff* added in pencil
17$^{\text{II}}$	fl.1,2 ob.1 fg.1 trb.t.1 vl.1,2 va. vc. cb.	*ff* added because of addition of *ff* across cor., tr. and in accordance with **C**; **A**: *ff* added across the two staves of cor. and tr. in pencil; **C**: *ff* added in pencil
17$^{\text{II}}$	fl.3 ob.2 cl. fg.2 trb.b. tb. timp.	*ff* added by analogy with fl.1,2, ob.1, fg.1, trb.t.1, vl.1,2, va., vc., cb.
17$^{\text{II}}$	tr.	**B$^{\text{ii}}$**: bar empty
17$^{\text{II}}$	CORO	**F**: *bis* added below B. in pencil (CN?)
17$^{\text{II}}$	vl.1,2	**C**: *ff* added in pencil or blue crayon
17$^{\text{II}}$	va. vc.	**C**: (va. Nos.1,2): *ff* added in pencil
17$^{\text{II}}$	cb.	**C**: (cb. No.2): *ff* added in red crayon
18$^{\text{II}}$-19		**B$^{\text{ii}}$**: bars missing
18$^{\text{II}}$	cor.2,4 trb.t.2	**A**: note 2: *x* added below note and ? added in margin in pencil
18$^{\text{II}}$	va.	**A**: note 4: *a* corrected to *g♯* in pencil; **C**: (va. Nos.1,2,3): *a* corrected to *g♯* in pencil
20	fl.1,2	**C**: *attacca III* added in pencil
20	cl.1	**C**: *spring III afdeling* 'directly to part III' added in pencil
20	fg.1	**B$^{\text{ii}}$**: *a* instead of *A*
20	cor.2	**B$^{\text{ii}}$**: *g'* instead of *e'*
20	cor.4	**C**: *saa III afd.* 'then part III' added in pencil
20	trb.b.	**C**: after b.20: *Fine* added in pencil
20	vl.1	**C**: (vl.1 No.1): after b.20: *til III del* 'to part III'

**No. 4 "Hvidt som et Tempel"**

Bar	Part	Comment
		No. 4 added
1-117		composed by Nielsen (bb.118-163 by Emilius Bangert)
1	vc. cb.	⌢ added by analogy with vl.1,2, va.
2	vl.1	**C** (vl.1 No.2): ⌢ added in blue crayon
2	vl.2 va. vc.	**A**: ⌢ added in b.2 in pencil and *NB* added in b.3 and *x* added in right margin in pencil
2	cb.	⌢ added by analogy with vl.1,2, va.
3	cb.	*f* added by anaogly with vc.
6	vc.	bottom note: *d♯* corrected to *d♮*
8-10		**A**: in left margin: *x* [no correction ?]
12	vl.1	note 4: *a''* emended to *a'* as in **B$^{\text{i}}$**
12	RECIT.	**H, I, J**: *knytte sig luftigt* instead of *slynger sig fine*
14	RECIT.	**H, I, J**: *løfter* instead of *hæver*
15	trb.b. tb.	*mp* added as in **B$^{\text{i}}$**

Bar	Part	Comment
16		**A**: *Travlhed og rastløse Brag* changed to *Møje fra Dag til Dag* in pencil (Emilius Bangert); **H, I, J**: *Maaneders Møje fra Dag til Dag.*
17	RECIT.	**H, I, J**: *Brag* instead of *Slag*
18	RECIT.	**H, I, J**: *haarde* instead of *haandfaste*
22	RECIT.	**H, I, J**: between *holder* and *dybt*: *saa*
25	RECIT.	**I**: *fængslende*
25	va.	**A**: note 2: ♮ added in pencil and *x* added in left margin
28	cl. cor.1,2	**A, C**: added in pencil
28	cor.1,2	**C**: written in ink on pasted in paper
30	str.	⌢ added by analogy with CORO
30	cl. cor. 1,2	**A, C**: added in pencil
30	cl.1	**C**: phrase and ⌢ added in ink
30	cl.2	**C**: added in ink
30	cor.1	**C**: written in ink on pasted in paper
31	S.solo	*f* ⎯⎯ added as in **D** and by analogy with the other parts
32	S.solo	note 1: *mf* added as in **D** and by analogy with the other parts
33	S.solo	**D**: note 3: ten.
35-38	cor.1	slur b.35 note 1 to b.38 note 3 emended to 2 slurs as in **B$^{\text{i}}$**
35-36	va.	slur emended from open slur; **A**: b.35 note 1: end of slur open (page turn)
36	fg.2	**A**: note 4: ♭ crossed out in pencil and *x* added in left margin
36	fg.2	**C**: note 4: ♭ crossed out in pencil
36-38	cor.2	beginning of slur emended from b.36 note 1 to b.37 note 1 as in **B$^{\text{i}}$**
36-37	S.solo	⎯⎯ *f* ⎯⎯ added as in **D** and by analogy with the other parts
37-38	cor.1	**B$^{\text{i}}$**: b.38 note 4: beginning of slur open (page turn)
37	S.solo	**H, I, J**: *Landets* instead of *Folkets*
37	vl.2	slur added as in **B$^{\text{i}}$**; **B$^{\text{i}}$**: b.37 note 1: end of slur open (page turn)
38	S.solo	*p* added as in **D** and by analogy with the other parts
39		**A**: *fp* added above system in pencil
39	S.solo	*pp* added as in **D** and by analogy with the other parts
40	cor.	**A**: *pp* added in pencil
41-42	fl.1 vl.1,2	tie emended from open tie; **A**: b.41: beginning of tie open
41	ob.2	**C**: note 2: *g'*
41-43	cor.	slur added as in **B$^{\text{i}}$**; **B$^{\text{i}}$** (cor.1,2): b.42 note 1 to b.43 note 1: slur
42	ob.1 fg.1	**A**: note 1: ♭ added in pencil and *x* added in right margin
42	S.solo	notes 3, 5: *a'* emended to *a♭'* by analogy with ob.1, fg. **A**: above notes 3, 5: ♭ ? added in pencil and ? added in right margin
42-43	S.solo	notes 4-5: ⎯⎯ *mf* added as in **D** and by analogy with the other parts
43	S.solo	**H, I, J**: *Folkets* instead of *Landets*
43	ob.	*mf* added by analogy with fl.
46	S.solo	**A**: *rall* added in pencil
46	S.solo	note 1: *dim.* added as in **D** and by analogy with the other parts
48	fl. ob. fg. cor.3,4 timp. str.	⌢ added by analogy with CORO
48	cl. cor.1,2	**A, C**: phrase and *pp* added in pencil
50	cl.	**A, C**: phrase added in pencil
51	B.solo va. vc. cb.	**A**: *f* added in pencil (CN?)

Bar	Part	Comment
52-53	B.solo	**A**: *er jeg for din Id* added in pencil; notes 4-5: slur added in pencil
53	fl. ob. cl. fg.	**A**: corrected from ♪♪♪♪♪; **Bⁱ**: ♪ crossed out
53-57	vc.	**A**: *e* added in left margin in pencil
54-55	B.solo	[hairpin] *mf* added as in **D** and by analogy with the other parts
56-57	B.solo	[hairpin] *f* added as in **D** and by analogy with the other parts
56-57	va.	beginning of slur emended from b.57 note 2 as in **Bⁱ**
58	B.solo	**H, I, J**: *ene* missing
58-59	B.solo	[hairpin] *mf* added as in **D** and by analogy with the other parts
59	va.	♩♩♩ emended to ♩♩♩ as in **Bⁱ**
60-61	B.solo	[hairpin] *f* added as in **D** and by analogy with the other parts
61	B.solo	**F, H, I, J**: *Storhed* instead of *Stolthed*
61-62	ob.1	tie added by analogy with cl.1
62		**A**: *poco rit.* added above system in pencil (CN?); ? *tr.* added above system in pencil (Emilius Bangert)
62-63	fg.2	tie added
62	B.solo	[hairpin] *pp* added as in **D** and by analogy with the other parts; *rit.* added in pencil (CN?)
62	vl.1	**A**: *tr.* added above staff in pencil and *x* added in left margin (Emilius Bangert)
62-63	vl.1	end of slur emended from b.62 note 3 to b.63 note 1 as in **Bⁱ**
63		**A**: *Andantino* added in pencil
63	cl.2 cor.1,2	**C**: *Andantino* added in pencil
64	cl. cor.1,2	**A, C**: added in pencil (CN?)
66	fl. ob. fg. cor.3,4 timp. str.	[fermata] added by analogy with CORO
66	cl.	**A, C**: added in pencil (CN?)
66	cor.	cor.3,4 and moved to cor.1,2 as in **C**; **A** (cor.3,4): added in pencil (CN?); **C** (cor.1,2): added in pencil; **C** (cor.3,4): bar empty
67	S.solo	*f* added as in **D** and by analogy with the other parts
68-69	S.solo	[hairpin] *mf* added as in **D** and by analogy with the other parts
71	vc. cb.	slur added by analogy with b.69
72	ob.1	*mf* added by analogy with fl.1
72	cl.1	notes 3-9: slur added by analogy with fl., ob.
73	cl.	*f* added as in **Bⁱ**
73	S.solo	*f* added as in **D** and by analogy with the other parts
74-75	S.solo	[hairpin] *mf* added as in **D** and by analogy with the other parts
75-76	ob.1	**C**: b.75 note 1 to b.76 note 2: one slur
75-76	ob.2	slur emended from open slur as in **Bⁱ**; **A**: b.75 note 2: end of slur open (page turn)
76	S.solo	[hairpin] *p* added as in **D** and by analogy with the other parts
76	vl.2	slur added by analogy with vl.1
77	S.solo	*mf* added as in **D** and by analogy with the other parts
78	B.solo	*mf* added as in **D** and by analogy with the other parts
82-83	fg.	*dim.* *p* added as in **Bⁱ**
82	S.solo	*dim.* added by analogy with the other parts
82-83	B.solo	*dim.* *p* added as in **D** and by analogy with the other parts
83	cor.1	*p* added as in **Bⁱ**
83	S.solo	*p* added as in **D**, **F** and by analogy with the other parts
85	vl.1	notes 1-2: slur added by analogy with b.83 and in accordance with **C**; **C** (vl.1 No.1): notes 1-2: slur added in pencil
86-87	S.solo	[hairpin] *mf* added as in **D** and by analogy with the other parts
88	B.solo	*mf* added as in **D** and by analogy with S.solo
89	cor.3	**A, C**: note 3: *a′* corrected to *b♮′* in pencil
89-90	cor.	**Bⁱ**: cor.3,4 written on staff for cor.2,3
89	cor.4	*mf* added by analogy with cor.3
89	timp.	**Bⁱ**: pitch: *D. G.*
89	vc. cb.	slur added by analogy with b.87
90	ob.1	*tr.* added by analogy with fl., cl., vl.1
90	cl. timp.	*mf* added as in **Bⁱ**
90-91	S.solo B.solo	[hairpin] *f* added as in **D** and by analogy with the other parts
91	fg.	*f* added as in **Bⁱ**
91-92	cor.1	**Bⁱ**: b.91 note 1 to b.92 note 2: slur
91-92	cor.2,4	**Bⁱ**: b.91 note 1 to b.92: end of slur open (page turn)
93-98	cor.1	**Bⁱ**: b.93 note 1 to b.98 note 3: slur
93-97	cor.3,4	**Bⁱ**: b.93 note 1 to b.97: end of slur open (page turn)
95-101	cor.2	**Bⁱ**: b.95 note 2 to b.100 note 1: slur
95	vl.2	*p* added as in **Bⁱ**
95	vl.2	**Bⁱ**: notes 1, 4: ten.
95	cb.	*p* added by analogy with vc.
96-104	fl.1 ob. cl. fg. cor.	slur emended from open slur by analogy with trb.t.1,2, trb.b., tb.; **A**: b.96 last crotchet to b.104: end of slur open (page turn); cor.: b.98 to b.104: beginning of slur open (page turn)
96	cor.2	**A, C**: note 1: *e′* corrected to *f′* in pencil
96-97	vc. cb.	note 3: ten. added as in **Bⁱ**
97	cor.1	**A, C**: note 1: *f″* corrected to *e″* in pencil
97-98	cor.1	tie added because of slur
97	vl.2	notes 2-3: slur added by analogy with vl.1
98-99	fg. cor.4	tie added because of slur
98	cor.3,4	**Bⁱ**: notes 1-2: ♩. (*f♯′*, *a′*); ? added in left margin
98-100	cor.3,4	**Bⁱ**: b.98 note 1 to b.100 note 1: slur
99	fl. ob. cl.	tie added because of slur and in accordance with cor.1,2, va.
99	fg.	**A**: note 1: *G*, *g* corrected to *A*, *a* in pencil and *x* added in left margin
99	fg.1	**C**: note 1: *g* corrected to *a* in pencil
99	fg.2	**C**: note 1: *G* corrected to *A* in pencil
99-100	cor.1	tie added because of slur
99-104	CORO	**H, I, J**: *Hallernes Lunger, mangefold mod os det malmfuldt runger:*
101	cor.1	**Bⁱ**: notes 1-3: slur
103-104	cor.1	tie added
107	fg.	notes 1-3: slur added as in **Bⁱ**
107-108	cor.1 tr.3	b.107 note 1 to b.108 note 3: slur omitted as in **Bⁱ**
108-110	tr.2	b.108 note 1 to b.110 note 3: slur omitted as in **Bⁱ**
108-109	trb.t.1	tie added by analogy with tr.3
109-110	trb.t.1	slur omitted as in **Bⁱ**
112-113	fl. ob. cl. fg. cor.	tie omitted as in **Bⁱ** and in accordance with timp.
116-117		**A**: bar between b.116 and b.117 crossed out in pencil

Bar	Part	Comment
116-117	fl.1,2 ob.1,2 cl.1,2 fg.2 cor.1,2 tr.1,2,3 timp.	**C**: bar between b.116 and b.117 crossed out in blue crayon and phrase as in **A** b.117 added
116-117	cor.3,4	**C**: bar between b.116 and b.117 crossed out in blue crayon and *e′* added in pencil [in **A**: cor.4]
116-117	vl.1	**C** (vl.1 nos 1,2): bar between b.116 and b.117 *(g)* crossed out in blue crayon and phrase as in **A** b.117 added in ink; ⟍‾‾‾ added in blue crayon
117	cl.	*cl. muta in A* added
117	fg.1 trb.t.1,2 trb.b. tb.	**C**: o changed to ♩ ♪ ↱ in accordance with correction in **A**
117		**A**: b.117 added in pencil (Emilius Bangert) as transition to b.118
117	org.	chord emended from G major (as in bb.111-116) by analogy with the change in the other parts
117	CORO	⌢ added by analogy with the other parts
117	vl.1	**C** (vl.1 Nos.3,4): bar between b.116 and b.117 crossed out in blue crayon; *dim* added in blue crayon (CN?)
117	vl.1	**C** (vl.1 No.5): bar between b.116 and b.117 crossed out in blue crayon; ⟍‾‾‾ added in ink
117	vl.1	**C** (vl.1 No.6): bar between b.116 and b.117 crossed out in blue crayon
117	vl.2	**C** (vl.2 No.3): *dim.* added in pencil (CN?)
117	va.	**C** (va. No.1): ‾‾‾⟍ *VS* 'turn page' added in blue crayon (CN?)
117	va.	**C** (va. No.2): *f* ‾‾‾⟍ added in pencil; *VS* 'turn page' added in blue crayon (CN?)
117	va.	**C** (va. No.3): *VS* 'turn page' added in blue crayon (CN?)
117	vc.	**C** (vc. No.1): ‾‾‾⟍ added in pencil
117	vc.	**C** (vc. No.3): *dim* added in blue crayon
117	cb.	**C** (cb. No.2): *dim* added in pencil
117	cb.	**C** (cb. No.3): ‾‾‾⟍ added in pencil
117	vl.1,2 va. vc. cb.	‾‾‾⟍ added as in **C** because of the lower dynamic level in b.118
118-163		composed by Emilius Bangert (bb.1-117 by Nielsen)
117-118	str.	**A**: b.117 to b.118: tie added in pencil
124	vl.1,2 va.	*trem.* added
124-128	vl.2	**B**ⁱⁱ: b.124 to b.128 note 2: one octave lower
124-128	va.	**B**ⁱⁱ: b.124 to b.128 note 2: ⌐
126-128	B.solo	*cre-scen-do* added as in **D** and by analogy with the other parts
128	B.solo	**D**: *poco f*
126-127		**A**: ‾‾‾⟍ added above system in pencil
129	fl.1,2,3 ob.1,2	**C**: multi-measure rest: *16* changed to *14* in blue crayon corresponding to bb.129-142
129-130	tr.1	**A**: bb.129-130: added in pencil (CN?); **B**ⁱⁱ: phrase missing; **C**: phrase added on pasted in paper
133	B.solo	**H**: *med kyn-dig*
134	cb.	**A**: notes 1-2: tie added in pencil and *x* added in right margin
135-136	tr.1	**A**: phrase added in pencil (CN?); **B**ⁱⁱ: phrase missing
137-144	B.solo	**B**ⁱⁱ: phrase missing
140	va.	**A**: note 3: ♮ added in pencil and *x* added in left margin

Bar	Part	Comment
140-141		**A**: between b.140 and b.141: 4 bars on p.68 (the original ending of No. 4) crossed out in pencil, see APPENDIX After the 4 bars crossed out, follows on p.69 the movement *Allegretto quasi Andantino* with the text: *Spejdende mod Solen*. The movement (No. 5) is replaced in this edition in accordance with the instructions in a letter of 8.3.1927 from Emilius Bangert. After this follow 11 bars (APPENDIX) by Emilius Bangert, which are omitted in accordance with the same letter.
140-141	B.solo	**B**ⁱⁱ: a 4-bar draft to APPENDIX (corresponding to the cancelled bars in **A**) and the final 6 bars of APPENDIX follow b.140
140-141		**A**: arrow from b. 140 to b. 141 on the following page added in blue crayon
141-143		**A**: bars added on enclosed, loose music paper
141	B.solo	**D**: note 1: *f*
141-142	tr.1	**A**: added in pencil (CN?); note 1: *mp* added in pencil (CN?)
143-144		**A**: bar between b.143 and b.144, containing the original transition from the omitted movement for female choir, to b.144 crossed out in pencil
144	tr. trb.b. tb.	*sempre f* added by analogy with the other parts
144	vl.2	**A**: note 1: lower part added in pencil
156	va.	end of slur emended from note 4 by analogy with vc., cb.
163		**B**ⁱⁱ: note 1: ⌐
163	fl. ob. cl. fg. cor.	♩. ♩ (D major chord with added seventh) emended to o (D major chord); **A**: o (D major chord) changed to ♩. ♩ (D major chord with added seventh) in pencil; the purpose of the reworking in **A** was to change the original chord to the dominant to G major and thus create a transition to No. 6 "Danmark, du kornblonde Datter" (transposed to G major), which followed No. 4 at the concert in 1910.
163	tr. trb. timp. str.	♩. ↱ emended to o; **A**: o changed to ♩. ↱ in pencil (see previous comment)
163	fl.1,2 ob. tr.	**C**: *Blæsere og Stryger-Forspil* 'Prelude for winds and strings' added in pencil
163	fl.1	**C**: o changed to ♩. ♩ in pencil; ‾‾‾⟍ *p* added in pencil; 1 bar after b.163: o *(a″)* crossed out in pencil
163	fl.2,3	**C**: o changed to ♩. ♩ *(d″-c♯″)* in pencil; ‾‾‾⟍ *p* added in pencil; 1 bar after b.163: o *(a″)* crossed out in pencil
163	fl.3	**C**: o changed to ♩. ♩ *(d″-c♯″)* in pencil; ‾‾‾⟍ *p* added in pencil; 1 bar after b.163: o *(a″)* crossed out in pencil
163	ob.1,2	**C**: o changed to ♩. ♩ (ob.2: *d″-c♯″*) in pencil; ‾‾‾⟍ *p* added in pencil; 1 bar after b.163: o *(a′)* crossed out in pencil
163	cl.1,2	**C**: o changed to ♩. ♩ in pencil; ‾‾‾⟍ *p* added in pencil; 1 bar after b.163: o *(a′)* crossed out in pencil; after b.163: *Indlæg* 'Enclosure' added in pencil
163	fg.1,2	**C**: o changed to ♩. ♩ in pencil; ‾‾‾⟍ *p* added in pencil; 1 bar after b.163: o *(A)* crossed out in pencil; after b.163: *Indlæg* 'Enclosure' added in pencil

Bar	Part	Comment
163	cor.1,2	**C:** 𝅝 changed to 𝅗𝅥 𝅘𝅥 in pencil; ⎯⎯⎯ ***p*** added in pencil; *Indlæg* 'Enclosure' added in pencil
163	cor.3	**C:** 𝅝 changed to 𝅗𝅥 𝅘𝅥 (*a′-g♯′*) in pencil; ⎯⎯ ***p*** added in pencil; 1 bar after b.163: 𝅝 (*d″*) crossed out in pencil; after b.163: *Indlæg 1 Tacet / Indlæg II Horn* 'Enclosure I tacet / Enclosure II Corni' added in pencil
163	cor.4	**C:** 𝅝 changed to 𝅗𝅥 𝅘𝅥 (*e′-g♯′*) in pencil; ⎯⎯ ***p*** added in pencil; after b.163: *Indlæg* 'Enclosure' added in pencil
163	tr.1	**C:** 𝅝 changed to 𝅗𝅥 𝄾 added in pencil; ⎯⎯ added in pencil
163	tr. trb. tb. timp. str.	**A:** 𝄾 added in pencil

No. 5 "Spejdende mod Solen"

Bar	Part	Comment
		No. 5 added; the song has been transposed from *B♭* major to A major in accordance with Emilius Bangert's addition, '*in A*', above the first system in **A**, and in accordance with the key signature as is evident from the enclosed leaf in **A** containing the fg.2 and cor.4 parts
	CORO	notation on 2 staves emended to notation on 4 staves; **A:** written on 2 staves, stanza 1 between staves, stanzas 2-3 written below system
+1-1	cl. fg.1 cor.1,2,3	marc. added by analogy with fg.2, cor.4
+1-3		prelude added according to enclosed leaf in **A** (fg.2, cor.4); the bars of these parts are identical with bb.+16-18, and the other parts have been added on this basis
4-18		movement without prelude placed as in **H, K**; **A:** movement notated on inserted music paper, enclosed by a parenthesis in pencil
4-18		**F:** crossed out in pencil; *Sangen til hvilken der senere kommer 2 Vers til (Digteren er ved at omarbejde dem noget), ledsages af 2 Clarinetter, 2 Fagotter samt 4 Horn.*'Later on another two stanzas will be added to the song (the poet is making a few changes at present); the song is accompanied by 2 clarinets, 2 bassoons and 4 horns.' below system
4-18	B.	**E^ii** (B. No.10): stanza 2 added in pencil; on top of page: *Birkefeldt* added in pencil
4-18		**I:** the song has been omitted
7	cl.	⎯⎯ added by analogy with the other parts
7	T. B.	**A:** after second crotchet: vertical line through the staves added in pencil
8	T.	**E^ii** (T. No.11): *sin* changed to *den* in pencil
8-9		**A:** *sin vinkende Kyst* changed to *den skovklædte Kyst* in pencil; **E^ii** (T. No.4): *sin vinkende Kyst* changed to *den skovklædte Kyst* in ink; **H, J:** *den skovklædte*
9	B.	⎯⎯ added by analogy with T. and in accordance with **F**
9		**J:** stanza 2: *harladne* instead of *havladne*
11	T. B.	**A:** cæsura in brackets added after second crotchet in pencil

Bar	Part	Comment
11		**A:** stanza 3 after *Domen*: cæsura added in pencil
12	cl. fg. cor	slur of triplet omitted
12	cl.2	slur added by analogy with cl.1
12	T.1	**A:** casura added after note 1 in pencil
12	T.2 B.	**A:** vertical line added before note 1 in pencil
15		**A:** stanza 2: cæsura added after *Kraft* in pencil

No. 6 "Danmark, du kornblonde Datter"

Bar	Part	Comment
		No. 6 added; the song has been transposed from A major to G major in accordance with Bangerts addition in pencil *Transponeres til G-dur* 'to be transposed to G major' above the first system and in accordance with the key of a 3 bar prelude added in **C** (vl.1,2, va., vc., cb.); **A:** the song is written on a pasted in music paper; **F:** *G-Dur* added in pencil above system
	CORO	notation on 2 staves emended to notation on 4 staves; **A:** written on 2 staves, stanzas 1-2 between staves; **F:** stanzas 2-3 notated below system in pencil; stanza 2 lines 1-4 added in pencil with dynamic markings
1-3		prelude added as in **C** (vl.1,2, va., vc., cb.)
4		**F:** stanza 2 line 1 (*Danmark*): ***p***; stanza 3 line 1 (*Danmark*): ***p*** added in pencil
4-26		**A:** *1ste C (F)* 'cor.1 (F)' added below system in pencil (in unknown hand):

Bar	Part	Comment
5	S.	**A:** note 3: *c♯″* corrected to *B♮′* in ink; **E^i:** note 3: *c♯′*
5	S. A.	**A:** vertical line added after second crotchet in pencil
8		**A:** stanza 1: *Jord* changed to *Muld* in pencil; **E^i, F:** *Jord*; **H, I, J:** *Muld*
8	S. A.	**A:** vertical line added after first minim in pencil
9		**A:** stanza 3: *blomsterrige Vang* changed to *føjelige Blomst* in pencil; **H, I, J:** *føjelige Blomst*; **E^i, F:** *blomsterrige Vang*
11		**F:** stanza 2 (*vokset*): ***f*** added in pencil; stanza 3 (*modnet*): *cresc.* added in pencil
14	S. A.	**A:** vertical line added after first minim in pencil
14		**F:** stanza 3 (*at du*): ***mf*** ⎯⎯ ***p*** added in pencil
16	S. A.	**A:** ? added above system
16-17		**F:** stanza 2 (*og smelted*): ***f*** added in pencil
17		**H, I, J:** *vide* instead of *lide*
20		**A:** *Jordens* changed to *Muldens* in pencil; **E^i, F:** *Jordens*; **H, I, J:** *Muldens*; **J:** stanza 3: *Du efter vildt af Vaar* (engravor's error)

PART THREE

No. 7 "Hil! Hil! Hil! Hæv dig, vor jublende Sang"

Bar	Part	Comment
		No. 7 added;
		Bⁱ, **E**ⁱⁱ: movement begins at b.5
1-2	cl.1	**C**: *bis* added above the first 2 bars in pencil and crossed out in pencil
1-2	cl.2	**C**: *bis* added above the first 2 bars in pencil
1-2	fg. cor. tr. trb. tb. timp.	**A**: 2 bars of a prelude added (Emilius Bangert) on pasted in music paper
1-2	fg. cor. tr. trb.t. trb.b. tb. timp.	**C**: added in pencil
1-2	pf.	**F** (pf.): bb.1-2 (A major chord) crossed out; two bar prelude added in pencil identical with the bars added in **A**
1-2	vl.1	**C** (vl.1 No.2): bb.1-2 crossed out
1-4	vl.1	**C** (vl.1 No.1): *2* in multi measure rest changed to *4* in blue crayon; *2 takters pause* 'two bar rest' added above staff in pencil
1-2	vl.2	**C** (vl.2 No.1): *Bis* added above bb.1-2 in green crayon and erased; (vl.2 No.2): *bis* added above bb.1-2 in blue crayon and crossed out in pencil
1-4	vl.2	**C** (vl.2 No.3): *2* in multi measure rest changed to *4* in pencil and crossed out in pencil; *2* in a circle added in pencil
1-4	va.	**C** (va. Nos.1,2): *bis* added above staff in pencil and erased; (va. No.3): *Bis* added above staff in pencil
1-2	vc.	**C** (vc. No.2): phrase in bb.1-2 crossed out
1-2	cb.	**C** (cb. Nos.1,2): *bis* added above staff in pencil
2-5	fl.1	**C**: *2* [bars] added above staff between b.2 and b.5 in pencil
2-5	ob.2	**C**: *2* [bars] added above staff between b.2 and b.5 in pencil and crossed out
2-5	vl.1	**C** (vl.1 No.3): *2* [bars] added above staff between b.2 and b.5 in green crayon and erased; (vl.1 No.4): *2* [bars] added above staff between between b.2 and b.5 in blue crayon; (vl.1 No.5): *2* [bars] added above staff between b.2 and b.5 in blue ballpoint
2-5	vc.	**C** (vc. Nos.1,2,3): *2* [bars] added above staff between b.2 and b.5 in pencil
3	ob.1	**C**: *2* [bars] added before b.3 above staff in pencil and crossed out; *trp.* added below staff in pencil
3	fg. cor. tr.2,3 trb.t.1 trb.b. timp.	superfluous ***f*** omitted because of addition of bb.1-2
3-4	fg. cor. tr. trb.t. tb.	**A**, **C**: tie crossed out in pencil
3-4	timp.	**A**: added in pencil; **C**: bb.3-4 changed from multi measure rest in pencil
3-4	vl.1	**C** (vl.1 No.2): multi measure rest: *2* [bars] added in green crayon
3-4	vl.2	**C** (vl.2 No.4): bars crossed out in pencil; *4* [bars] added in pencil
5	cor.	**A**: ***p*** added in pencil
5-55	timp.	**B**ⁱⁱ: missing
5	S.	***f*** added by analogy with **A**.
5	vl.1	**C** (vl.1 No.4): ***f*** changed to ***mf*** in blue crayon
5	vl.2	**C** (vl.2 Nos.2,3): ***f*** changed to ***mf*** in pencil

Bar	Part	Comment
5	va.	**C** (va. No.2): ***f*** changed to ***mf*** in pencil
5	vc.	**C** (vc. No.1): ***f*** changed to ***mf*** in pencil
8	fl.2,3 ob.2	slur added by analogy with fl.1, ob.1
10	cor.1	note 5: stacc. added by analogy with cor.2
10	cor.2	notes 1-2: slur added by analogy with cor.1; note 2: stacc. added by analogy with cor.1
10	cb.	***f*** added by analogy with b.8 and the dynamic level of the other parts
11	cl.1	**C**: ***f*** changed to ***p*** in pencil
11	fg.1,2	**C**: ***p*** added in pencil
11	fg.2	slur added by analogy with b.9
11	cor.1	**C**: ***p*** added in blue ballpoint
11	vl.1	**C** (vl.1 Nos.2,3): ***p*** added in pencil
11	vc.	**C** (vc. No.1): ***p*** added in pencil
12	cl.1	**C**: notes 6-7: $d^{\flat}{''}$ corrected to f'' in pencil
13	cl.1	**C**: ***f*** changed to ***mf*** in pencil
13	tr.1	***f*** added by analogy with the other parts and in accordance with **C** (b.14)
13-17	tr.1	**A**: added in pencil; **B**ⁱⁱ: as in **A**; **C**: as in **A** written on pasted in paper
14-15	cl.2	end of slur emended from b.15 note 1 to b.15 note 2 by analogy with cl.1, cor.4
14	tr.1	notes 4-5: slur added by analogy with cor.4; **C**: *Marcia* added above staff in pencil; note 1: ***f***
14	vl.1	**C** (vl.1 No.1): *Piu moto* added in blue crayon; (vl.1 No.2): note 7: ***mf*** added in pencil
14	vc.	**C** (vc. Nos.1,2): ***mf*** added in pencil
15	tr.1	slur added by analogy with cor.3
18		**A**: ***mf*** added below system in pencil in unknown hand
18	cor.1	**C**: ***mf*** added in blue ballpoint
18	T.B.	**F**: ***mf*** added in pencil
18	vl.1	**C** (vl.1 No.1): *Tempo I* added in blue crayon
19	fl.2,3 ob. cl. fg. timp.	***f*** added by analogy with the dynamic level of the other parts
19-20	fl.2,3 ob. cl. fg.	**A**: added in pencil (CN?)
19-20	fl. ob. cl. fg.	**C**: bars empty
21	cor.4	**C**: ***f*** changed to ***mf*** in pencil
22	timp.	***f*** added by analogy with b.19 and the dynamic level of the other parts
23	CORO	**A**: *rulled* changed to *ruller* in pencil; **E**ⁱⁱ, **F**: *rulled*; **H**, **I**, **J**: *ruller*
24	vl.2 va. vc. cb.	***f*** added by analogy with vl.1
24-25	cor.3	b.24 to b.25: tie added by analogy with cor.2
26-27	tr.2 trb.t.1,2	**A**: phrase and dynamic added in pencil (CN?)
26-28	tr.2,3	**C**: b.26 note 1 to b.28 note 1: written on pasted in paper
26-28	tr.3	added by analogy with tr.2 and in accordance with **C**
26-27	trb.t.1,2	**C**: phrase added on pasted in paper
26-28	timp.	b.26 note 2: ♩♪ emended to ♩. because of tie to next bar; end of *tr.* emended from b.27 note to b.28 because of tie between bb.27-28; **A**: ♩ (*e*) ♪ ♩ (*A*) changed to ♩. (*A*) in pencil; tie to next bar added in pencil; ⎯⎯⎯ added in pencil (CN?)
28	fl. ob. cl. fg.	***ff*** added by analogy with the other parts
28	cor. trb.t.1,2 trb.b. tb. timp. vl.1,2 va.	**A**: ***ff*** added in pencil (CN?)

Bar	Part	Comment
28	tr.1	**A**: note 6: *e′* corrected to *f′* in pencil
28	trb.t.1,2	**A**: *mf* ——————— changed to *ff* ——————— in pencil (CN?)
28	vc. cb.	*ff* added by analogy with vl.1,2, va.
29	ob.1,2	**C**: *ff* changed to *fz* in ink
29	cor.1	**C**: *ff* changed to *fz* in blue ballpoint
29	cor.3	**C**: *ff* changed to *mf* in pencil
29	trb.t.2	marc. added by analogy with trb.t.1
29	trb.b.	marc. added by analogy with tb.
29	T.	**E**[ii] (T. No.4): *ff* changed to *mf* in pencil
29	vl.1	**C** (vl.1 No.2): *ff* changed to *mf* in pencil; *mf* crossed out in pencil; (vl.1 No.3): *ff* changed to *f* in pencil; (vl.1 No.4): *ff* changed to *fp* in red crayon
29	vl.2	**C** (vl.2 No.2): *mf* added in pencil and crossed out in pencil; (vl.2 No.3): *ff* changed to *fzp* in pencil
30		**A**: *mf* added above system in pencil; *mf poco più* added below system in pencil
30	fl.1,2,3 ob.1 cor.4 tr.1 trb.t.1,2 trb.b. tb.	**C**: *mf* added in pencil
30	ob.2	**C**: *mf* added in pencil and changed to *fp* in pencil
30	cl.1,2 fg.1 tr.3	**C**: *mf* added in pencil and changed to *p* in pencil
30	fg.1 tr.2 timp.	**C**: *p* added in pencil
30	cor.1,2	**C**: *mf* changed to *p* in blue ballpoint
30	CORO	**F**: across staves: *p* added in pencil
30	B.	**E**[ii] (B. No.10): *mf* added in pencil
30	vl.1	**C** (vl.1 No.1): *Piu Moto* added in blue crayon; note 1: *p* added in pencil; (vl.1 Nos.2,3): *p* added in pencil; (vl.1 No.4): *mf p* added in red crayon
30	vl.2	**C** (vl.2 Nos.1,2): *p* added in pencil; (vl.2 No.3): *mf* added in pencil and crossed out in pencil; *p* added in pencil
30	va.	**C** (va. No.1): *mp* added in pencil and crossed out in pencil and changed to *p* in pencil; (va. No.2): *mp* added in pencil and erased; *p* added in pencil
30	vc.	**C** (vc. No.1): *p* added in pencil; (vc. No.2): *mf* added in pencil and changed to *p* in pencil
30	cb.	**C** (cb. Nos.1,2): *mf* added in red crayon
31	cb.	notes 1-3: marc. omitted; slur added by analogy with vc. and in accordance with b.35
32		**A**: *venter dit lysende* added below system in pencil; *lysende* crossed out in pencil; **H, I, J**: *ser mod* instead of *venter*
33	T.	**E**[ii]: (T. No.4) note 4: *mf* added in pencil
35	CORO	**E**[ii]**, H, I, J**: *Slægternes Hær* instead of *Slægtens Gang*
37	cl.1	notes 2-4: slur added by analogy with fl., ob.1
37	cl.2	**A**: ♩(g′) ♩. (B♮′) changed to 𝅝 ; **B**[ii]: ♩(g′) ♩. (B♮′)
38	fl. ob. cl. fg. cor. vl.1,2 va. vc. cb.	*f* added by analogy with tr., trb.t., trb.b., tb. and in accordance with **C**
38	fl.1,2,3 ob.1 fg.1	**C**: *f* added in pencil
38	cor.3	**C**: *f* added in pencil
38	cor.1,2	**C**: *f* added in blue ballpoint
38	CORO	**A, F**: *mf* added in pencil; **A**: *un poco più moto* added above staff in pencil
38	T.	**E**[ii] (T. No.4): *mf* added in pencil
38	vl.1	**C** (vl.1 Nos.1,2,3): *f* added in pencil; (vl.1 No.4): *f* added in red crayon
38	vl.2	**C** (vl.2 Nos.1,2,3): *f* added in pencil
38	va.	**C** (va. Nos.1,2): *f* added in pencil
38	vc.	**C** (vc. Nos.1,2): *f* added in pencil
38	cb.	**C** (cb. No.1): *f* added in pencil
39	fl. ob. cl. fg. tr. trb.b. cb.	*f* added by analogy with b.38
40	fl. ob. cl. fg. tr. trb.b. tb. cb.	*f* added by analogy with bb.38-39
40	CORO str.	**A**: across staves: *f* added in pencil
41	ob.1 cl.1 tr.1 trb.t.1	note 3: stacc. added by analogy with cor.3
41	vc.	*f* added by analogy with the dynamic level in cb.
43	ob. cl.1	**B**[ii]: notes 1-2: missing
43	trgl.	*ff* added by analogy with b.42
43	timp.	*f* added by analogy with b.42
43	A.	**A**: note 4: *e′* corrected to *a′* in pencil
44	fl.1,2	**C**: *mf* added in pencil
44	fl.3	**C**: *f* added in pencil
44	ob.1	**C**: *poco f* added in pencil
44	ob.2 cl.1 fg.2 cor.4 tr.2 trb.t.1	**C**: *mf* added in pencil
44	fg.1	**C**: *p* added in pencil
44	cor.	**A**: *pf* added across staves in pencil
44	cor.1	**C**: *mf* added in blue ballpoint
44	CORO str.	**A**: *ff* added across staves in pencil; **F**: *ff* added across staves in pencil
44	T. B.	**E**[ii] (T. No.4, B. No.4): *ff* added in pencil
44	vl.1	**C** (vl.1 Nos.1,3): *mf* added in pencil; (vl.1 No.2): *poco f* added in pencil; (vl.1 No.4): *poco f* added in red crayon
44	vl.2	**C** (vl.2 No.1): *mf* added in pencil; (vl.2 Nos.2,3): *poco f* added in pencil
44	va.	**C** (va. No.2): *mf* added in pencil
44	vc.	**C** (vc. No.1): *mf* added in pencil; (vc. No.2): *pf* added in pencil
44	cb.	**C** (cb. No.1): *poco f* added in red crayon
48		**A**: *NB* added below system in blue crayon