

C A R L N I E L S E N

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V Æ R K E R

W O R K S

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Edition Wilhelm Hansen
Copenhagen 2008

D E T

K G L



B I B

L I O

T E K

C A R L N I E L S E N

K A N T A T E R 3

C A N T A T A S 3

Udgivet af

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GENERAL PREFACE

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

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

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

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

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

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

GENERELT FORORD

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

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

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

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

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

Series III, Vocal Music

Cantatas
Songs
Choral Pieces

Series IV, Juvenilia et Addenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2008

Serie III, Vokalmusik

Kantater
Sange
Korsatser

Serie IV, Juvenilia et Addenda

Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2008

F O R O R D

P R E F A C E

F R A N Z N E R U D A I N M E M O R I A M

In 1915 Carl Nielsen's work on the Fourth Symphony was interrupted by the cantata in memory of the Danish-Czech cellist, composer, and conductor Franz Neruda.¹ As a young man Nielsen had benefitted from his acquaintance with Neruda: in April 1894 Neruda had recommended him for one of The Royal Theatre's travel scholarships,² the *Sonata for Violin and Piano* Op. 9 had received its first performance at one of the Neruda Quartet's chamber music evenings on 15 January 1896, and the following year the Neruda Quartet had performed the F-minor Quartet Op. 5 at the music festival in Stockholm.³ In addition Neruda was happy to allow Nielsen to take the baton at The Music Society for performances of his own works: *Hymnus amoris* in 1897, *Sleep* in 1905, and *Saga Dream* in 1908. Moreover, he had urged Nielsen to compose the Fourth Symphony for The Music Society.⁴

On 20 March 1915 Neruda died, and the third of the Society's planned "ordinary" concerts therefore had to be put off until the autumn, when it was decided to programme a short composition for reciter and orchestra in his memory.⁵ Nielsen had just been named as Neruda's successor as conductor at The Music Society and in this capacity also a member of the administration, and accordingly he was the natural choice as composer, whereas the choice of author for the text presented some difficulty.⁶ It seems that Nielsen had discussed

F R A N Z N E R U D A I N M E M O R I A M

Carl Niensens arbejde med sin fjerde symfoni blev i 1915 afbrudt af kantaten til minde om den dansk-tjekkiske cellist, komponist og dirigent Franz Neruda.¹ Carl Nielsen havde som ung nydt godt af sit bekendtskab med Neruda: i april 1894 havde denne anbefalet ham til et af Det Kongelige Teaters rejselegater,² *Sonate for Violin og Klaver* op. 9 havde fået sin førsteopførelse ved en af Nerudakvartetens kammermusiksoireer den 15. januar 1896, og året efter opførte Nerudakvartetten f-mol kvartetten op. 5 ved musikfesten i Stockholm.³ Endvidere overlod Neruda gerne dirigentstokken i Musikforeningen til Carl Nielsen til opførelser af egne værker: *Hymnus amoris* i 1897, *Søvnen* i 1905 og *Saga-Drøm* i 1908, ligesom han havde opfordret Carl Nielsen til at komponere den fjerde symfoni til Musikforeningen.⁴

Den 20. marts 1915 døde Franz Neruda, og Musikforeningens planlagte tredje ordinære koncert måtte derfor udskydes til det følgende efterår, hvor man besluttede at lade opføre en mindre komposition for recitator og orkester til hans minde.⁵ Carl Nielsen var netop blevet udnævnt til Nerudas afløser som dirigent for Musikforeningen og i den egenskab medlem af administrationen, og således var han det naturlige valg som komponist, hvorimod valget af tekstforfatter voldte lidt besvær.⁶ Carl Nielsen havde drøftet sagen med Julius Clausen, og denne sendte 28. august et oplæg til teksten og foreslog

1 (1843-1915), conductor at The Music Society from 1892.

2 Letter from Neruda of 4.4.1894. John Fellow (ed.), *Carl Nielsen Brevudgaven*, Vol. 1 1886-1897, Copenhagen 2005, p. 326.

3 Torben Schousboe (ed.), *Carl Nielsen. Dagbøger og Brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, p. 146.

4 John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 187.

5 DK-Kk, Musikforeningens Arkiv, Kapsel 58: Musikforeningen. / Administrations Møder / October 1860 – Mai 1927.

6 Both Ernst von der Recke (Danish poet, 1848-1933) and Niels Møller (Danish lawyer and writer, 1859-1941) had been considered.

1 (1843-1915), dirigent i Musikforeningen fra 1892.

2 Brev fra Franz Neruda af 4.4.1894. John Fellow (udg.), *Carl Nielsen Brevudgaven*, bd. 1 1886-1897, København 2005, s. 326.

3 Torben Schousboe (udg.), *Carl Nielsen. Dagbøger og Brevveksling med Anne Marie Carl-Nielsen*, København 1983, s. 146.

4 John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 187.

5 DK-Kk, Musikforeningens Arkiv, Kapsel 58: Musikforeningen. / Administrations Møder / October 1860 – Mai 1927.

6 Både Ernst von der Recke (digter, 1848-1933) og Niels Møller (jurist og forfatter, 1859-1941) havde været på tale.

the matter with Julius Clausen, since in a letter to Nielsen of 28 August with a suggestion for the text Clausen proposed himself as a candidate.⁷ Three days later Clausen wrote to Nielsen:

“Naturally I was glad that you approved of my modest ‘Requiem’.
[...] If you, as well as Hammerich and Svendsen think the same, then all is well. In the last line of the second verse I should like to change ‘beautiful’ to ‘pure’, in the second line of the fourth verse ‘deeply modest’ to ‘noble’, and in the last line of the seventh verse ‘now’ to ‘as’.

You’ll see that I’ve not kept the rhythm too strictly at any point. And if you would deign to underpin the poem with some chords here and there, you have complete license to leave out anything you may consider not very musical.

Need I say that I should be most happy to collaborate with you?”⁸

Clausen sent the corrected text to Nielsen on 1 September,⁹ and the next day Nielsen expressed his happiness with it.¹⁰ The text was approved by The Music Society at a board meeting on 9 September.¹¹

The first performance took place on 11 October 1915, which was Nielsen’s first concert as principal conductor of the Music Society orchestra.¹² Clausen’s text was recited by Royal Actor Peter Jerndorff.¹³ The concert programme did not mention a composer for the music to the memorial poem, but the audience was aware that it was the conductor who was responsible.

In *Kristeligt Dagblad* the idea of the composition was described as “a motif of lament, which evoked a certain feeling for eternal Nature in the audience, something like the ‘wild swans’”.¹⁴ In *Nationaltidende* the reviewer found the music very personal:

7 DK-Kk, CNA, I.A.b. Julius Clausen (1868-1951), librarian at The Royal Library.

8 DK-Kk, CNA, I.A.b. Angul Hammerich (1848-1931), Danish musicologist, chairman of the board of directors from 1915; Anton Svendsen (1846-1930), Danish violinist, deputy chairman of the board of directors from 1915.

9 Letter from Clausen to Nielsen of 1.9.1915 (DK-Kk, CNA, I.A.b.).

10 Letter from Nielsen to Clausen of 2.9.1915 (DK-Kk, HA UT.358).

11 DK-Kk, Musikforeningens Arkiv, Kapsel 58, *op. cit.*

12 The rest of the programme consisted of: Beethoven, Kyrie from *Missa solemnis*, Op. 123; Neruda, *Fra Bøhmerwald*, Op. 42; Berlioz, *Le roi Lear*, Op. 4; Debussy, *La damoiselle élue*; Beethoven, extracts from *Die Ruinen von Athen*, Op. 113 (cf. Niels Bo Foltmann, “Dirigenten Carl Nielsen og Musikforeningen”, *Fund og Forskning* 42, Copenhagen 2003, p. 315).

13 (1842-1926).

14 *Kristeligt Dagblad*, 12.10.1915.

dermed sig selv som kandidat.⁷ Tre dage senere skrev han til Carl Nielsen:

“Det glædede mig selvfølgelig, at De fandt Behag i mit beskedne ‘Requiem’.

[...] Synes De incl. Hammerich og Svendsen det samme, er alt jo godt. Jeg kunde ønske at rette i 2^{den} Strofe sidste Linje ‘skønne’ til ‘rene’ i 4^{de} Strofe L.2 ‘dybt beskedne’ til ‘ædle’ i 7^{de} Strofe sidste Linje ‘nu’ til ‘som’.

De ser at jeg intet Steds kører Rytmen stramt. Og vil De værdiges [?] at underbygge Digtet med nogle Klange hist og her, har De fuld Bevægelsesfrihed til at udelade hvad der maatte synes Dem mindre musikalsk.

Behøver jeg at sige, at det vil glæde mig meget at samarbejde med Dem?”⁸

Den korrigerede tekst blev sendt til Carl Nielsen den 1. september,⁹ og dagen efter udtrykte denne sin glæde over Clausens tekst,¹⁰ der blev antaget af Musikforeningen ved bestyrelsesmødet den 9. september.¹¹

Uropførelsen fandt sted den 11. oktober 1915, Carl Niensens første koncert som fast dirigent for Musikforeningens Orkester, hvor kongelig skuespiller Peter Jerndorff¹² reciterede teksten.¹³ Programmet for koncerten angav ikke nogen komponist til mindedigtet, men det blev senere kendt, at det var dirigenten, der stod bag.

Kristeligt Dagblad beskrev compositionens ide som et “Klagemotiv, der bragte en egen uendelig Naturfølelse op i Tilhørerne, noget i Retning af de ‘vilde Svaner’”,¹⁴ og *Nationaltidende* fandt musikken meget personlig:

7 DK-Kk, CNA, I.A.b. Julius Clausen (1868-1951), bibliotekar ved Det Kongelige Bibliotek.

8 DK-Kk, CNA, I.A.b. Angul Hammerich (1848-1931), musikforsker, formand for bestyrelsen fra 1915; Anton Svendsen (1846-1930), violinist, næstformand for bestyrelsen fra 1915.

9 Brev fra Julius Clausen til Carl Nielsen af 1.9.1915 (DK-Kk, CNA, I.A.b.).

10 Brev fra Carl Nielsen til Julius Clausen af 2.9.1915 (DK-Kk, UT.358).

11 DK-Kk, Musikforeningens Arkiv, Kapsel 58, *op. cit.*

12 (1842-1926).

13 Programmet bestod i øvrigt af: Beethoven, Kyrie af *Missa solemnis*, op. 123; Neruda, *Fra Bøhmerwald*, op. 42; Berlioz, *Le roi Lear*, op. 4; Debussy, *La damoiselle élue*; Beethoven, uddrag af *Die Ruinen von Athen*, op. 113 (jf. Niels Bo Foltmann, “Dirigenten Carl Nielsen og Musikforeningen”, *Fund og Forskning* 42, København 2003, s. 315).

14 *Kristeligt Dagblad*, 12.10.1915.

“Immediately afterwards Mr. P. Jerndorff stood up and declaimed the sensitive, naturally and tastefully cast Neruda poem, which Julius Clausen had written about Neruda and to which Nielsen had supplied a discreet orchestral background, strongly impregnated with his own personality. So the whole of the first part of the evening made a gentle and intimate impression, and we rose in silence as the poem finished and the music alone resonated solemnly through the hall.”¹⁵

The work does not seem to have been performed again in the composer’s lifetime.

The sources consist of an autograph score and a copyist’s set of parts. The text is to be found in the autograph score and in The Music Society’s programme book for the 1915-1916 season. There are also witnessed reports of two versions of the text, both of which were sent to the composer, but are seemingly lost.¹⁶ The autograph score is the principal source for both music and text.

Kirsten Flensburg Petersen

H Y M N F O R T H E C O M M E M O R A T I O N O F T H E N I E L S W . G A D E C E N T E N A R Y

The *Hymn for the Commemoration of the Niels W. Gade Centenary* was first performed at The Music Society’s memorial concert in the Koncertpalæet in Copenhagen in connection with the centenary of Niels W. Gade’s birth on 22 February 1917.¹⁷ Also performed on this occasion was J.P.E. Hartmann and Christian Richardt’s work *Prologue at The Music Society’s Commemoration of Niels W. Gade*, which had been composed for Gade’s memorial concert in February 1891, and Nielsen’s hymn for choir and orchestra functioned as the concluding song to this work.¹⁸

Already at a plenary meeting at The Music Society on 28 September 1916 it was agreed that Nielsen should compose

¹⁵ *Nationaltidende*, 12.10.1915.

¹⁶ Cf. letters from Clausen, 28.8.1915 and 1.9.1915 (both in DK-Kk, CNA, I.A.b.).

¹⁷ Danish composer (1817-1890).

¹⁸ Johann Peter Emilius Hartmann, Danish composer (1805-1900). Christian Richardt, Danish author (1831-1892). The memorial concerts took place on 5.2.1891 and 7.2.1891 in the Koncertpalæet.

“Umiddelbart derefter stod Hr. P. Jerndorff op og sagde det følte, naturlige og smagfuldt formede Nerudadigt, som *Julius Clausen* havde skrevet over Neruda, og som *Carl Nielsen* havde givet en diskret, af hans egen Personlighed stærkt præget orkestral Baggrund. Stilfærdigt og intimt stemningsfuldt virkede da hele denne første Del af Aftenen, og i Stilhed rejste man sig, da Digtet forstummede, og Tonerne alene klang højtidsfuldt ud over Salen.”¹⁵

Værket synes ikke at have været yderligere opført i komponistens levetid.

Kilderne består af partitur i autograf samt et stemmesæt i afskrift. Teksten findes i det autografe partitur og i Musikforeningens programskrift for sæsonen 1915-1916. Der er yderligere vidnesbyrd om to tekstversioner, begge sendt til komponisten, men disse er tilsyneladende gået tabt.¹⁶ Det autografe partitur er hovedkilde til nærværende udgave for såvel musik som tekst.

Kirsten Flensburg Petersen

H Y M N E T I L M I N D E F E S T E N P A A N I E L S W . G A D E S 1 0 0 - A A R S D A G

Hymne til Mindefesten paa Niels W. Gades 100-Aarsdag blev uropført ved Musikforeningens mindekoncert den 22. februar 1917 i Koncertpalæet i København i anledningen af 100-årsdagen for Niels W. Gades fødsel.¹⁷ Ved denne lejlighed genopførte man blandt andet J.P.E. Hartmann og Christian Richardts *Til Prologen ved Musikforeningens Mindefest over Niels W. Gade*, som var komponeret til opførelse ved mindekoncerterne for Gade i februar 1891,¹⁸ og Carl Nielsens nykomponerede *Hymne for kor og orkester* fungerede som slutnings-sang til dette værk.

Allerede på et plenarmøde i Musikforeningen den 28. september 1916 blev det vedtaget, at Carl Nielsen skulle

¹⁵ *Nationaltidende*, 12.10.1915.

¹⁶ Jf. breve fra Julius Clausen af 28.8.1915 og 1.9.1915 (DK-Kk, CNA, I.A.b.).

¹⁷ Komponist (1817-1890).

¹⁸ Johann Peter Emilius Hartmann, komponist (1805-1900). Christian Richardt, forfatter (1831-1892). Mindekoncerterne fandt sted den 5.2.1891 og 7.2.1891 i Koncertpalæet.

the music to a prologue, which would be performed on the day of the centenary. Consideration was given to Ernst von der Recke or Karl Gjellerup as possible authors of the text, as it was also to re-using Christian Richardt's text to J.P.E. Hartmann's work of 1891.¹⁹ Apparently Nielsen was given the task of choosing the author for the text of the new prologue. At any rate on 14 November 1916 he wrote to William Behrend,²⁰ from whom he had borrowed a volume of poems by Karl Gjellerup:

"What Gjellerup has written is very beautiful and thought-provoking; unfortunately it doesn't really suit the occasion, and I shall have to see if I can get von der Recke to arrange or supplement a memorial hymn to Richardt's beautiful Prologue on Gade's death."²¹

Be that as it may, we can read in the minutes of The Music Society's meeting of 21 January 1917 the following resolution:

"It was agreed to use Chr. Richardt's memorial poem of 1891 with Hartmann's music as a Prologue. The concluding stanzas needed for the present centenary celebration have been entrusted to the poet's son, Hr. Poul Richardt, to write and to Carl Nielsen to compose. Royal Actor P. Jerndorff is to be requested to perform the declamation."²²

The composition itself took place at the beginning of February, after Nielsen had returned home from Stockholm, where amongst other things he had attended a performance of his Fourth Symphony. To Bror Beckman,²³ with whom he had stayed in Stockholm, Nielsen wrote on 12 February 1917:

"You can imagine that I had a lot to do when I came home. [Anton] Svendsen hasn't yet taken up his post at the Conservatoire, and I've had to compose music for Gade's centenary jubilee. I shall send you the concluding song when I have the chance. The chorus parts have been printed, since this was cheaper than copying them out."²⁴

19 Karl Gjellerup, Danish writer (1857-1919). (DK-Kk, Musikforeningens Arkiv, Kapsel 58, *op. cit.*)

20 Danish music historian and librarian (1861-1940).

21 DK-Kk, NKS 5155, 4^o.

22 Poul Richardt, Danish doctor of theology and school headmaster (1866-1938). (DK-Kk, Musikforeningens Arkiv, Kapsel 58, *op. cit.*). With regard to the declamation it was later agreed, however, that Johannes Nielsen should declaim the memorial poem to Hartmann's music.

23 Swedish composer (1866-1929).

24 DK-Kk, CNA, I.A.d. photocopy.

komponere musikken til en prolog til opførelse på hundredårsdagen. Teksten overvejede man at bede Ernst von der Recke eller Karl Gjellerup om at skrive, ligesom man overvejede at genbruge Christian Richardts tekst til J.P.E. Hartmanns værk fra 1891.¹⁹ Det lader til, at Carl Nielsen fik til opgave at finde tekstforfatteren til den nye prolog. Således skrev han den 14. november 1916 til William Behrend,²⁰ af hvem han havde lånt et hæfte med digte af Karl Gjellerup:

"Det er meget smukt og tankevækkende, hvad Gjellerup har skrevet; desværre passer det jo ikke til Lejligheden og jeg maa vist se om jeg kan faa v.d. Recke til at omarbejde eller tildigte en Mindehymne til Richardts smukke Prolog ved Gades Død."²¹

Imidlertid blev der ifølge Musikforeningens mødeprotokol den 21. januar 1917 besluttet følgende:

"Vedtoges at bruge som Prolog Chr. Richardts Mindedigt fra 1891 med Hartmanns Musik. De for nærværende 100 Aarsdag nødvendige afsluttende Strofer overdroges det til Digterens Søn, Hr. Poul Richardt, at forfatte og Carl Nielsen at komponere. Kgl. Skuespiller P. Jerndorff anmodes om at overtage Deklamationen."²²

Kompositionen af værket fandt sted i begyndelsen af februar, efter at Carl Nielsen var kommet hjem fra Stockholm, hvor han blandt andet havde overværet en opførelse af sin fjerde symfoni. Til Bror Beckman,²³ som han havde boet hos i Stockholm, skrev han den 12. februar 1917:

"Du kan tro, jeg fik meget at gøre da jeg kom hjem. [Anton] Svendsen er endnu ikke kommen i Tjeneste i Konservatoriet og jeg har måttet komponere noget Musik til Gade[s] 100 Aars Jubilæum; jeg skal sende Dig Slutningssangen ved Lejlighed. Den er trykt for Korets Stemmers Vedkommende, da det var billigere end Afskrivning."²⁴

19 Karl Gjellerup, forfatter (1857-1919). (DK-Kk, Musikforeningens Arkiv, Kapsel 58, *op. cit.*)

20 Musikhistoriker og bibliotekar (1861-1940).

21 DK-Kk, NKS 5155, 4^o.

22 Poul Richardt, cand.theol., skolebestyrer (1866-1938). (DK-Kk, Musikforeningens arkiv, Kapsel 58, *op. cit.*). Med hensyn til deklamationen blev det dog senere vedtaget, at Johannes Nielsen skulle fremføre mindeditet til Hartmanns musik.

23 Svensk komponist (1866-1929).

24 DK-Kk, CNA, I.A.d. fotostat.

The Music Society's memorial concert on 22 February 1917 proved to be a draw for the audience, and already on 19 February The Music Society announced that it was 'sold out'.²⁵ The concert, in which The Music Society chorus and orchestra participated under Nielsen's direction, was introduced by Gade's Op. 1, *Echoes of Ossian* (Efterklang af Ossian). Then followed Hartmann's *Prologue*, with Johannes Nielsen²⁶ as reciter, followed by Nielsen's *Hymn*, during which the public, led by the royal family, spontaneously rose. Angul Hammerich then led cheers for Gade's memory, before the last two works in the concert, Gade's *Spring Fantasy* (Foraarsfantasi) and *Elf-Shot* (Elverskud), were performed.²⁷

The day after the memorial concert *Vort Land* carried a review of Hartmann's and Nielsen's music:

"Hartmann's ceremonial song is an outstanding work of art, which with good justification brings in quotations from the *Ossian Overture* and the *C minor Symphony*, and furthermore Nielsen has added to Hartmann's composition a hymn to words by Poul Richardt, which makes for a really magnificent conclusion, in the manner of a monumental apotheosis."²⁸

In *København* Sophus Andersen wrote more guardedly about the hymn, to the effect that it was "a quiet addition, which said neither too much nor too little".²⁹

The surviving source material for the *Hymn for the Commemoration of the Gade Centenary* consists of an autograph sketch in the form of a short score, an autograph fair copy of the chorus parts, a fair-copy set of parts produced by Johannes Andersen,³⁰ and the printed chorus parts. Since no score has survived, the present edition is based on a combination of the orchestral parts and the vocal score. Similarly, there is no source in Nielsen's hand for the instrumental parts, apart from a few isolated indications of instrumentation in the short score. To what extent Nielsen or possibly Johannes Andersen carried out the orchestration is therefore unknown.

Lisbeth Larsen

25 DK-Kk, Musikforeningens Arkiv, Kapsel 58, *op. cit.*

26 Danish actor, producer and theatre director (1870-1935).

27 Cf. Programme in DK-Kk, Musikforeningens Arkiv, Kapsel 75, Programmer III 1896-1917.

28 *Vort Land*, 23.2.1917. Article signed B.W.G. (Birger Wøllner Gaarn [?]).

29 *København*, 23.2.1917. Sophus Andersen, Danish composer and music critic (1859-1923).

30 Danish hornist and composer, pupil of Nielsen (1890-1980).

Musikforeningens mindekoncert den 22. februar 1917 blev et tilløbsstykke, og allerede den 19. februar kunne man konstatere: "Alt udsolgt".²⁵ Koncerten, hvor Musikforeningens kor og orkester medvirkede under ledelse af Carl Nielsen, indledtes med Niels W. Gades opus 1, *Efterklang af Ossian*. Så fulgte J.P.E. Hartmanns *Til Prologen ved Musikforeningens Mindefest over Niels W. Gade* med Johannes Nielsen²⁶ som recitator, efterfulgt af Carl Niensens *Hymne*, hvorunder publikum med kongefamilien i spidsen spontant rejste sig. Angul Hammerich udråbte herefter et leve for Niels W. Gades minde, inden koncertens to sidste værker, Gades *Foraarsfantasi* og *Elverskud* opførtes.²⁷

Dagen efter mindekoncerten kunne man i *Vort Land* læse om J.P.E. Hartmanns og Carl Niensens musik:

"Hartmann har i dette Musik-Kvad skabt et overordentlig Kunstværk, der velmotiveret bringer Citater fra *Ossian-Ouverturen* og *C-Moll-Symfonien*, og endelig har Carl Nielsen til Hartmanns Komposition føjet en *Hymne til Ord af Poul Richardt*, som danner en virkelig storslaet, monumental apoteotisk Afslutning."²⁸

Sophus Andersen skrev i *København* mere forbeholdent om hymnen, at den var "en stilfærdig Tilføjelse, der hverken sagde for meget eller for lidt."²⁹

Kildemateriale til *Hymne til Mindefesten paa Niels W. Gades 100-Aarsdag* består af en autograf skitse i partiel, en autograf renskrift af korstemmerne, orkesterstemmer fremstillet af Johannes Andersen³⁰ samt det trykte korpartitur. Da der ikke er overleveret noget partitur, er nærværende udgave baseret på en sammenstilling af orkesterstemmerne og korpartituret. Ej heller findes kilder til instrumentalstemmerne fra Carl Niensens hånd – bortset fra enkelte noter om instrumentation i partiellet. Hvorvidt det er Carl Nielsen eller eventuelt Johannes Andersen, der har foretaget orkestreringen, er derfor uvist.

Lisbeth Larsen

25 DK-Kk, Musikforeningens arkiv, Kapsel 58, *op. cit.*

26 Skuespiller, instruktør, teaterdirektør (1870-1935).

27 Jf. Program DK-Kk, Musikforeningens Arkiv, kapsel 75, Programmer III 1896-1917.

28 *Vort Land*, 23.2.1917. Artikel underskrevet B.W.G. (Birger Wøllner Gaarn [?]).

29 Sophus Andersen, komponist, musikkritiker (1859-1923). *København*, 23.2.1917.

30 Hornist og komponist, elev af Carl Nielsen (1890-1980).

CANTATA FOR THE CENTENARY OF
THE CHAMBER OF COMMERCE

In 1917 Nielsen received a commission from the Chamber of Commerce to compose music for a festive cantata to a text by Valdemar Rørdam.³¹ The society wished to celebrate the centenary of the establishment of its committee, which had taken place after a reorganisation in 1817.³²

More detailed specifications for the cantata were laid down at a meeting in March 1917 between Nielsen and Johannes Werner, detailing names of soloists, size of orchestra and involvement of a choir.³³ Afterwards Nielsen wrote to his daughter Irmelin:

“But now I have to lay this [the piano work *Theme and Variations*] aside for a while. The reason is that I have taken on a commission for a cantata, with such a large fee that I cannot in all decency say no. You know that there is an institution known as the Chamber of Commerce. During the war it was our trade/political advisor and negotiator with all the belligerent powers, like a state within a state. The 23rd April will be the centenary of its founding, so there is to be a celebration. Valdemar Rørdam has almost finished the text and it’s good. Now I’ve a crazily busy time ahead and I have to begin at once. There will be soloists, chorus and orchestra, and I shall receive 4000 kroner for my score.”³⁴

The first performance took place on 23 April 1917 at the jubilee celebration in the great hall of the Copenhagen Stock Exchange in the presence of the royal family and a specially invited public, including the press. The vocal soloists were Emilie Ulrich, Helge Nissen, and Anders Brems;³⁵ actor Peter Jerndorff participated as reciter, and violinist Peder Møller played the solos in the *Intermezzo* (No. 5).³⁶ The chorus of The Music Society took part, and the composer conducted. Between the two parts

31 Danish poet (1872-1946).

32 Vilhelm Lorenzen, *Grosserer-Societetet 1742-1942*, Copenhagen 1942, pp. 27-62; Chr. R. Jansen (ed.), *Grosserer-Societetets arkiv. En registratur*, Århus 1983, pp. 13-22. The Chamber of Commerce was founded in 1742 with the aim to look after the interests of merchants in Copenhagen.

33 Torben Schousboe, *op. cit.*, p. 413. Johannes Werner (1866-1934), Danish lawyer and author, from 1918 legal consultant for the Chamber of Commerce Committee.

34 Letter of 22.3.1917 (DK-Kk, CNA, III.A.a.1.).

35 Emilie Ulrich (1872-1952), Helge Nissen (1871-1926), Anders Brems (1877-1974).

36 (1877-1940).

KANTATE VED GROSSERER-SOCIETETETS
HUNDREDAARSFEST

In 1917 modtog Carl Nielsen en opfordring fra Grosserer-Societetet om at komponere musik til en festkantate med tekst af Valdemar Rørdam.³¹ Foreningen ønskede at fejre hundredåret for dens komité, som var blevet dannet efter en reorganisering i 1817.³²

De nærmere rammer for kantaten blev i marts måned 1917 fastlagt på et møde mellem Carl Nielsen og Johannes Werner: navne på solister, orkestrets størrelse og korets medvirken,³³ og Carl Nielsen skrev herefter til sin datter Irmelin:

“Men nu maa jeg lægge dette [arbejdet med klaverværket *Tema med Variationer*] tilside i nogen Tid. Jeg har nemlig taget imod en Bestilling paa en Kantate igaar og skal have et saa vældigt Honorar at jeg ikke kan forsvare at sige nej. Du véd der er en Institution der hedder Grosser-societetet. Den har under Krigen været vor handelspolitiske Redning og forhandler med alle de krigsførende Magter som en Stat i Staten. Den 23^{de} April er det 100 Aar siden det indstiftedes og saa er det der skal være Fest. Valdemar Rørdam har tildels Teksten færdig og den er god. Jeg faar nu vanvittig travlt med det og maa strax begynde. Det bliver Soli, Kor og Orkester og jeg skal have 4000 Kr for mit Partitur.”³⁴

Uropførelsen fandt sted den 23. april 1917 ved jubilæumsfesten på Børsen i København i overværelse af kongefamilien og et særligt indbudt publikum, heriblandt avisernes anmeldere. Sangsolisterne var Emilie Ulrich, Helge Nissen og Anders Brems;³⁵ skuespiller Peter Jerndorff deklamerede recitationspartierne, og violinist Peder Møller spillede solopartiet i *Intermezzo* (nr. 5).³⁶ Musikforeningens kor medvirkede, og

31 Digter (1872-1946).

32 Vilhelm Lorenzen, *Grosserer-Societetet 1742-1942*, København 1942, s. 27-62; Chr. R. Jansen (udg.), *Grosserer-Societetets arkiv. En registratur*, Århus 1983, s. 13-22. Grosserer-Societetet var en sammenslutning, stiftet i 1742, som varetog grossisthandlendes forhold i København.

33 Torben Schousboe, *op. cit.*, s. 413. Johannes Werner (1866-1934), jurist og forfatter, fra 1918 juridisk konsulent for Grosserer-Societetets komité.

34 Brev af 22.3.1917 (DK-Kk, CNA, III.A.a.1.).

35 Emilie Ulrich (1872-1952), Helge Nissen (1871-1926), Anders Brems (1877-1974).

36 (1877-1940).

of the work a speech was given by Claus Christian Clausen, chairman of the Chamber of Commerce,³⁷ and after the second part he led cheers for the king, who then gave a speech to the assembly. The newspaper reviews reveal that in the second part especially the reciter shortened the text, according to the committee's instructions at the final rehearsal.³⁸

For the concluding number, "Danmark i tusend Aar", Nielsen used a melody he had composed the previous year as the last number for a prologue performed at Kronborg Castle on the occasion of the 300th anniversary of Shakespeare's death.³⁹ The melody is scored in two parts, so that there is only a melody part and an accompanying line.

Both composer and committee appeared to be very satisfied with the collaboration, since in a covering letter with the payment the committee wrote to Nielsen:

"Inasmuch as the Committee hereby thanks you for the beautiful way in which you took care of the musical part of the jubilee festivities this Monday, not only with the chorus and orchestra's remarkable performances, but also and in particular with the beautiful, stately yet graceful music you created for this occasion, which will certainly with time prove its enduring worth, we allow ourselves herewith to enclose a cheque for 4000 kroner."⁴⁰

All the papers reported in detail on the celebrations at the Stock Exchange; but there are not many commentaries on the musical side of the work. *Nationaltidende* called the introductory musical number "stately" and the *Danish Merchant's Song* (En dansk Købmands-Vise) "spirited". *Børsen* and *København* found the performance "excellent".⁴¹

Following an approach from the board of directors of Tivoli, two further performances were mounted in the Tivoli Concert Hall on 1 and 4 June this year. In a letter to his

komponisten dirigerede værket. Mellem de to afdelinger talte foreningens formand, Claus Christian Clausen,³⁷ og efter anden afdeling udbragte formanden et leve for kongen, som derefter holdt en tale til forsamlingen. Af avisernes omtale fremgår, at recitatoren i anden afdeling forkortede teksten efter komitéens anvisninger ved generalprøven.³⁸

Til det afsluttende nummer, "Danmark i tusend Aar", anvendte Carl Nielsen en melodi, som han havde komponeret året forinden som sidste nummer til en prolog, opført på Kronborg Slot i anledning af 300-året for Shakespeares død.³⁹ Satsen er instrumenteret i tostemmighed, således at der kun er melodistemmen og en akkompagnerende stemme.

Både komponist og komité lader til at have været særdeles tilfredse med samarbejdet, for i et følgebrev med betalingen til Carl Nielsen skrev komitéen:

"Idet Komiteen herved bringer Dem sin Tak for den smukke Maade, hvorpaa De havde tilrettelagt den musikalske Del af Jubilæumshøjtideligheden i Mandags, ikke alene ved Korets og Orkestrets udmærkede Ydelser, men ogsaa og navnlig ved de skønne, baade pompøse og yndefulde Toner, De ved denne Lejlighed har skabt, og som sikkert gennem Tiden vil vise deres blivende Værd, tillader man sig hoslagt at fremsende en Check paa 4000 Kr."⁴⁰

Alle aviser bragte fyldige omtaler af festlighederne på Børsen; men der er ikke mange kommentarer til den musikalske side af værket. *Nationaltidende* betegner det indledende musiknummer som "pompøst" og *En dansk Købmands-Vise* som "livlig", *Børsen* og *København* finder opførelsen "fortrinlig".⁴¹

Efter henvendelse fra Tivolis direktion foranstaltedes yderligere to opførelser, denne gang i Tivolis koncertsal, henholdsvis den 1. og 4. juni samme år. I et brev til datteren

37 Danish bank director (1863-1937), member of the Chamber of Commerce Committee and its chairman 1915-1920.

38 *Politiken*, 24.4.1917.

39 Cf. *Carl Nielsen, Works*. Published by the Carl Nielsen Edition, The Royal Library. Series I volume 6. Edited by Niels Bo Foltmann, Lisbeth Ahlgren Jensen and Kirsten Flensborg Petersen. The introductory text is here "Hæder til Digtets Drot" (Hail to the King of Poets).

40 Letter of 26.4.1917 (*Erhversarkivet*, Århus, copy in Grosserer-Societetets Arkiv, kasse 2313).

41 *Nationaltidende*, 23.4.1917. *Børsen*, København, 24.4.1917.

37 Bankdirektør (1863-1937), medlem af Grosserer-Societetets Komité (formand 1915-1920).

38 *Politiken*, 24.4.1917.

39 Jf. *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie I Bind 6. Udgivet af Niels Bo Foltmann, Lisbeth Ahlgren Jensen og Kirsten Flensborg Petersen. Indledende tekst er her "Hæder til Digtets Drot".

40 Brev af 26.4.1917 (*Erhversarkivet*, Århus, Grosserer-Societetets Arkiv, kasse 2313).

41 *Nationaltidende*, 23.4.1917. *Børsen*, København, 24.4.1917.

daughter Irmelin the composer described the events and also revealed that he had wanted to try out a new approach to the cantata genre:

“I felt somewhat embarrassed at the situation, since after all it is only an incidental composition, not all that much hard work; but musical people have said that it does nevertheless have something new to say, and besides it does make a conscious break with the usual cantata form.”⁴²

In connection with the performances at Tivoli, the artistic impression was dealt with in detail by the press. In *Berlingske Tidende*, Alfred Tofft offered some general reflections on the composition of cantatas:

“It’s a difficult matter to write a cantata, both for the poet and for the composer. It’s a question of getting beneath the surface of a topic whose everyday façade is often just dry and boring. This has been done with particular success by the poet Valdemar Rørdam, whose text has not only transformed the subject matter into sonorous poetry but also filled it with substantial thoughts, and the composer follows him faithfully.

Carl Nielsen seizes every opportunity with a sure hand and exploits it deftly. He has clearly and successfully striven for a broad, folk-like tone and has purged his usual idiosyncrasies, so that his music sounds not very Nielsenish. A certain aloofness nevertheless remains, for example in the granite-hewn Hymn, during whose last verse the audience – without much justification at this point – stood up. But otherwise Nielsen unfolds a more liberated lyricism than usual, in the Intermezzo’s duo, in the choruses ‘Kong Christians Bud blev hørt’ and ‘Spolen spinder’. The ‘Danish Merchant’s Song’ is simple in form, approaching vaudeville style.

The Cantata diverges from convention in that the recitation – which justly brought royal actor Jerndorff frequent and prolonged applause – is broken up by passages of music and thereby avoids becoming tedious. [...]

Mr. Carl Nielsen, who conducted his work, won much well-deserved recognition and at the end was repeatedly called out to take the applause.”⁴³

42 Letter of 11.6.1917 (DK-Kk, CNA, III.A.a.1.).

43 *Berlingske Tidende*, 2.6.1917.

Irmelin beskrev komponisten forløbet og afslørede desuden, at han havde villet afprøve nye veje med hensyn til kantateformen:

“Jeg har følt mig noget flov ved Situationen thi det er og bliver jo kun en Lejlighedskomposition uden større Indsats, men de Musikalske siger, at der alligevel er noget som er nyt og der er forresten bevidst gjort et Brud med den gængse Kantateform.”⁴²

I forbindelse med gentagelserne i Tivoli blev det kunstneriske udtryk udførligt behandlet i pressen; i *Berlingske Tidende* har Alfred Tofft nogle overvejelser om komposition af kantater:

“Det er en vanskelig Sag at skrive Kantate baade for Digter og Komponist. Det gælder om at komme bag om Emnet, hvis Hverdagsfacade som oftest er tør og kedelig. Dette er i særlig Grad lykkedes Digteren Valdemar Rørdam, der i sin Tekst har omformet Stoffet ikke blot til klangfuld Poesi, men fyldt det med vægtige Tanker, og Komponisten følger ham trofast.

Carl Nielsen griber med sikker Haand enhver Anledning og udnytter den behændigt. Han tilstræber tydeligt nok og med Held en bred Folkelighed og har da strøget sin[e] sædvanlige Ejendommeligheder af sig, saaledes at hans Musik virker temmelig lidt Carl Nielsenisk. En vis Tilknappethed bliver dog altid tilbage, f. Eks. i den granitskaarne Hymne, under hvis sidste Vers Tilhørerne – noget umotiveret paa dette Sted – rejste sig. Men iøvrigt udfolder Carl Nielsen mere lyrisk Frigjorthed end sædvanlig, i Intermezzoens Duo, i Korene ‘Kong Christians Bud blev hørt’ og ‘Spolen spinder’. Købm[an]dsvisen er holdt i enkel Form næsten henimod Vaudevillestilen. [...]

Kantaten viser en Afvigelse fra det vedtægtsmæssige, idet Recitationen, der med Rette indbragte kgl. Skuespiller Jerndorff hyppigt og langvarigt Bifald, afbrydes af Musiknumre, og derved ikke kommer til at virke trættende. [...]

Hr. Carl Nielsen, der dirigerede sit Værk, vandt megen og velfortjent Anerkendelse og blev tilsidst fremkaldt gentagne Gange.”⁴³

42 Brev af 11.6.1917 (DK-Kk, CNA, III.A.a.1.).

43 *Berlingske Tidende*, 2.6.1917.

In *Nationaltidende* the reviewer was similarly enthusiastic about the performance and felt moved to a lengthy discussion of the cantata form:

“For various reasons it is not an especially rewarding task to write cantata music. From an artistic standpoint, this is because the composer has not chosen the material himself, and therefore – being closely bound to the author’s text, as he is and has to be – he cannot give his fantasy free rein. From a practical point of view it’s because the work is so determined by the prescribed occasion that the composer does not have much hope that the possibly significant amount of work he has invested in it will be rewarded by future performances. Carl Nielsen – and the rest of us too, by the way – therefore have all the more reason to be pleased that the cantata he has recently written to Valdemar Rørdam’s text for the Chamber of Commerce Centenary Celebrations, was repeated yesterday evening in the Tivoli Concert Hall, even under his own direction and throughout with the original forces.

It is a pleasure to hear how freshly and straightforwardly Nielsen sounds in this work. He grasps his material surely and robustly, moulds his music supply around the not always equally rewarding poetic material and steers always as far from banality as from any stilted pursuit of originality. There is a Danish tone throughout his work, which has an especially beautiful and attractive effect, because it does not for a moment seem far-fetched or willed but simply has its roots in and has sprung quite naturally from the composer’s temperament and manner of feeling.

There is really no need to go into details, but one is nevertheless tempted to name a few sections which at any rate after a simple hear-through remain especially in the memory, as for example the fresh-as-a-mountain-stream introduction with solo and chorus, the contrapuntally elaborated use of the national anthem in the chorus “Kong Christians Bud blev hørt og spurgt”, the simple *Danish Merchant’s Song* and the finely characterised, atmospheric duo at the conclusion to Part One.”⁴⁴

The review in *Politiken* took a different, noncommittal line, in which one cannot detect much goodwill:

⁴⁴ *Nationaltidende* (Evening edition), 2.6.1917.

I *Nationaltidende* er anmelderen ligeledes begejstret for udførelsen og føler sig foranlediget til en længere omtale af kantateformen:

“Det er af flere Grunde ikke nogen taknemmelig Opgave at skrive Kantatemusik, Kunstnerisk set, fordi Komponisten ikke selv har valgt sit Stof, og derfor – stærkt bundet til Forfatterens Tekst, som han er og maa være – ikke kan give sin Fantasi frit Løb – og praktisk set, fordi hans Værk er kædet til den givne Lejlighed, og han saaledes ikke har meget Haab om at faa det maaske betydningsfulde Arbejde, han har nedlagt i det, lønnet med senere Fremførelser. Carl Nielsen – og vi andre for Resten ogsaa – har derfor kun Grund til at være tilfredse med, at den Kantate, han til Valdemar Rørdams Tekst skrev til Grosserer-Societetets Hundredaarsfest for nylig, i Aften blev genopført i Tivolis Koncertsal, endda med ham selv som Leder og helt igennem med oprindelig Besætning.

Det er en Fornøjelse at høre, saa frisk og ligetil Carl Nielsen virker i dette Værk. Sikkert og djærvt griber han om sit Stof, føjer sin Musik smidigt om det ikke altid lige taknemmelige digteriske Stof og holder sig altid lige fjernt fra Banalitet og fra opstyltet Originalitetsjageri. Der gaar igennem hele hans Arbejde en dansk Tone, som virker særlig smuk og tiltalende, fordi den ikke et Øjeblik synes søgt eller villet, men blot har sin Rod i og er udsprunget ganske naturligt af Komponistens Sind og Følemaade.

Der er for saa vidt ingen Grund til at gaa i Einzelheder, men man fristes dog til at nævne et Par Afsnit, som i alt Fald efter en enkelt Gennemhøren fæster sig særligt i Erintringen, saaledes f. Eks. den saltvandsfriske Indledning med Solo og Kor, den hele kontrapunktisk udarbejdede Benyttelse af Nationalsangen i Koret, ‘Kong Christians Bud blev hørt og spurgt’, den jævne Købmandsvise og den fint karakteriserede, stemningsrige Duo i Slutningen af 1. Del.”⁴⁴

Anderledes forbeholden er *Politiken* i sin omtale, hvor der ikke spores megen velvilje:

⁴⁴ *Nationaltidende* (Aften), 2.6.1917.

“From a musical point of view there is not much to be said about this *pièce d’occasion*, which may contain several beautiful and good details but lacks unity.

It should have been a piece of music architecture, but it has turned out as a mosaic, on which its creator’s hand has failed to confer any more profound features.”⁴⁵

Extracts from the composition were subsequently performed at numerous special occasions at the Stock Exchange. On 19 December 1924 the 300th anniversary of Christian IV’s erection of the building was celebrated,⁴⁶ and on 19 March 1929 it was played in connection with the centenary of Carl Frederik Tietgen⁴⁷ – a performance that was broadcast by the Danish Broadcasting Corporation.⁴⁸ Similarly the *Danish Merchant’s Song* (No. 7) and “Danmark I tusend Aar” were broadcast from the Danish Broadcasting Corporation studios on 13 June 1928 and 10 August 1929.⁴⁹

Already in its day several of the cantata’s individual numbers were printed separately. The chorus parts were printed before the premiere, and immediately afterwards the *Danish Merchant’s Song* and “Danmark i tusend Aar” were available in an edition for voice and piano, the latter under the title *Hymn to Denmark* (Hymne til Danmark).⁵⁰

The musical sources consist of an autograph score, an autograph printing copy for the choral score, an autograph fair copy of the piano score for the choral songs, and an autograph printing manuscript of the *Danish Merchant’s Song*. In addition there are copies of the piano score for the soprano and baritone parts, a copy of the solo violin part and the instrumental parts, a copy of the score, printed choral parts and printed vocal scores of Nos. 7 and 9.

The autograph score is chosen as the main source. This score lacks the chorus parts for No. 1 (bb. 5-12), No. 8b and No. 9 (bb. 4-16). These are added from the printing manuscript

45 *Politiken*, 2.6.1917.

46 Mogens Wöldike conducted the Palestrina Choir in Nos 2, 3 (first stanza), 7 and 9, the last of these under the title *Hymn to Denmark*. Nielsen was invited to the celebrations but sent his apologies (*Erhvervsarkivet*, Århus, Grosserer-Societetets Arkiv, undated letter in the archives of the celebration).

47 Danish industrialist (1829-1901), director of the Private Bank 1857-1897.

48 According to Source G cor.3; see also Knud Ketting, “Carl Nielsen and the radio”, *Carl Nielsen Studies* 2, Copenhagen 2005, pp. 80, 84.

49 Knud Ketting, *op. cit.*, p. 81.

50 There is an entry for the chorus parts in Wilhelm Hansen’s engraver’s book 3.4.1917, and for *Hymn to Denmark* and *Danish Merchant’s Song* 21.5.1917.

“Fra et musikalsk Standpunkt er der ikke noget at sige om dette Lejlighedsarbejde, der vel rummer flere kønne og gode Enkeltheder, men savner Helheden.

Det burde have været et Stykke Musik-Arkitektur, men er blevet et Mosaikarbejde, der intet dybere Præg har faaet af sin Ophavsmands Skaberhaand.”⁴⁵

Uddrag af kompositionen er siden blevet spillet ved mange senere fester på Børsen. Den 19. december 1924 fejrede man 300-året for Christian den fjerdes opførelse af bygningen,⁴⁶ og den 19. marts 1929 blev den spillet i forbindelse med 100-året for Carl Frederik Tietgen⁴⁷ – en opførelse, som blev transmitteret i Statsradiofonien.⁴⁸ Ligeledes blev *En dansk Købmands-Vise* (nr. 7) og “Danmark i tusend Aar” sendt fra Statsradiofonien studier såvel den 13. juni 1928 som den 10. august 1929.⁴⁹

Allerede i samtiden forelå enkelte af kantatens numre trykt. Korstemmerne blev trykt inden uropførelsen, og umiddelbart efter var *En dansk Købmands-Vise* og “Danmark i tusend Aar” tilgængelige i udgaver for sang og klaver, sidstnævnte med titlen *Hymne til Danmark*.⁵⁰

Kilderne til musikken består af partitur i autograf, autograf trykforlæg til korpartitur, en autograf renskrift af klaverpartitur til korsangene samt et autograf trykforlæg til klaverpartitur til *En dansk Købmands-Vise*. Hertil kommer afskrifter: klaverpartitur for sopran- og baritonstemme, afskrift af soloviolinstemme og instrumentalstemmer, afskrift af partituret, trykte korstemmer og trykte klaverpartiturer af nr. 7 og nr. 9.

Det autografe partitur er valgt som hovedkilde. Heri mangler korstemmer til nr. 1 (takt 5-12), nr. 8b og nr. 9 (takt 4-16). Disse er tilføjet fra trykforlægget til korpartituret. Til sidste nummer, “Danmark i tusend Aar”, mangler ligeledes

45 *Politiken*, 2.6.1917.

46 Mogens Wöldike dirigerede Palestrinakoret i nr. 2, 3 (første vers), 7 og 9, sidstnævnte her med titlen *Hymne til Danmark*. Carl Nielsen var inviteret til festlighederne men sendte afbud (*Erhvervsarkivet*, Århus, Grosserer-Societetets Arkiv, udateret brev blandt arkivalierne fra festen).

47 Erhvervsmand (1829-1901), direktør for Privatbanken 1857-1897.

48 Kilde G cor.3; se også Knud Ketting, “Carl Nielsen and the radio”, *Carl Nielsen Studies* 2, København 2005, s. 80, 84.

49 Knud Ketting, *op. cit.*, s. 81.

50 Korstemmerne er indført i Wilhelm Hansens stikkerbog 3.4.1917, mens *Hymne til Danmark* og *En dansk Købmands-Vise* er indført 21.5.1917.

of the choral score. For the last number, “Danmark i tusend Aar”, instrumental parts are likewise missing. A possible reason would be that the song was composed for the Shakespeare Festival the previous year, when Nielsen also conducted, and that he therefore did not feel compelled to write the parts for this number into the score. The scoring in the two cantatas is, however, slightly different, and it is possible that it was the copyist for the parts to the *Cantata for the Centenary of the Chamber of Commerce* who divided the two parts among the instruments. In the present edition the last number is based on the instrumental parts for the premiere.

The text was not yet complete when Nielsen began the composition, and numerous corrections in the archive of the Chamber of Commerce bear witness to many alterations on the way. Since the composer was aware of the text’s provisional state, and since emendations by Nielsen in the score and by a foreign hand in the choral parts agree with the printed text from the premiere, the text in the score has been emended according to the programme.

Kirsten Flensburg Petersen

CANTATA FOR THE CENTENARY OF THE POLYTECHNIC COLLEGE

The first time Nielsen mentioned the *Cantata for the Centenary of the Polytechnic College* was in a letter of 13 May 1929 to the poet L.C. Nielsen, with a request to write a suitable text.⁵¹ In the first place L.C. Nielsen was favourably inclined, and in a series of letters they discussed how such a text should be tackled. It was clear from the beginning that there should be a song for male chorus and orchestra, together with a recitative that would present an overview of the history of science. That would be followed by speeches and an additional song for chorus, and to conclude the celebration some verses of the melody of “Du danske Mand” was to be sung by the whole assembly.⁵² As the first summer months went by without Nielsen seeing the slightest sign of the text, he gradually lost his patience and at length the task was passed on at L.C. Nielsen’s recommenda-

51 Letter to L.C. Nielsen (1871-1930), 13.5.1929 (DK-Kk, CNA, I.A.c.).
52 *Ibid.*

instrumentalstemmer. En mulig årsag kan være, at sangen som nævnt var komponeret til Shakespearefesten året før, hvor Carl Nielsen ligeledes dirigerede, og han følte sig således ikke foranlediget til at skrive stemmerne ind i partituret. Besætningen er i de to kantater dog lidt forskellig, og muligvis er det stemmeudskriveren til *Kantate ved Grosserer-Societetets Hundreårsfest*, som har fordelt de to stemmer på de forskellige instrumenter. I nærværende udgave bygger sidste nummer på instrumentalstemmer fra uropførelsen.

Teksten var endnu ikke færdig, da Carl Nielsen påbegyndte kompositionen – talrige versioner i Grosserer-Societetets arkiv vidner om mange ændringer undervejs. Da komponisten var vidende om tekstens ufærdige tilstand, og da rettelser fra hans side i partituret og i fremmed hånd i korstemmerne stemmer overens med den trykte tekst fra uropførelsen, er teksten i partituret tilrettet efter denne.

Kirsten Flensburg Petersen

KANTATE VED POLYTEKNISK LÆRE- ANSTALTS 100 AARS JUBILÆUM

Første gang, Carl Nielsen omtalte kantaten til Polyteknisk Læreanstalt, var i et brev den 13. maj 1929 til digteren L.C. Nielsen med en anmodning om at skrive en egnet tekst.⁵¹ Umiddelbart var L.C. Nielsen positivt stemt over for opgaven, og i en række breve diskuterede de, hvordan en sådan tekst skulle gribes an. Det stod fra begyndelsen klart, at der skulle være en sang for mandskor og orkester samt et recitativ, hvor der blev givet et udblik over videnskabens historie. Herpå skulle følge taler samt yderligere en sang for kor, hvorefter man som afslutning på højtideligheden skulle synge nogle vers på melodien til “Du danske Mand” som fællessang.⁵² Efterhånden som de første sommermåneder gik, uden at Carl Nielsen så den mindste smule til teksten, mistede han imidlertid tålmodigheden, og omsider blev opgaven på L.C. Niensens anbefaling

51 Brev til L.C. Nielsen (1871-1930) af 13.5.1929 (DK-Kk, CNA, I.A.c.).
52 *Ibid.*

tion to Hans Hartvig Seedorff Pedersen.⁵³ According to a diary entry the composer received the text for the first song on 15 July 1929, and on 24 July he received the rest.⁵⁴

The text was written in a very short time, and it was the object of several revisions during the process. Thus Seedorff accepted a suggestion from the festival committee to shorten the extensive recitative that makes up the second part of the cantata,⁵⁵ and on Professor H.I. Hannover's⁵⁶ recommendation he also changed a line in the concluding song. Here the wording "Advance once again your boundaries" was changed to "Advance the boundaries of your knowledge" in order to avoid giving offence to German participants in the celebration: after all it was not so long ago since the German border had been moved. There was also discussion as to how the cantata would fit in with the rest of the programme. Besides the sung elements, Nielsen suggested either to begin with a "festive orchestral piece" while the guests were taking their seats,⁵⁷ or that this piece be played after the conferring of degrees. Presumably he had already by this point formed the view that the *Festival Prelude for the New Century* for piano⁵⁸ would be well suited to the purpose if it was scored for wind orchestra.

The music for the Cantata was composed in the course of a few weeks at the end of July 1929, while Nielsen was staying by turns in his summerhouse at Skagen and at the Damgaard estate near Fredericia. On 2 August, having finished the task, he was able to travel to Copenhagen to "get the copying done for the Cantata for the Polytechnic College".⁵⁹ It had been decided right from the beginning that the Cantata should be performed by the Band of the Royal Life Guards: "The Cantata must be arranged for the Guards' Orchestra (winds): this should be done by another (skilled) person, since I am unaccustomed and would take too long over it."⁶⁰

53 Danish writer (1892-1986).

54 Torben Schousboe, *op. cit.*, p. 568, and letter from Nielsen to L.C. Nielsen, 24.7.1929 (DK-Kk, CNA, I.A.c.).

55 Cf. letter from Nielsen to H.I. Hannover, dated 29.7.1929. Copy in CNU of copy at Technical University of Denmark (the location of the original is not known). Seedorff's manuscript with the suggested alterations entered is in DK-Kk, CNA, I. D.3.b. The manuscript also contains Nielsen's sketchings of rhythm.

56 Professor of Technology at the Polytechnic College (1861-1937). Cf. letter from H.I. Hannover to Nielsen, 29.7.1929 (DK-Kk, CNA, I.A.b.).

57 Cf. letter to H.I. Hannover, dated 28.7.1929 (Technical University of Denmark) and letter to Professor Aubeck, dated 28.7.1929 (DK-Kk, Copy in CNU of original letter in private ownership).

58 *Carl Nielsen, Works*. Published by The Carl Nielsen Edition, The Royal Library. Series II. Vol. 12.

59 Cf. Torben Schousboe, *op. cit.*, p. 568.

60 Letter to L.C. Nielsen, 16.6.1929 (DK-Kk, CNA, I.A.c.).

overdraget til Hans Hartvig Seedorff Pedersen.⁵³ Ifølge et dagbogsnotat modtog komponisten teksten til kantatens første sang den 15. juli 1929,⁵⁴ og den 24. juli modtog han resten.

Teksten blev skrevet i løbet af ret kort tid, og den var genstand for flere omarbejdelser undervejs. Således accepterede Seedorff et forslag fra festudvalget om at forkorte det omfattende recitativ, der udgør kantatens anden del,⁵⁵ og på professor H.I. Hannovers⁵⁶ anmodning ændrede han ligeledes en linje i den afsluttende sang. Her blev ordlyden "Flyt frem paany dit Grænseskel" ændret til "Flyt frem din Videns Grænseskel", fordi man ville undgå at fornærme tyske deltagere i jubilæumsfesten; det var jo ikke længe siden man havde rykket den sønderjyske grænse. Det blev tillige diskuteret, hvordan kantaten skulle passes ind i programmet ved jubilæumsfesten. Foruden de sungne indslag foreslog Carl Nielsen, at man enten indledte med et "festligt Musikstykke for Orkester", mens gæsterne indtog deres pladser, eller spillede det festlige musikstykke efter promotionerne.⁵⁷ Formentlig havde han allerede på dette tidspunkt tænkt sig, at *Fest-Præludium ved Aarhundredskiftet* for klaver ville være velegnet til formålet, hvis det blev instrumenteret for blæseorkester.⁵⁸

Kantaten blev komponeret i løbet af nogle få uger i slutningen af juli 1929, mens Carl Nielsen på skift opholdt sig i sin sommerbolig på Skagen og på Damgaard ved Fredericia. Den 2. august kunne han efter endt gerning rejse til København for at "faa Kopieringen af Kantaten til Polyteknisk Lærestanstalt i Orden".⁵⁹ Det var lige fra begyndelsen blevet besluttet, at kantaten skulle opføres af Den Kongelige Livgardes Musikkorps: "Kantaten skal omskrives for Gardens Orkester (Blæsere): det skal gøres af en anden (rutineret) Mand da jeg er uvant og derfor vil tage mig for megen Tid!"⁶⁰

53 (1892-1986).

54 Torben Schousboe, *op. cit.*, s. 568 og brev fra Carl Nielsen til L.C. Nielsen af 24.7.1929 (DK-Kk, CNA, I.A.c.).

55 Jf. brev fra Carl Nielsen til H.I. Hannover af 29.7.1929. Kopi i DK-Kk, Carl Nielsen Udgaven (brevkopi på Danmarks Tekniske Universitet; originalens lokalisering ikke kendt). Seedorffs manuskript med de foreslåede ændringer findes i DK-Kk, CNA, I. D.3.b. Manuskriptet er ligeledes forsynet med Carl Niensens skitsering af rytmen.

56 Professor i teknologi ved Polyteknisk Lærestanstalt (1861-1937). Jf. brev fra H.I. Hannover til Carl Nielsen af 29.7.1929 (DK-Kk, CNA, I.A.b.).

57 Jf. brev til H.I. Hannover af 28.7.1929 (Danmarks Tekniske Universitet) og brev til professor Aubeck af 28.7.1929 (DK-Kk, kopi i CNU).

58 *Carl Nielsen. Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie II. Bind 12.

59 Jf. Torben Schousboe, *op. cit.*, s. 568.

60 Brev til L.C. Nielsen af 16.6.1929 (DK-Kk, CNA, I.A.c.).

The instrumentation for wind orchestra was undertaken by Johannes Andersen, who also orchestrated the *Festival Prelude for the New Century*, which at Nielsen's suggestion was played during the celebration. Nielsen also sought outside help with copying out the vocal parts, first trying to get composer Poul Schierbeck to do the job, then considering Finn Høffding.⁶¹ In the end the choral parts were the only portions of the performance material to be printed.

The jubilee celebration took place on 29 August 1929 in the great hall Forum in Copenhagen, where a dinner was provided for no fewer than 2.300 people. The occasion was covered in detail by the daily papers, and not only was the programme of the day – which offered speeches, degree awards and congratulatory messages, in addition to Nielsen's music – transmitted on National Radio, but Seedorff's cantata text was also printed in *Nationaltidende*.⁶² The music was performed by the Student Choral Society, actor Svend Methling⁶³ who performed the recitation, and the Band of the Royal Life Guards directed by Johan Hye-Knudsen.⁶⁴

Already when Nielsen received the first approach for the music, there were plans that the new cantata should be performed at the Polytechnic College's future annual celebrations.⁶⁵ To this end he produced a version for chorus, reciter, strings and piano, which was given its first performance at the graduation celebrations on 5 February 1931 by The Student Choral Society and an orchestra of "Engineers and their wives under the direction of Schools' Inspector, K.O. Buch";⁶⁶ the reciter as before was Svend Methling.

The basis for the edition of the instrumental part of the music is Johannes Andersen's score for wind orchestra together with the instrumental parts. As the basis for the vocal movements,

Det blev Johannes Andersen, der foretog instrumentationen for harmoniorkester, ligesom han instrumenterede *Fest-Præludium ved Aarhundredskiftet*, der på Carl Niensens forslag blev spillet under festen. Også til udskrivning af vokalstemmerne søgte han fremmed hjælp, idet han først prøvede at få komponisten Poul Schierbeck til at kopiere dem, og siden overvejede at spørge Finn Høffding.⁶¹ Korstemmerne endte dog med som det eneste af opførelsesmaterialet at blive trykt.

Jubilæumsfesten fandt sted den 29. august 1929 i den store hal Forum i København, hvor der om aftenen blev givet en middag for ikke færre end 2.300 personer. Begivenheden blev dækket tæt af dagspressen, og ikke alene blev dagens program, der foruden Carl Niensens musik bød på taler, promotioner og overbringelse af lykønskninger, transmitteret i Statsradiofonien, men Seedorffs tekst til kantaten blev også aftrykt i *Nationaltidende*.⁶² Musikken blev udført af Studentersangforeningen, skuespilleren Svend Methling,⁶³ der fremførte recitationen, og Den Kongelige Livgardes Musikkorps under ledelse af Johan Hye-Knudsen.⁶⁴

Allerede da Carl Nielsen modtog den første henvendelse om musikken, havde man planer om, at den nyskrevne kantate skulle opføres ved Polyteknisk Lærestalts fremtidige årsfester.⁶⁵ Til dette formål udarbejdede han en version for kor, recitator, strygere og klaver, der blev opført første gang ved eksamensfesten den 5. februar 1931 af Studentersangforeningen og et orkester af "Ingeniører og Ingeniørfruer under Direktion af Skoleinspektør K.O. Buch";⁶⁶ recitator var som tidligere Svend Methling.

Til grund for nærværende udgave af den instrumentale del af musikken er lagt Johannes Andersens partitur for harmoniorkester, der er kompletteret med instrumentalstemmerne. Som grundlag for vokalsatsen er derimod benyttet de trykte

61 Poul Schierbeck (1888-1949), Finn Høffding (1899-1997). Letter to Schierbeck 26.7.1929 (DK-Kk, CNA, I.A.d.).

62 *Nationaltidende* (Evening edition), 30.8.1929. (1891-1977).

64 Danish conductor (1896-1975).

65 Cf. letter from Nielsen to L.C. Nielsen, dated 13.5.1929. DK-Kk, CNA, I.A.c.

66 *Beretning om den polytekniske Lærestalt i Undervisningsaaret fra 1. August 1930 til 31. Juli 1931*, København 1932, p. 31. This version was also performed at the graduation celebrations from 1932-36; later scored for large string orchestra and performed at The Royal Theatre under Johan Hye-Knudsen.

61 Poul Schierbeck (1888-1949), Finn Høffding (1899-1997). Brev til Poul Schierbeck af 26.7.1929 (DK-Kk, CNA, I.A.d.).

62 *Nationaltidende* (Aften) 30.8.1929. (1891-1977).

64 Kongelig kapelmester (1896-1975).

65 Jf. brev fra Carl Nielsen til L.C. Nielsen af 13.5.1929 (DK-Kk, CNA, I.A.c.).

66 *Beretning om den polytekniske Lærestalt i Undervisningsaaret fra 1. August 1930 til 31. Juli 1931*, København 1932, s. 31. Denne version blev også opført ved eksamensfesterne 1932-36; senere instrumenteret for stort strygerorkester og opført på Det Kongelige Teater under ledelse af Johan Hye-Knudsen.

the printed choral parts have been used, together with the vocal movements in the autograph piano score (Source E), because the fair copy lacks text underlay in Nos. 1 and 3. Furthermore, the vocal text is collated with the text in the printed programme (Source L) and with Seedorff's manuscript (Source J). The instrumental parts were prepared by an unknown copyist, but they contain annotations by Nielsen, who therefore must have inspected the materials and approved them in their final state, which is also indicated by his annotations in the fair copy.

The version for chorus, reciter, piano and string orchestra was presumably made in 1930 on the basis of Nielsen's vocal score, and it can be considered as a partial fair copy, in the sense that the text underlay, the second movement and the piano part are in a foreign hand. This version is published in Series IV, the volume of *Juvenilia et Addenda*.

Lisbeth Ahlgren Jensen

H Y M N T O A R T

In October 1929 various representatives of the arts met in a joint manifestation of Danish cultural activity, prompted by an idea of sculptor Willie Wulff.⁶⁷ The aim was to document the previous 50 years' achievements in music, sculpture and literature, to encourage and inspire contemporary artists and the public, and to 'strengthen the feeling and desire for art in the future'.⁶⁸ A specialist committee was established for each of those three arts, but other art-forms were also represented, for example architecture, book illustration, graphic art and caricature drawing. The exhibition hall Forum in Copenhagen was the site of the rally. Here the setting for the exhibition was created, which included amongst other things a concert platform and seating for 1.100 listeners, together with a smaller hall for chamber music and readings.⁶⁹

For the opening of the exhibition Nielsen was asked to compose music to a text by the poet Sophus Michaëlis,⁷⁰ who was deputy chairman of the Art Exhibition Committee. It seems that

67 (1881-1962).

68 *Det danske Kunststævne. Digtetekunst, Maleri, Skulptur, Tonekunst, Arkitektur, Grafisk Kunst, Tegnekunst*, Copenhagen 1929, p. 15.

69 *Ibid.*, pp. 7-18. At the exhibition works by Nielsen's wife, Anne Marie Carl-Nielsen, were shown.

70 (1865-1932).

korstemmer, der er kompletteret med vokalsatsen i det autografe klaverpartitur (kilde E), idet renskriften er uden tekstunderlægning i nr. 1 og nr. 3. Vokalteksten er tillige kollationeret med teksten i det trykte program (kilde L) og med Seedorffs manuskript (kilde J). Instrumentalstemmerne, der er udført i fremmed hånd, indeholder tilskrifter af Carl Nielsen, der altså gennemså stemmematerialet og accepterede dets endelige udformning, hvilket også hans tilskrifter i renskriften viser.

Versionen for kor, recitator, klaver og strygeorkester er formentlig udarbejdet i 1930 byggende på Carl Niensens klaverpartitur, og kan betragtes som en delautograf i den forstand, at tekstunderlægningen i nr. 2 og klaverstemmen er skrevet i fremmed hånd. Den udgives i Serie IV, *Juvenilia et Addenda*.

Lisbeth Ahlgren Jensen

H Y M N E T I L K U N S T E N

I oktober 1929 mødtes repræsentanter for de forskellige kunstretninger i en fælles manifestation til fremme af dansk kunstnerisk virke efter en ide af billedhuggeren Willie Wulff.⁶⁷ Hensigten var gennem musik, billedkunst og litteratur at dokumentere de seneste 50 års frembringelser til opmuntring og inspiration for samtidens kunstnere og publikum og at "styrke Kunstfølelsen og Kunststrangen ind i Fremtiden."⁶⁸ For de tre kunstarter var nedsat faglige udvalg, men også andre kunstarter var repræsenteret, så som arkitektur, bogillustration, grafisk kunst og karikaturtegning. Udstillingsbygningen Forum i København blev stedet for stævnet. Her indrettedes rammerne for udstillingen, som blandt andet indbefattede en koncertribune og siddepladser til 1.100 tilhørere samt en mindre sal til kammermusik og oplæsninger.⁶⁹

Til åbningen af stævnet havde man bedt Carl Nielsen komponere musik til en tekst af digteren Sophus Michaëlis,⁷⁰ som var næstformand for Kunststævnets komité. Det ser ud til

67 (1881-1962).

68 *Det danske Kunststævne. Digtetekunst, Maleri, Skulptur, Tonekunst, Arkitektur, Grafisk Kunst, Tegnekunst*, København 1929, s. 15.

69 *Ibid.*, s. 7-18. På udstillingen vist arbejder af bl.a. Anne Marie Carl-Nielsen.

70 (1865-1932).

contact between poet and composer went back to the month of June, when Michaëlis thanked Nielsen for his agreement to participate and prepared him for the text, which he expected to have ready sometime in July.⁷¹ Perhaps there was a slight delay, because it was only in September that Nielsen applied for a release from auditioning duties at the Conservatoire so that he could stay at Damgaard in Jutland and finish the work:

“But I have made remarkable progress with my large Hymn for the opening at Forum, and I should now like to suggest to you that I stay here and continue working until I have finished. The fact is that the choral parts have to be ready very soon, since of course there will be rehearsals and the piece is going to be strongly and (I hope) effectively worked out.

Before I came out here I had my plans for the piece ready and told Simonsen⁷² about it; perhaps you will hear all about it when you see him on Monday. What I’m asking now is whether I can be released from the auditions on Monday. Even so, it’s possible that I may be finished on Sunday, and in that case I shall come anyway, but since the spirit and content of the piece depend on my concentration, I should like to be on the safe side.”⁷³

According to a diary entry he had already finished the piece ten days later, on 13 September 1929; but he must have then embarked on a revision, since another diary note reveals that he finished on 28 September.⁷⁴ In his work on the text Nielsen originally imagined a strophic song, but the idea developed into a through-composed movement for chorus and wind orchestra.⁷⁵

The Art Exhibition opened on 12 October 1929 before a public of over 3.000 people, including the royal couple, the press and invited guests. The opening festivities were introduced by the royal anthem “Kong Christian stod ved højen Mast”, after which the cantata had its first performance under the composer’s direction, which was transmitted live by the Danish Broadcasting Corporation.⁷⁶ The Royal Life Guards’

at kontakten mellem digter og komponist gik tilbage til juni måned, da Michaëlis takkede Nielsen for hans tilsagn om medvirken og stillede ham i udsigt at have teksten færdig i løbet af juli måned.⁷¹ Muligvis er det trukket lidt ud, for først i september ansøgte Carl Nielsen om at blive fri for optagelsesprøverne til Det kongelige danske Musikkonservatorium, så han kunne forblive på Damgaard og gøre arbejdet færdigt:

“Men jeg er kommen udmærket igang med min store Hymne til Forum^s Aabning og vil nu gerne henstille til Dem at jeg bliver her og arbejder videre til jeg er færdig dermed. Sagen er at Koret^s Stemmer maa foreligge meget hurtigt da der jo ogsaa skal holdes Prøver og Stykket bliver stærkt og (forhaabentlig) virkningsfuldt udarbejdet.

Inden jeg tog herover havde jeg min Plan for Stykket færdig og fortalte Simonsen⁷² derom; maaske De hører derom naar De ser ham paa Mandag. Meningen med Disse Linier er altsaa om jeg ikke godt kan blive fri for Optagelsen paa Mandag? Dog – der er Mulighed for at jeg er færdig til Søndag og isaafald kommer jeg, men da Stykkets Aand og Indhold vil være afhængig af Koncentration hos mig, vil jeg gerne være paa den sikre Side.”⁷³

Ifølge en dagbogsoptegnelse var han allerede færdig ti dage senere, den 13. september 1929; men han må have taget arbejdet op til revision, for af et andet dagbogsnotat fremgår, at han var færdig den 28. september.⁷⁴ Han havde først tænkt at komponere en strofisk sang til teksten, men ændrede planer til en gennemkomponeret sats for solister, kor og blæserorkester.⁷⁵

Kunststævnet åbnede den 12. oktober 1929 for et publikum på over 3.000 mennesker, heriblandt kongeparret samt pressen og inviterede gæster. Åbningsfestlighederne indledtes med kongesangen “Kong Christian stod ved højen Mast”, hvorefter kantaten fik sin førsteopførelse under komponistens ledelse, direkte transmitteret i Statsradiofonien.⁷⁶ Livgardens

71 Letter of 29.6.1929 (DK-Kk, CNA, I.A.b.16.).

72 Presumably pianist-composer Rudolph Simonsen (1889-1947), who was a member of the Art Exhibition Committee.

73 Letter to Anton Svendsen of 3.9.1929 (DK-Kk, NKS 4082 4^o). Svendsen was director of the conservatoire from 1915 to 1930.

74 Torben Schousboe, *op. cit.*, p. 569.

75 *Politiken*, 12.10.1929.

76 Knud Ketting, *op. cit.*, p. 84.

71 Brev af 29.6.1929 (DK-Kk, CNA, I.A.b.16.).

72 Formodentlig pianist og komponist Rudolph Simonsen (1889-1947), som var medlem af kunststævnets komité.

73 Brev til Anton Svendsen af 3.9.1929 (DK-Kk, NKS 4082 4^o). Svendsen var musikkonservatoriets direktør 1915-1930.

74 Torben Schousboe, *op. cit.*, s. 569.

75 *Politiken*, 12.10.1929.

76 Knud Ketting, *op. cit.*, s. 84.

Orchestra played, and the vocal parts were taken by Else Schøtt and Aage Thygesen.⁷⁷

In connection with the Exhibition six orchestral and eight chamber concerts had been planned, the last orchestral concert on 26 October consisting exclusively of music by Nielsen, conducted by the composer.⁷⁸ The Royal Theatre contributed stage performances and the Frue Church a concert. However, the Art Exhibition was such a success that it was extended, with amongst other things another Nielsen concert on 3 November, in which the *Hymn to Art* was repeated.⁷⁹

The music was received favourably, even though the reviewers admittedly lamented the Forum's difficult acoustics. The most detailed review was in *Nationaltidende*:

"The Hymn to Art, which Nielsen had written to a poem by Sophus Michaëlis, and which was the musical introduction to the great Art Exhibition, made a bright and lively impression. It is composed for large choir with wind orchestra and opens with rhythmically energetic force, marked by strokes on the timpani, which in its sudden blaze of life is somewhat reminiscent of a similar idea in the composer's symphony 'The Inextinguishable'. It is the *urge to create* – central to the mind of the artist – that is illustrated here. The birth of inspiration, and after that the work, the elaboration. This first part of the composition consists of a solid and large-scale choral movement, until we reach a more lyrical interlude, which 'fills a holy grail with the panorama of dream'.⁸⁰ Here two solo voices intervene – a tenor and a soprano – which shape this episode either in alternation or together. The last part of the work aspires to the monumental with a broadly laid-out fugue for chorus, supported by a remarkable instrumental texture, in which the low wind are particularly effective. The cantata closes with a cry of joy, an oft-repeated 'Hurrah' for the completion of the work, and for the assembled company at the Exhibition."⁸¹

In *Politiken* Hugo Seligman shared in the enthusiasm for the composition:

⁷⁷ Else Schøtt (1895-1989), Aage Thygesen (1892-1979).

⁷⁸ At the concert of Nielsen's music three works were performed: *Sinfonia Espansiva*, the Clarinet Concerto and the Suite from *Aladdin*, cf. "Musik og Musikliv. Koncertprogrammerne til Kunststævnet i Forum", *Dansk Musiktidsskrift* 4, Copenhagen 1929, p. 140.

⁷⁹ The other works were the *Festival Prelude for the New Century* and extracts from the music to the play *Ebbe Skammelsen* (DK-Kk, concert programme for 3.11.1929).

⁸⁰ Quotation from the text of the cantata.

⁸¹ *Nationaltidende* (Morning edition), 13.10.1929.

musikkorps spillede, og sangpartierne blev udført af Else Schøtt og Aage Thygesen.⁷⁷

I forbindelse med stævnet var planlagt seks orkesterkoncerter og otte kammermusikkoncerter; den sidste orkesterkoncert den 26. oktober bestod udelukkende af musik af Carl Nielsen, dirigeret af ham selv.⁷⁸ Det Kongelige Teater bidrog med sceniske opførelser og Frue Kirke med en koncert. Imidlertid blev kunststævnet en sådan succes, at det blev forlænget med blandt andet endnu en Carl Nielsen-koncert den 3. november, hvor *Hymne til Kunsten* blev gentaget.⁷⁹

Musikken blev velvilligt modtaget, idet anmelderne dog beklagede sig over de vanskelige akustiske forhold, som Forum bød på. Den mest udførlige anmeldelse findes i *Nationaltidende*:

"Den Hymne til Kunsten, som Carl Nielsen havde skrevet til et Digt af Sophus Michaëlis, og som var den tonende Indledning til det store Kunststævne, gjorde et lyst og levende Indtryk. Den er komponeret for stort Kor med Blæser-Orkester og sætter ind med en rytmisk energisk Kraft, markeret ved Pavkeslag, i sit pludseligt blussende Liv mindende noget om en lignende Idé i Komponistens Symfoni 'Det Uudslukkelige'. Det er *Skabetrangen* som det centrale i Kunstnerens Sind, der her illustreres. Inspirationens Opstaaen og derefter Arbejdet, Udformningen. I en sikkert og stort formet Korsats gennemføres da denne første Del af Kompositionen, indtil man naar til en mere lyrisk Mellemsats, der 'fylder en hellig Gral med Drømmens Panorama'.⁸⁰ Her griber to Solo-Stemmer ind, en Tenor og en Sopran, som i Vekselsang og Forening gennemfører denne Episode. I den sidste Del vokser Værket til det monumentale ved en bredt anlagt Fuga for Koret, understøttet af en udmærket Instrumentalsats, i hvilken de dybe Blæsere er af betydelig Virkning. Den slutter med et Glædesraab, et mange Gange gentaget 'Hurra' for Værkets Fuldendelse, for Samlingen til Stævnet."⁸¹

Også Hugo Seligmann fra *Politiken* deltog i begejstringen for kompositionen:

⁷⁷ Else Schøtt (1895-1989), Aage Thygesen (1892-1979).

⁷⁸ Ved Carl Nielsen-koncerten blev opført: *Sinfonia Espansiva*, klarinetkoncerten og suite fra *Aladdin*, jf. "Musik og Musikliv. Koncertprogrammerne til Kunststævnet i Forum", *Dansk Musiktidsskrift* 4, København 1929, s. 140.

⁷⁹ De øvrige værker var *Fest-Præludium ved Aarhundredskiftet* og uddrag af musikken til skuespillet *Ebbe Skammelsen* (DK-Kk, koncertprogram for 3.11.1929).

⁸⁰ Citat fra kantatens tekst.

⁸¹ *Nationaltidende* (Morgen), 13.10.1929.

“The little occasional work was a triumph for his as ever fresh and productive muse. For the first verse of the beautiful, stately poem he has composed a nobly formed, broadly conceived melody in a bright B flat major, and in the second verse he overlays the same hymn-like song with a strong and poised tenor line of great contrapuntal power. The third verse is a canon for soprano and tenor, which symbolically praises ‘the concealed common seeds of art’. And finally in the last verse, he provides an apotheosis in the form of a large-scale fugue on a motif which with its note-repetitions and taut rhythms is a splendid and living illustration of the *power* that he is praising. This closes with supple, festively extended cries of Hurrah – a genuinely Nielsenish outlet for his never ceasing *Expansiva*.”⁸²

The conclusion with its through-composed nine short and nine long “Hurrahs” was surprising for the public. It was considered as “really rather daring, and there was a little gasp in the audience, as the music illustrated Michaëlis’ Hurrahs”.⁸³ The same reviewer nevertheless maintained that “The whole thing made a great effect. The tones rose and fell, at times roaring in dignified solemnity, at others humming in cheerful chatter. According to the experts there was perhaps a little too much counterpoint, but it sounded good, and the applause was loud.”

The sources consist of a fair copy in the hand of Johannes Andersen, autograph sketches and parts from the first performance. The main source for the present edition is the fair copy, which has been collated with the parts and also with the sketches where relevant.

In the instrumental parts there are many additions by Nielsen in green crayon, which for the most part concern articulation and dynamics. In the present edition this articulation is included, since the alterations are considered as corrections in consequence of the introductory thematic entry in bar 60. On the other hand the composer’s alterations of dynamics are only given as variants in the list of *Editorial Emendations and Alternative Readings*, since they are considered as local contingencies: the work was performed in an exhibition hall, and the acoustics were highly problematic; thus the composer’s alterations to dynamics were presumably made for the performance on 3 November 1929.

Kirsten Flensburg Petersen

“Det lille Lejlighedsværk blev en Triumf for hans stadig lige friske og ydende Muse. Til det første Vers af det saa smukke, pompøse Digt har han skrevet en ædelt formet, bredt baaren Melodi i den lyse B-dur, og i det andet Vers slynger han over den samme hymneagtige Sang med stor kontrapunktisk Magt en stærk og holdningsfuld Tenorstemme. Det tredje Vers er en Kanon mellem Sopran og Tenor, der i Samdrægtighed priser ‘Kunstens dulgte Fælleskim’. Og endelig, i sidste Vers, giver han Apoteosen i Form af en storladen Fuga over et Motiv, der med sine Tonegentagelser og sluttede Rytmi er en prægtig og levende Illustration til *Kraften*, som han besynger. Den slutter med smidige, festligt spændte Hurraraab – en ægte Carl Nielsensk Udløsning for hans aldrig afladende *Expansiva*.”⁸²

Afslutningen med de gennemkomponerede ni korte og ni lange “Hurra” virkede overraskende på publikum. Det betragtedes som “tæt i Nærheden af det vovede, og det gav et lille Gisp i Forsamlingen, da Musiken illustrerede Michaëlis’ Hurraer.”⁸³ Samme anmelder hævdede dog, at “Helheden var af stor Virkning. Tonerne steg og faldt, snart brusende i værdig Højtid, snart nynnende i munter Pludren. Der var vel meget med Kontrapunkt, sagde den sagkyndige, men godt lød det, og Bifaldet var stærkt.”

Kilderne udgøres af en renskrift i Johannes Andersens hånd, autografe skitser samt stemmer fra uropførelsen. Hovedkilde for nærværende udgave er renskriften, som har været kollationeret med stemmerne og ligeledes med skitserne, hvor det har været relevant.

I instrumentalstemmerne findes mange tilføjelser af Carl Nielsen med grøn stift, som hovedsageligt vedrører artikulation og dynamik. I nærværende udgave er denne artikulation medtaget, da ændringerne opfattes som konsekvensrettelser i forhold til den indledende tematiske indsats i takt 60. Derimod er komponistens ændringer af dynamiske forhold kun anført som varianter i *Editorial Emendations and Alternative Readings*, da de betragtes som betinget af de akustiske forhold i udstillingshallen, der var yderst problematiske. Disse dynamiske ændringer synes således at være foretaget i forbindelse med genopførelsen den 3. november 1929.

Kirsten Flensburg Petersen

⁸² *Politiken*, 13.10.1929.

⁸³ *Socialdemokraten*, 13.10.1929.

⁸² *Politiken*, 13.10.1929.

⁸³ *Socialdemokraten*, 13.10.1929.

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

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

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

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

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

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

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

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

87 Hungarian-Danish violinist (1892-1988).

KANTATE VED FORENINGEN TIL
UNGE HANDELSMÆNDS UDDANNEL-
SES 50 - AARS JUBILÆUM

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

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

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

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

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

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

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

87 Violinist (1892-1988).

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

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

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

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

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

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

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

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

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

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

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

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

88 Otto Köppe, Danish copyist.

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

90 DK-Kk, CNS, CII, 10.

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

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

88 Otto Köppe, nodekopist.

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

90 DK-Kk, CNS, CII, 10.

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

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

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

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

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

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

⁹³ DK-Kk, CNA I.A.b.

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

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

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

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

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

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

⁹³ DK-Kk, CNA I.A.b.

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

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

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

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

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

In *Berlingske Tidende* William Behrend also enthused:

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

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

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

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

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

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

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

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

⁹⁶ *Nationaltidende*, 4.11.1930.

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

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

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

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

97 *Berlingske Tidende*, 4.11.1930.

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

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

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

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

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

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

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

97 *Berlingske Tidende*, 4.11.1930.

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

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

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

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

In *Politiken*, Hugo Seligmann wrote:

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

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

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

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

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

I *Politiken* skrev Hugo Seligmann:

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

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

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

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

101 *Berlingske Tidende*, 24.2.1931.

102 *Politiken*, 24.2.1931.

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

101 *Berlingske Tidende*, 24.2.1931.

102 *Politiken*, 24.2.1931.

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

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

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

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

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

Lisbeth Larsen

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

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

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

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

¹⁰⁴ *Ibid.*

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

¹⁰⁶ DK-Kk, CNS 193c.

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

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

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

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

Lisbeth Larsen

DIGTNING I SANG OG TONER VED
SVØMMEHALLENS INDVIELSE

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

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

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

¹⁰⁴ *Ibid.*

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

¹⁰⁶ DK-Kk, CNS 193c.

three-bar conclusion, which is used in the cantata's last choral verse. It is possible therefore that Nielsen asked someone else to prepare the four-part setting of the melody, to which he then added the required ending, and which he then incorporated in his cantata (see facsimile pp. xli-xlii).

The new swimming baths at Østerbro were Copenhagen's first, and the inauguration of the large neoclassical building was therefore an important event in the city's sports life.¹⁰⁷ Around 1.200 people were present, including the Prime Minister Thorvald Stauning¹⁰⁸ and King Christian X.

The ceremony was introduced by a short talk by the council chairman of Copenhagen's sports park, former mayor H.C.V. Møller. Then the male chorus *Bel Canto*, directed by Anders Rachlew, sang "Kong Christian", followed by Nielsen's cantata, which was performed by the chorus, a small wind ensemble and the actor Svend Methling, who declaimed the recitatives.¹⁰⁹ According to reports in the papers, the work sounded excellent in the swimming hall's generally resonant acoustic.¹¹⁰

After the cantata came a series of speeches, and the King declared the swimming baths open, whereupon the orchestra played a flourish, while five swimmers dived into the water from the diving boards.¹¹¹ Another speech followed, and the festive part of the inauguration finished with the entire assembly singing two verses of "Du danske Mand" to Nielsen's melody. After this came a swimming display and diving, before the staff showed those interested around the new building.

Nationaltidende carried a report about the cantata the day after the inaugurations:

"Powerfully and pictorially the Cantata took us back to the old days, when 'we did not answer with words, but let our weapons do the talking', then took us on through the Greeks' proud

alternativ slutning på tre takter, som er benyttet i kantatens sidste korvers. Det er derfor muligt, at han har fået en anden til at udarbejde den firstemmige udsættelse af melodien, som han så siden har tilføjet den ønskede slutning og inddraget i sin kantate (se facsimile s. xli-xlii).

Den nye svømmehal på Østerbro var Københavns første af sin art, og indvielsen af den store neoklassicistiske bygning var derfor en væsentlig begivenhed for byens idrætsliv.¹⁰⁷ Omkring 1.200 mennesker var til stede, herunder statsminister Thorvald Stauning¹⁰⁸ og kong Christian X.

Ceremonien indledtes med en kort tale af repræsentantskabsformanden for Københavns Idrætspark, forhenværende borgmester H.C.V. Møller. Derpå sang herrekoret *Bel Canto* under ledelse af Anders Rachlew kongesangen, efterfulgt af Carl Niensens kantate, der opførtes af koret, et mindre blæserensemble og skuespilleren Svend Methling, som deklamerede recitationerne.¹⁰⁹ Ifølge avisomtalerne klang værket fortræffeligt i svømmehallens ellers rungende akustik.¹¹⁰

Efter kantaten fulgte en række taler, og kongen erklærede svømmehallen for åben, hvorpå orkestret spillede en touche, mens fem svømmere sprang i vandet fra vipperne.¹¹¹ Endnu en tale fulgte, og den højtidelige del af indvielsen afsluttedes med, at hele forsamlingen sang to vers af "Du danske Mand" på Carl Niensens melodi. Derpå var der svømmeopvisning og udspring, inden svømmehallens ansatte viste interesserede rundt i den nye bygning.

I *Nationaltidende* kunne man dagen efter indvielsen læse om kantaten:

"Kraftfuldt og malende kaldte Kantaten os tilbage til de gamle Dage, dengang 'vi ikke svared med Ord, men lod Vaabnene tale', førte os videre gennem Grækertidens stolte olympiske

107 *Nationaltidende*, 2.11.1930.

108 Social-democratic Prime Minister (1873-1942).

109 Schousboe, *op. cit.*, p. 587. Anders Rachlew, Norwegian-born pianist, conductor and composer (1882-1970), conductor of *Bel Canto* 1927-1934.

110 *Nationaltidende*, *Socialdemokraten*, 2.11.1930.

111 Cf. *Nationaltidende* 2.11.1930 and the programme notes (DK-Kk. CNS 313a.) written by Anders Rachlew (?): "The swimming hall is declared open by the King. Immediately afterwards an orchestral flourish, followed by jumps from the diving boards. The flourish continues until the swimmers have come up to the surface."

107 *Nationaltidende*, 2.11.1930.

108 Socialdemokratisk statsminister (1873-1942).

109 Torben Schousboe, *op. cit.*, s. 587. Anders Rachlew, norsk født pianist, dirigent og komponist (1882-1970), dirigent for *Bel Canto* 1927-1934.

110 *Nationaltidende*, *Socialdemokraten*, 2.11.1930.

111 Jf. *Nationaltidende*, 2.11.1930 samt noter i programmet (DK-Kk. CNS 313a.), skrevet af Anders Rachlew (?): "Svømmehallen erklæres åben af Kongen. Umiddelbart derefter Orchester Touch, som paafølges af Udspring fra Vipperne. Touchen vedvarer, til Svømmerne er kommet op af Bassinet."

Olympic dreams, up to the present day, when it is the worthy goal of every sportsman to create harmony between soul and body, sang about the beauty of the Danish summer by the beach and in the water, and reminded us of its [i.e. the summer's] shortness. With that the poet reached the point of the occasion: the swimming baths, which have taken the blessings of summer and swimming and brought them indoors, into the heart of the city."¹¹²

And in *Berlingske Tidende*: "This Cantata was stately and ceremonial, full of the sea's salty glory."¹¹³

Other than this the newspaper reviewers did not use many words on the cantata, least of all on the music. In *Kristeligt Dagblad* the cantata was discussed as Seedorff's work, and Nielsen was not even mentioned.¹¹⁴ Nielsen was unable to attend the performance of the cantata, since he was in hospital after the traffic accident on 28 October.

The main source for the present edition is Nielsen's fair copy of the score. Apart from this the choral score, which was produced as a dyeline print for use at the performance, together with the handwritten orchestral parts (probably fair copied by Otto Köppe), have been taken into account. A short-score sketch drafted by Nielsen has also survived, together with the draft for the four-part version of the melody to "Morgenhanen atter gol".

The text has survived as a fair copy and in a typewritten edition – both produced by Seedorff Pedersen. The text in the present edition is, however, based on the text in the fair copy of the score and has been tacitly corrected – mainly as regards punctuation – on the basis of the libretto available to the public at the performance.

Lisbeth Larsen

Drømme, til Nutiden, hvor det er enhver Idrætsmands værdige Maal at skabe Samklang mellem Sjæl og Legeme, sang om den danske Sommers Skønhed ved Strand og i Vand, og mindede om dens Kortvarighed. Dermed var Digteren naaet til det, man nu samledes om: Svømmehallen. Den, der bragte os Sommerens og Badelivets Goder inden Døre, ind i Byens Hjerter."¹¹²

Og i *Berlingske Tidende* hed det: "Pompøs og festlig var denne Kantate, fyldt af Havets salte Pragt."¹¹³

Herudover brugte avisernes udsendte journalister ikke mange ord på kantaten og mindst af alt på musikken. I *Kristeligt Dagblad* omtaltes kantaten som Seedorff's værk, mens Carl Nielsen slet ikke blev nævnt.¹¹⁴ Han overværede da heller ikke opførelsen, da han var indlagt på hospitalet efter trafikuheldet den 28. oktober.

Hovedkilden til nærværende udgave er Carl Niensens renskrift af partituret. Derudover har korpartituret, som blev fremstillet som lustryk til brug ved opførelsen, samt de håndskrevne orkesterstemmer, som formentlig blev renskrevet af Otto Köppe, fungeret som korrigerende instanser. Desuden er der overleveret en skitse i form af et partitel udarbejdet af Carl Nielsen samt kladden til den firstemmige udsættelse af melodien til "Morgenhanen atter gol".

Teksten er overleveret som renskrift samt i en maskinskrevet udgave – begge fremstillet af Seedorff. Teksten i nærværende udgave er dog baseret på teksten i det renskrevne partitur og stiltiende rettet til – primært med hensyn til tegnsætning – ud fra det teksthæfte, som blev udleveret til publikum ved opførelsen.

Lisbeth Larsen

¹¹² *Nationaltidende*, 2.11.1930.

¹¹³ *Berlingske Tidende*, 2.11.1930.

¹¹⁴ *Kristeligt Dagblad*, 3.11.1930.

¹¹² *Nationaltidende*, 2.11.1930.

¹¹³ *Berlingske Tidende*, 2.11.1930.

¹¹⁴ *Kristeligt Dagblad*, 3.11.1930.

63.

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

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

V
Quasi tempo di marcia. **Ungdommen.** 64

Quasi tempo di marcia.

1. Tenor: Hvor, tad vær-ner om sit Lej - e

2. V. trv fra gam-mel Køb-mands - t - del

3. V. Der er Bøgen, viskel vand - re.

Quasi tempo di marcia.

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

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

II Eksempel!

KANTATE

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

I. Det lyse Rav.

Kor

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

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

II Det lange Togt.

Sole:

En Bølge fødte vort lyse Land.
En Baad blev Danskerens Vugge.
Først lagde han Skjolden om Lønningens Rand.
Saa togted han siden som handlende Mand
med Kramgods bag Laas og bag Lukke.
Hvad Søhanen røved, mens Brandene goel,
det købte hans Sønner ved Snilde:

Sole med Kor:

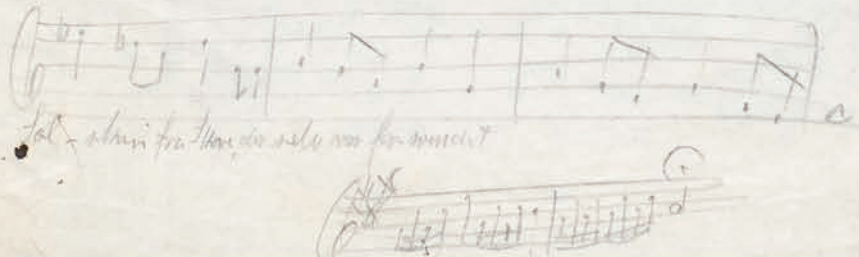
Kunsten fra Helikons Kilde } polyfont
Kløgten fra Roms Capitol.

Solo:

Med Guld og Bronze og Glas ombord
kom Baadenes Flokke tilbage.
De vippede som Terner - før atter de for -
i krappe Bælter, i byget Fjord
og drømte om sejlede Dage:
En Flugt under Lande med blaa Azur
med Purpur for garvede Huder...

Sole med Kor:

Oger de aldgamle Guder
knejste den unge Merkuri!



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

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

III Fremad og hjemad.

Recitativ:

*Labrypolyfont
tercomp;*

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

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

Kor

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

*Portaler og Vesten
høj og lav Portaler
dems Virke gav
nyvundet Land*

92
92
1849
143

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

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

Kor

17
10
66
17

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

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

IV. Skolen.

Solo:

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

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

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

V. Ungdommen.

Kor:

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

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

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

Hans Hartvig Seedorff Pedersen.



Clar. I m. in A
I.

Frejdigt (♩. = 69) *Carl Nielsen.*

III

Poetry in Song and Music for the Inauguration of the Public Swimming Baths, orchestral parts, fair copy (Source C), cl.1, No. 1, bb. 1-18 (upper staff); No. 2, bb. 1-45 (staves 2-7; "No. 2" added in the present edition because of the double bar after "No.1", b. 18); No. 3, bb. 1-5. In this and the other parts (Source C) the final bar of No. 1 has been corrected in pencil to a three-bar rest followed by a pause. The same goes for No. 2 b. 45 of the present edition. In the score (source A) a bracket, the figures 1 and 2, and a repeat sign at the double bar have been added above the two bars which in the present edition ends Nos. 1 and 2, respectively. This indicates that at the performance the conductor Anders Rachlew repeated the two final bars of the two choral stanzas. It is not clear whether this solution was discussed with Nielsen; the correction is therefore not included in the text of the present edition, but only indicated as a variant in *Editorial Emendations and Alternative Readings*.

Digtning i Sang og Toner ved Svømmehallens Indvielse, orkesterstemmer, renskrift, (kilde C), cl.1, nr. 1, t. 1-18 (øverste system); nr. 2, t. 1-45 (system 2-7; "No. 2" tilføjet i nærværende udgave på grund af dobbeltstreg efter "No.1", t.18); nr. 3, t. 1-5. I denne og de øvrige stemmer (kilde C) er sidste takt i nr.1 ændret med blyant til tre takters pause og en efterfølgende fermat. Det samme er gjort i den takt, der svarer til nærværende udgaves nr. 2, t. 45. I partituret (kilde A) er der over de to takter, der i nærværende udgave afslutter henholdsvis nr. 1 og nr. 2, sat en klamme, tallene 1. og 2. og ved dobbeltstregen et gentagelsestegn. Disse forhold antyder, at dirigenten Anders Rachlew ved opførelsen gentog de to sidste takter i de to korvers. Hvorvidt denne beslutning er drøftet med Carl Nielsen er uvist; ændringen er i nærværende udgave derfor kun bragt som en variant i *Editorial Emendations and Alternative Readings*.

Morgenhanen atter gol (Grundtvig)

[Carl Nielsen]
[Piano]

C. 10

(1957-58. 1003-) inv. 8403.2092 -

Poetry in Song and Music for the Inauguration of the Public Swimming Baths, fair copy in pencil in foreign hand (Source E) with heading and alternative ending in Nielsen's hand for a four-part version of Nielsen's melody of "Morgenhanen atter gol", which was used in the cantata. Nielsen's alternative ending is used in the final choral stanza of the cantata.

Digtning i Sang og Toner ved Svømmehallens Indvielse, blyantsrenskrift i fremmed hånd med indledende overskrift og afsluttende alternativ slutning i Carl Niensens hånd til den firstemige version af Niensens melodi til "Morgenhanen atter gol" (kilde E), som blev brugt i kantaten. Carl Nielsen alternative slutning er benyttet i kantatens sidste korvers.



B E S Æ T N I N G
O R C H E S T R A

3 flauti

2 oboi

2 clarinetti

2 fagotti

4 corni

2 trombe

timpani

archi

recitator

PROLOG
PROLOGUE

The musical score is arranged in a standard orchestral format. The woodwind section includes Flauto (Flute), Oboe, Clarinetto (A) (Clarinet in A), and Fagotto (Bassoon). The brass section includes Corno (F) (French Horn), Tromba (C) (Trumpet in C), and Timpani (E, B) (Tympani). The string section includes Violino 1 (Violin I), Violino 2 (Violin II), Viola, Violoncello (Cello), and Contrabbasso (Double Bass). The score is in common time (C) and begins with a whole rest for all instruments. The string section starts with a forte (f) dynamic, while the woodwinds and brass remain silent. The score includes dynamic markings such as *f*, *dim.*, and *p*, as well as performance instructions like *div.*, *unis.*, and *cre - - - - -*.

Tekst trykt med tilladelse af Julius Clausens arving.

5

VI. I

scen - - - - - do

f

Va.

f

Recitation:

I Vaarens første Gry, da vilde Svaners Sang i Luften over Dødens Have

8

VI. I

dim.

dim.

p

Va.

dim.

dim.

p

Vc.

mp

Cb.

mp

11

Fl. I

rall. a tempo

p

klang, vi fulgte Mesteren til Fredens Bo, vi fulgte ham til Hvilens dybe Ro.

VI. I

rall. a tempo

Va.

dim.

pp

Vc.

dim.

dim.

pp

Cb.

dim.

dim.

14

Fl. 1

Nu er det Høst, og Fugletrækkets Veje gaar søndenud, hvor han fik Liv i Eje; mens vi, hans Venneflokk, en sidste Hilsen

Va.

Vc.

17

Fl. 1

2

sender til ham, der vogted' Toners Kunst med rene Hænder. Her i vor Sal, her i vort Samlag stod han Aar til Aar,

Va.

Vc.

20

Fl. 1

2

og i Genfødelse, der til os naar en Kreds af musisk Kunst, befrugtet af hans Aand, genskabt til Liv ved Franz

Va.

Vc.

23 *rall.*

Fl. 1

Fl. 2

dim.

dim.

Nerudas Haand. I Stilhed tjener jeg – det skrev Mesterens Adelskjold, men hvor han gav – ja hvor han gav i Tusindfold,

rall.

VI. 1

VI. 2

Va.

Vc.

p

con sord.

p

con sord.

p

26

Fl. 1

Fl. 2

p

p

naar Toner ved hans eget Hjerte rørte – Blod af sit Kunstnerblod han til os førte. Dér stod han, mandig, rank og slog

VI. 1

VI. 2

Va.

Vc.

Cb.

pp

pp

29

Fl. 1
2
3

p

til Lyd, og her i Salen bølgede en Tonefryd, naar han med Mozarts Es-durs underskønne Klange saa ganske tog vort Sind og Sans

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



32

Fl. 1
2
3
Ob. 1
2
Fg. 1
2

pp

pp

pp

tilfange. Vi husker ham, myndig og mild, halvt Barn, halvt Mand, blid i sit Hjerte, klar i sin Forstand, med Alvor i sin Hu,

35

Ob. 1
2

Fg. 1
2

men Lunets Glimt i Øjet, hvor kunde han bedaare! – hvor var hans Smil fornøjet! Et Sydens Barn, en Nordens Fostersøn –

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

p

mf

p

mf

p marcato

p

p

p

et Menneske, som over visne Skranker helt forstod, at Kunsten, den er Altets Hjerteblood, en Mand der ej begreb de Ulivssaar, der

38

VI. 1

VI. 2

Va.

Vc.

Cb.

rall.

pp

pp

pp

pp

pp

Kunstens Skønhedstempel
rundt om sønderlaar.
Det lyse Evangelium.
Han kendte det fra Beethovens
den Niende,
den ædle Kunstner, saa stort,
befriende.
For ham hvert Menneske var
kær som Broder,
der skattede til Kunstens
fælles Moder.
Helt gav han sig.
Hans Aand gik op i Toners
skønne Klang.
I Haydn sang han os sin
Svanesang.
(uden Musik)
Til Tak nu toner fra hver en
Sjæl herinde:
Et Ære være Franz Neruda's
Minde.

41

Fl. 1 2 *a2* *ff* 3

Fl. 3 *ff* 3

Ob. 1 2 *ff* 3

Cl. (A) 1 2 *ff* 3

Fg. 1 2 *ff* 3

Cor. (F) 1 2 *ff* 3

3 4 *ff* 3

Tr. (C) 1 2 *ff*

Timp. *tr* *ff*

Vl. 1 *senza sord.* *ff* 3

Vl. 2 *senza sord.* *ff* 3

Va. *senza sord.* *ff* 3

Vc. *ff* 3

Cb. *ff* 3

B E S Æ T N I N G
O R C H E S T R A

2 flauti

2 oboi

2 clarinetti

2 fagotti

4 corni

2 trombe

3 tromboni

timpani

archi

coro (S A T B)

HYMN FOR THE
 COMMEMORATION OF
 THE NIELS W. GADE CENTENARY

HYMNE TIL MINDEFESTEN
 PAA NIELS W. GADES
 100-AARSDAG

Tempo giusto

Flauto 1 2

Oboe 1 2

Clarinetto (Bb) 1 2

Fagotto 1 2

Corno (F) 1 2 3 4

Tromba (F) 1 2

Trombone tenore 1 2

Trombone basso

Timpani (G, C)

S.

A.

CORO

T.

B.

1. Ti - der hen - rul - - le, svin - de, men - du,
 2. To - ner - nes Ver - - den gav du en - hver,

1. Ti - der hen - rul - - le, svin - de, men - du,
 2. To - ner - nes Ver - - den gav du en - hver,

1. Ti - der hen - rul - - le, svin - de, men - du,
 2. To - ner - nes Ver - - den gav du en - hver,

1. Ti - der hen - rul - - le, svin - de, men - du,
 2. To - ner - nes Ver - - den gav du en - hver,

Tempo giusto

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

mf

mf

mf

mf

mf

6

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

f *dim.* *p* *pp*

f *dim.* *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

længst un - der Mul - de le - ver end - nu. Dø - den du knæg - ter,
 men i din Fær - den, os stod du nær. Kor og Or - ke - - ster

længst un - der Mul - de le - ver end - nu. Dø - den du knæg - ter,
 men i din Fær - den, os stod du nær. Kor og Or - ke - ster

længst un - der Mul - de le - ver end - nu. Dø - den du knæg - ter,
 men i din Fær - den, os stod du nær. Kor og Or - ke - - ster

længst un - der Mul - de le - ver end - nu. Dø - den du knæg - - ter,
 men i din Fær - den, os stod du nær. Kor og Or - ke - - ster

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* *pp*

12

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3 4

Tr. (F) 1 2

Trb.t. 1 2

Trb.b.

Timp.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

rall.

mp

pp

f

cresc.

se - ne - ste Slæg - - ter Ga - de vil kom - me i - hu!
hyl - de dig, Me - - ster, he - le din tro - fa - ste Hær.

se - ne - ste Slæg - ter Ga - de vil kom - me i - hu!
hyl - de dig, Me - ster, he - le din tro - fa - ste Hær.

se - ne - ste Slæg - - ter Ga - de vil kom - me i - hu!
hyl - de dig, Me - - ster, he - le din tro - fa - ste Hær.

mp

f

rall.

B E S Æ T N I N G
O R C H E S T R A

2 flauti

2 oboi

2 clarinetti

2 fagotti

3 corni

2 trombe

timpani

archi

soprano solo

tenore solo

baritono solo

coro (S A T B)

recitator

CANTATA FOR
THE CENTENARY OF
THE CHAMBER OF COMMERCE

KANTATE VED
GROSSERER-SOCIETETETS
HUNDREDAARSFEST

FIRST PART

No. 1

FØRSTE AFDELING

Tempo di marcia

Op. 31

The musical score is arranged in a standard orchestral format. It includes staves for Flauto (Flute), Oboe, Clarinetto (Bb) (Clarinet in B-flat), Fagotto (Bassoon), Corno (F) (French Horn), Tromba (F) (Trumpet), Timpani (D, A) (Timpani), Tenore solo (Tenor solo), CORO (Choir) with Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, Violino 1 (Violin I), Violino 2 (Violin II), Viola, Violoncello (Cello), and Contrabbasso (Double Bass). The score is in 2/4 time and features a variety of musical notations including dynamics (f, ff, mf), articulation (trills, accents), and phrasing. The woodwinds and strings play a rhythmic pattern, while the brass instruments provide harmonic support. The choir parts are currently silent.

Tekst trykt med tilladelse af Valdemar Rørdams arving.

5 a2

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tr. (F) 1 2

Timp.

T. solo

S.

1. Skov stod og stæng - te for de ras - ke Sven - de; aa - bent gik Ha - vet ud mod Ver - dens En - de.
 2. Vi - king og Køb - mand sej - led sam - me Sku - de; Vi - kin - gen rej - ste Ri - ger - ne der - u - de,
 3. Gu - der, som Hel - las hav - de glemt at dyr - ke, gen - skab - tes her - ligt af vor Stam - mes Styr - ke.

A.

CORO

T.

1. Skov stod og stæng - te for de ras - ke Sven - de; aa - bent gik Ha - vet ud mod Ver - dens En - de.
 2. Vi - king og Køb - mand sej - led sam - me Sku - de; Vi - kin - gen rej - ste Ri - ger - ne der - u - de,
 3. Gu - der, som Hel - las hav - de glemt at dyr - ke, gen - skab - tes her - ligt af vor Stam - mes Styr - ke.

B.

VI. 1

VI. 2

Va.

Vc. div. unis.

Cb.

rall.

9 ^{a2}

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tr. (F) 1 2

Timp.

T. solo

S.

Glas kom, og Guld kom, fra det sto - re Hav, bort gyn - ged Pels - værk og Rav.
 Nov - grod og Lon - don le - ver af hans Marv, alt gik til Ud - læn - dings Arv.
 Ba - by - lons Dra - ge vin - ged Slejp - ners Hov; Malm - lu - ren klang i vor Skov...

A.

CORO

T.

Glas kom, og Guld kom, fra det sto - re Hav, bort gyn - ged Pels - værk og Rav. _____
 Nov - grod og Lon - don le - ver af hans Marv, alt gik til Ud - læn - dings Arv. _____
 Ba - by - lons Dra - ge vin - ged Slejp - ners Hov; Malm - lu - ren klang i vor Skov... _____

B.

rall.

VI. 1

VI. 2

Va.

Vc.

Cb.

13

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2, 3

Tr. (F) 1/2

Timp.

T. solo

1. Hvor gik det hen? Det su - ste dem i Sin - det: Tungt er det, daad - løs at dø!
 2. Køb - man - den kom den lan - ge Vej til - ba - ge: Mal - met, dets Kraft og dets Glans,
 3. Spa - ni - ens Fjæld og Sor - te - ha - vets Flo - der vid - ner, hvor Van - dre - ren foer:

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

mf

mf

mp

mp

mp

mp

mp

mp

trem.

trem.

trem.

17

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tr. (F) 1 2

Timp.

T. solo

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Glas - bøl - ger væl - ted, og Guld - kys - ter skin - ned... Selv drog Da - ner o - ver Sø.
Pur - pur og Per - ler og sær - sy - net Sa - ge - vort blev alt, hvad der var hans.
Vid - fa - ren Han - del er Man - de - vids Mo - der, Sa - ga spej - der hen - des Spor.

Selv drog Da - ner o - ver Sø.
vort blev alt, hvad der var hans.
Sa - ga spej - der hen - des Spor.

Selv drog Da - ner o - ver Sø.
vort blev alt, hvad der var hans.
Sa - ga spej - der hen - des Spor.

No. 2

Allegro

Flauto 1 2
Oboe 1 2
Clarinetto (A) 1 2
Fagotto 1 2

Corno (F) 1 2
3
Tromba (C) 1 2

Timpani (D, A)

Soprano solo

Tenore solo

Baritono solo

Allegro

Violino 1
Violino 2
Viola
Violoncello
Contrabbasso

6

Fl. 1
2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3

Tr. (C) 1
2

Timp.

T. solo

Vi. 1
Vi. 2

Va.

Vc.

Cb.

mp

mp

mp

dim.

f

dim.

f

dim.

dim.

dim.

dim.

dim.

mf

mf

mf

mf

mf

mf

pizz.

pizz.

pizz.

pizz.

pizz.

Glad Kong Chri - stian, Kunst - ner, Kri - ger, ja, og Køb - mand

12

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tr. (C) 1 2

Timp.

S. solo
ser, _____ at Hav - nens Træng - sel sti - ger; ær - lig Han - dels Guld er godt.

T. solo
fra sit Slot Dog, her dyn - ges

VI. 1

VI. 2

Va.

Vc.

Cb.

18

Fl. 1
2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3

Tr. (C) 1
2

Timp.

S. solo

T. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

mp

mp

strand - langs op i Sol og Væ - de mel - lem Folk og
Jern og Klæ - de, Bø - ger, Sil - ke, Salt og Vin

30

Fl. 1
2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3

Tr. (C) 1
2

Timp.

T. solo
Ad - len Ri - gens Marv, _____ de maa hus - vildt midt paa Ga - den drøf - te Stan - dens

VI. 1

VI. 2

Va.

Vc.

Cb.

fp

fp

36

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tr. (C) 1 2

Timp.

T. solo
8 Tarv! -

Bar. solo
"Bedst gaar sligt in - den - dørs: Jeg vil

VI. 1

VI. 2

Va.

Vc.

Cb.

42 *poco rall.* **Recit.**

Bar. solo
byg - ge dem en Børs!" "Som et Pak-hus paa sin Bryg-ge, halvt til-søs og halvt til-lands, gjort til

VI. 1
dim. *p*

VI. 2
dim. *p*

Va.
dim. *p*

Vc.
dim. *p*

Cb.
dim. *p*

47

Bar. solo
Brug, og dog et Smyk-ke, Sta - dens, Ri - gets og sin Stands, byg-get, saa hver Vin - kel slut - ter,

VI. 1
fp

VI. 2
fp

Va.
fp

Vc.
fp

Cb.
fp

50

Bar. solo
Fla-den delt i stren-ge Tavl, me-dens ryt-mi-ske Vo - lut - ter løf-ter Kvist og Gavl; saa-dan, med hver Brøk be -

VI. 1
fp

VI. 2
fp

Va.
fp

Vc.
fp

Cb.
fp

Bar. solo

reg - net, og dog skabt af Fan-ta - si, _____ skal den staa, *min* Børs, som Teg - net, Køb-mænd

VI. 1

VI. 2

Va.

Vc.

Cb.

mf *f* *f* *f* *f*

Andantino accel. accel.

56

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Bar. solo

vir - ker i - og vi ser u-den Skam Lon - don, Ham - borg, Am - ster-dam!"

p *cresc.* *mf* *p* *cresc.* *mf*

Andantino accel. accel.

VI. 1

VI. 2

Va.

Vc.

Cb.

fp *fp* *fp* *fp* *fp*

Allegro

59

Fl. 1 2
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2
Cor. (F) 1 2
3
Tr. (C) 1 2
Timp.

S. solo
T. solo

"Halvt til-søs og halvt til-lands, gjort til Brug, og dog et Smyk - ke,

"Halvt til-søs og halvt til-lands, gjort til Brug, og dog et Smyk - ke,

Allegro

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

pizz.
f

65

Fl. 1
2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3

Tr. (C) 1
2

Timp.

S. solo
Sta - dens, Ri - gets og sin Stands, og vi ser u - den Skam

T. solo
Sta - dens og Ri - gets, og vi ser u - den Skam

VI. 1 arco

VI. 2 arco

Va. arco

Vc. arco

Cb. arco

71

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tr. (C) 1 2

Timp.

S. solo

T. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

Lon - don, Ham - borg, Am - - - ster - - - dam!"

Lon - don, Ham - borg, Am - - - ster - - - dam!"

f

f

77

Fl. 1/2
Ob. 1/2
Cl. (A) 1/2
Fg. 1/2
Cor. (F) 1/2, 3
Tr. (C) 1/2
Timp.
VI. 1
VI. 2
Va.
Vc.
Cb.

Score for measures 77-82. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and brass section (French Horns, Trumpets in C) play sustained notes with long slurs. The timpani part features a rhythmic pattern of eighth notes and rests, with a trill-like tremolo in the final measure. The string section (Violins 1 & 2, Viola, Violoncello, Contrabass) plays a rhythmic accompaniment of eighth notes, with pizzicato markings and forte dynamics in the final measures.

No. 3

Allegro

This musical score page, numbered 33, is for the third movement, 'No. 3', in the tempo of 'Allegro'. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flauto (Flute), Oboe, Clarinetto (Bb) (Clarinet in B-flat), and Fagotto (Bassoon). The brass section includes Corni (F) (Trumpets in F), Tromba (C) (Trumpets in C), and Timpani (D, A) (Timpani). The string section includes Violino 1 and 2 (Violins), Viola, Violoncello (Cello), and Contrabbasso (Double Bass). The woodwinds and brass have active parts starting in the second measure, with dynamic markings such as *ff* (fortissimo), *f* (forte), and *p* (piano). The Flauto part is mostly silent. The Oboe and Clarinetto parts feature a melodic line starting with a half note, followed by eighth notes. The Fagotto part has a similar melodic line. The Corni (F) and Tromba (C) parts have a more active role, with the Tromba (C) part marked '1. Solo' and featuring a dynamic shift from *f* to *p*. The string section is mostly silent, with some activity in the Violino 1 and 2 parts starting in the second measure.

6

Ob. 1 2 *a2*

Cl. (Bb) 1 2 *a2*

Fg. 1 2 *a2*

Cor. (F) 1 2 3 *a2*

VI. 1

VI. 2

Va.

Vc.

Cb.

fz

12

Fl. 1 2 *a2*

Ob. 1 2 *a2*

Cl. (Bb) 1 2 *a2*

Fg. 1 2 *a2*

Cor. (F) 1 2 3

VI. 1

VI. 2

Va.

Vc.

Cb.

f

18

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tr. (C) 1 2

Timp.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

ff

f

ff

f

ff

f

ff

f

f

f

f

f

f

f

1. Kong Chri - stians Bud blev hørt og spurgt. Den Me - sters

1. Kong Chri - stians Bud blev hørt og spurgt. Den Me - sters

25

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3

Tr. (C) 1
2

Timp.

S.
A.
T.
B.

CORO

Mej - sel klang: _____ Som Kon - gen bød, blev Bør - sen gjort,

Mej - sel klang: _____ Som Kon - gen bød, blev Bør - sen gjort,

VI. 1

VI. 2

Va.

Vc.

Cb.

32

Fl. 1/2
Ob. 1/2
Cl. (Bb) 1/2
Fg. 1/2
Cor. (F) 1/2, 3
Tr. (C) 1/2
Timp.
S.
A.
CORO
T.
B.
VI. 1
VI. 2
Va.
Vc.
Cb.

p

1.
2.
p

p

p

p

p

p

p

p

p

p

bred og lys og lang, fod - fast i Bryg - gens

bred og lys og lang, fod - fast i Bryg - gens

38

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tr. (C) 1 2

Timp.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

p

cresc. f

cresc. f

cresc. f

cresc. f

cresc.

trem. cresc. f

trem. cresc. f

cresc.

cresc.

cresc.

44

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3

Tr. (C) 1
2

Timp.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

f

cresc.

ff

a2

mf

cresc.

ff

trem.

f

cresc.

ff

f

cresc.

ff

f

cresc.

ff

al - le fi - re Vin - des Fløjt op -

al - le fi - re Vin - des Fløjt op -

v

v

trem.

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

50

Fl. 1 2
Ob. 1 2
Cl. (B♭) 1 2
Fg. 1 2
Cor. (F) 1 2
Tr. (C) 1 2
Timp.
S.
A.
CORO
T.
B.
VI. 1
VI. 2
Va.
Vc.
Cb.

fff
fff
fff
fff
fff
ff
fff
fff
fff
fff
fff
fff
fff
fff
fff
fff
fff
fff

a2
a2
a2
a2
a2
a2
a2
sprang.
sprang.
sprang.

56

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tr. (C) 1 2

Timp.

S.

A.

T.

B.

CORO

VI. 1

VI. 2

Va.

Vc.

Cb.

Recitation:

Vandtschnider, Klædebo, Negotiant –
 Navn efter Navn blev opslidt og forsvandt.
 Storkøbmand, Groshandler, blev til Grosserer;
 Titlen betyder noget, Manden mere.
 "Grosserer-Societetets Komite" –
 det klinger underligt og udenlandsk,
 Tingen er dansk!
 Sejre skiftede med Sorger,
 og frugtbar Flid med Storm og Brand;
 og Bispens Borg blev Kongens Borg, og Borger
 blev Navnet paa den frie Mand:
 Midt gennem alt har danske Købmænd baaret
 vor skønne Stad. Den fik af dem sit Navn,
 sit Ry, sin Rigdom. Den er skabt og kaaret
 af Skæbnen som af os til *Købmandshavn*.
 Og blandt de Købmænd, som paa Børsen her
 gik ud og ind, og spejdede fra Rampen
 bort over Havnen efter Vind og Vejr,
 var den HANS NANSEN, der i Kampen
 for Danmark afslog Tilbud om Akkord –
 han, som forstod at holde
 saa barsk en Borgervagt paa Stadens Volde,
 at hin Tids bedste Hær drog slagen bort,
 og Kongen selv "med blottet Hoved nejede",
 mens Trommer røstes, og mens Faner vajede.

1.

p

2. Kong Chri - stian

p

2. Kong Chri - stian

p

p

60

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3

Tr. (C) 1
2

Timp.

S.
A.
CORO
T.
B.

lyt - ted i sin Grav: De storm - løb Land og By, _____

lyt - ted i sin Grav: De storm - løb Land og By, _____

VI. 1

VI. 2

Va.

Vc.

Cb.

66

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2

3

Tr. (C) 1
2

Timp.

S.
— men blev vist Vin - ter - ve - jen af, skudt med Bør - sens

A.

CORO

T.
— men blev vist Vin - ter - ve - jen af, skudt med Bør - sens

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

73

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3

Tr. (C) 1
2

Timp.

S.
A.
CORO
T.
B.

Bly. _____ Og Bor - ger - mod og Kon - ge - magt, fri -

Bly. _____ Og Bor - ger - mod og Kon - ge - magt, fri -

VI. 1

VI. 2

Va.

Vc.

Cb.

p

1.

p

79

The musical score for page 79 includes the following parts and markings:

- Fl. 1/2:** Treble clef, dynamics *p cresc.* and *f*. Includes a first ending bracket.
- Ob. 1/2:** Treble clef, dynamics *p cresc.* and *f*. Includes a first ending bracket.
- Cl. (Bb) 1/2:** Treble clef with key signature of one sharp (F#), dynamics *p cresc.* and *f*. Includes a first ending bracket.
- Fg. 1/2:** Bass clef, dynamics *p cresc.* and *f*. Includes a first ending bracket.
- Cor. (F) 1/2:** Treble clef, dynamics *p cresc.* and *f*. Includes a first ending bracket.
- Tr. (C) 1/2:** Treble clef, dynamics *f*.
- Timp.:** Bass clef, dynamics *p* and *f*, includes a trill marking.
- S.:** Treble clef, lyrics: "gjort ved Kam - pen, u - for - sagt be - kræf - ted de - res gam - le". Dynamics *cresc.* and *f*.
- A.:** Treble clef, lyrics: "gjort ved Kam - pen, u - for - sagt be - kræf - ted de - res gam - le". Dynamics *cresc.* and *f*.
- T.:** Treble clef, lyrics: "gjort ved Kam - pen, u - for - sagt be - kræf - ted de - res gam - le". Dynamics *cresc.* and *f*.
- B.:** Bass clef, lyrics: "gjort ved Kam - pen, u - for - sagt be - kræf - ted de - res gam - le". Dynamics *cresc.* and *f*.
- VI. 1:** Treble clef, dynamics *cresc.* and *f*.
- VI. 2:** Treble clef, dynamics *cresc.* and *f*, includes a tremolo marking.
- Va.:** Bass clef, dynamics *cresc.* and *f*.
- Vc.:** Bass clef, dynamics *cresc.* and *f*.
- Cb.:** Bass clef, dynamics *cresc.* and *f*.

86

Fl. 1 2
cresc.
ff *fff*
a2

Ob. 1 2
cresc.
ff *fff*

Cl. (Bb) 1 2
cresc.
ff *fff*
a2

Fg. 1 2
cresc.
ff *fff*
a2

Cor. (F) 1 2
cresc.
ff *fff*
a2

3
cresc.
ff *fff*

Tr. (C) 1 2
cresc.
ff *ff*

Timp.
mf *cresc.* *ff*

S.
 Pagt _____ paa - ny. *fff*

A.
fff

CORO
 T.
 Pagt _____ paa - ny. *fff*

B.
fff

VI. 1
cresc.
ff *fff*
v

VI. 2
trem.
cresc.
ff *fff*

Va.
cresc.
ff *fff*
v

Vc.
trem.
cresc.
ff *fff*

Cb.
cresc.
ff *fff*

The image shows a page of a musical score, page 86, featuring a large ensemble of instruments and voices. The score is written in a dark ink on a white background. It consists of multiple staves for different instruments and vocal parts. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpet in C (Tr. (C)), Timpani (Timp.), Soprano (S.), Alto (A.), Chorus (CORO) with Tenor (T.) and Bass (B.) parts, Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Double Bass (Cb.). The score begins with a rehearsal mark '86'. The first measure shows various dynamics such as 'cresc.', 'mf', and 'ff'. There are several instances of 'cresc.' (crescendo) and 'ff' (fortissimo) throughout the page. A 'trem.' (trémolo) marking is present for the Violin 2, Viola, and Violoncello parts. The vocal parts (S., A., T., B.) and the Chorus parts (CORO) have lyrics 'Pagt' and 'paa - ny.' written below their respective staves. The instrumental parts feature complex rhythmic patterns, including sixteenth notes and eighth notes, with some parts marked 'a2' (second octave). The score ends with a double bar line and a fermata over the final notes of several parts.

91

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3

Tr. (C) 1
2

Timp.

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

a2

This page of a musical score, numbered 91, contains the following parts: Flute (Fl.) 1 and 2, Oboe (Ob.) 1 and 2, Clarinet in B-flat (Cl. (Bb)) 1 and 2, Bassoon (Fg.) 1 and 2, Cor Anglais (Cor. (F)) 1, 2, and 3, Trumpet in C (Tr. (C)) 1 and 2, Timpani (Timp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The woodwind and brass parts feature long, sustained notes with a wavy line above them, labeled 'a2'. The strings play a rhythmic pattern of eighth notes. The choir parts (S., A., T., B.) have long, sustained notes. The score is written in a common time signature and includes various musical notations such as stems, beams, and slurs.

Recitation:

Staden var fri som Kongens Kjøbenhavn.
Dens Virksomhed og Væxt blev ikke hindret,
men hjulpet ovenfra. Navn efter Navn
skød op med Daad og har i Sekler tindret.
Og CHRISTIAN DEN FEMTE, FREDERIK DEN FEMTE,
hvad end de ellers tabte eller glemte,
de husked Byen, og dens Borgerstand,
og Havnen, og det aabne Vand.
Gaa De kun op til Kolonnaden,
og se, hvor festligt Broncefyrsten rider,
som i et Sus af Sejl og Faner,
af fjerne Kyster og af store Tider!
Naar Svanemoderen kaldte, kom de brusende
fra hele Verden, hendes hvide Svaner;
kom enkeltvis og flokkevis — tre Tusende!
Lykken er som Vejret; det skifter brat.
Dog A. P. BERNSTORFF stod ved Rigets Rat ...
De andre sloges; vi blev udenfor;
Tabet var deres, og Profitten vor ...
Mindre Mænd kom til —
den Slags, der halvvejs véd, og halvvejs vil.
Skib efter Skib, som bød Blokaden Trods, (Musik)

No. 4

Andante

Musical score for woodwinds and timpani. The score includes parts for Flauto (Flute), Clarinetto (Bb) (Clarinet in Bb), Fagotto (Bassoon), Corno (F) (Horn in F), and Timpani (G) (Timpani). The Flauto, Clarinetto, Fagotto, and Corno parts are marked with a first and second ending bracket. The Timpani part features a rhythmic pattern of eighth notes with dynamic markings *ff* and *p*. The vocal parts (Soprano solo, Tenore solo, Baritono solo) are shown as empty staves.

blev kapret eller sprængt med Gods og Flag, som nu!

Og saa, en skønne Dag, slog Vejret os.

Andante

Musical score for strings. The score includes parts for Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso. The Violino 1, Violino 2, and Viola parts are marked with *trem.* and *pp*. The Violoncello part is marked with *pp* and *pizz.*. The Contrabbasso part is marked with *fp*. The score includes dynamic markings *cresc.* and *arco*. The text "blev kapret eller sprængt med Gods og Flag, som nu!" and "Og saa, en skønne Dag, slog Vejret os." is written above the string parts.

3 *accel.* *poco più*

Fl. 1/2

Cl. (Bb) 1/2 *ff*

Fg. 1/2 *ff* a2

Cor. (F) 1/2 *ff* *con sord.* a2 *ffz*

Timp.

Bar. solo
Flaa - den ra - net, Kam - pen u - den Vaa - ben fri - stet, Por - ten stængt mod

accel. *poco più*
sul G

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *ff* *ffz*

Cb. *ff* *ffz*

8

Fl. 1/2 *a2*
poco f

Cl. (Bb) 1/2
poco f

Fg. 1/2 *a2*
poco f

Cor. (F) 1/2 *senza sord.*
poco f

Timp.

S. solo
Dan - mark e - ne. Ja, med Sor - gen og med Skam - men

T. solo
Dan - mark e - ne. Ja, med Sor - gen og med Skam - men

Bar. solo
O - ce - a - net. Nor - ge mi - stet. Dan - mark e - ne. Ja, med Sor - gen og med Skam - men

VI. 1 *mf*

VI. 2 *mf*

Va. *mf*

Vc. *mf*

Cb. *mf*

poco rall.

13

Fl. 1/2

Cl. (Bb) 1/2

Fg. 1/2

Cor. (F) 1/2

Timp.

S. solo

T. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

un - der As - kens nøg - ne Gre - ne sun - - ket sam - men.

un - der As - kens nøg - ne Gre - ne sun - ket sam - men.

un - der As - kens nøg - ne Gre - ne sun - ket sam - men.

dim.

dim.

dim.

dim.

dim.

dim.

poco rall.

dim.

dim.

dim.

dim.

dim.

Skallen kan holde sig, mens Kærnen smuldrer.
Og tomme Tønder – buldrer!
Gaard stod ved Gaard med Søjler og Pilastre
langs Kjøbenhavns og Christianshavns Kanaler;
de dækkede med Kunstens Skønhedsplastre
for knuste Mænd og tabte Kapitaler.
Alt gik, at se til, i den gamle Gænge
en Tid endnu. Vi kapred os til Penge.
Der var et Skraal bag disse Mure,
hvor Godtfolk, Pak, Børshajer og Skrivedrenge
spillede løs paa løse Konjunkturer ...

Men efter 1813
kom 1814.
Det flotte Kaperi –
forbi!

Færdig med Sværm og Svir!
Den Spekulant-Rigdom: Papir – Papir!
Nu kunde Hvermand se, hvor Landet laa:
Fallit og Nederlag ... hvor blev vi smaa!

Kun viljeløs er haabløs. Danske Mænd
satte mod Selvopgivelsen en sejt
Pligtroskabs faste: Nej!
Hvor der er Vilje, er der Vej. –
Og som et Led i dette Styrkespænd,
skabtes, da Rigets Rejsning skulde ske,
Grosserer-Societetets Komite,
de kjøbenhavnske Købmænds Raad,
af Borgerdyd til Borgerdaad.

No. 5

INTERMEZZO
Andantino

Flauto 1 2

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2 3

Tromba (C) 1 2

Timpani (C#, B)

Soprano solo

Baritono solo

Dan - mark? Blæst og Regn og Taa - ge,

Violino solo

Violino 1 trem. ff

Violino 2 trem. ff

Viola trem. ff

Violoncello trem. ff

Contrabbasso ff

5
Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3

S. solo
Nej! Nej!

Bar. solo
dim.
klæ - get Mark og sø - let Vej!

VI. solo

VI. 1
dim.

VI. 2
dim.

Va.
dim.

Vc.
dim.

Cb.
dim. *dim.*

9
Sostenuto

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

11 *tr*

VI. solo

Va.

Vc.

pizz.

pizz.

13 poco rall. a tempo

S. solo

Blan - ke Pyt - ter -

poco rall. a tempo

VI. solo

dim.

arco

pp arco

pp arco

pp arco

pp

15 Allegretto lento (♩ = ♩.)

S. solo

Sol - skins-kro - ge -

Lær - ke - sang - A - pril og Maj.

Allegretto lento (♩ = ♩.)

VI. solo

Va. solo

Vc. solo

18

S. solo

Duft af Klø - ver, Duft af Lind, ly - se Næt - ters El - ver-spind.

VI. solo

Va. solo

23

Fl. 1 2

Cl. (A) 1 2

S. solo

VI. solo

Va. solo 1 2

mp

Sol og Skyg-ge, Blæst og Taa-ge skif-ter som vort e-get

29 **Andantino**

Fl. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Tr. (C) 1 2

Timp.

S. solo

Bar. solo

f *ff* *a2* *ff* *senza sord.* *1.* *con sord.* *f* *f* *f*

Sind. *ff*

Dan - mark? Ord kun, ve - ge Drøm - me, ku - et Mod og tran - ge Kaar!

Andantino

VI. 1

VI. 2

Va.

Vc.

Cb.

ff *trem.* *ff* *trem.* *ff* *trem.* *ff* *trem.* *ff* *dim.* *dim.* *dim.* *dim.* *dim.*

S. solo

Hvor? Hvor?

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.



Allegretto lento

S. solo

Aa - ben Strand og dy - be Strøm - me mø - des dér, hvor Dan - sken gaar. End - nu staar vi, som vi stod,

VI. solo

VI. 1

VI. 2

Vc.

trem. div.

pp

trem. div.

pp

pp

unis.

43

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

S. solo

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

mf

mf

p

p

senza sord.

stær-kest med en Storm i - mod. Ord og Daad, Be - drift og Drøm - me bøl - ger sam - men i vort Blod.

ff

ff

ff

p

rall. a tempo rall.

49

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

S. solo

Aa - ben Strand og dy - be Strøm-me mø - des dér, hvor Dan - sken gaar.

VI. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

pp *pp* *pp* *pp* *pp*

dim. *dim.* *dim.* *dim.* *dim.*

p *p* *p* *p* *p*

rall. *a tempo* *rall.*

De glimred ikke mer paa Torv og Gade
med gyldne Kaarder, Atlask og Brokade.
Parykken var en Sky paa Mindets Himmel;
den sidste Haarpisk hang og vippede,
hvor ERICHSEN stod stejl i Børsens Vrimmel.
Ellers gik Lam og Løver lige klippede.
Høj Hat i Nakken, stive Fadermordere,
og Kjolen jo solidere des sortere.
Endnu i vor Tids Stormflod staar som Klipper
den Kjole, Hatten og de stive Flipper.
Den Gang betød de noget: Revolutionen –
i Tankegangen og i Omgangstonen.
Man vendte sig fra Verdens vilde Larm
indad mod Sjælens underlige Liv.
Man udgød Taarer ved sin Vens tro Barm,
skrev Vers til egen eller andres Viv,
og sad hver Aften i et Drømmeslot,
hvor saligt uudsigelige Sorger
smelted ens Sjæl og gjorde Hjertet godt.
I øvrigt stod man ved sin Pult som Borger
og stred mod sin og Statens Bankerot.

Der *var* en Fremtidsaand i Drømmedampen.
Men det, som *bar* den Aand, var Arbejdskampen,
den strenge Pligttroskab, den sejge Flid –
som nærred sig sparsommeligt og kedeligt
af Grød og Sild og brugte jerngrov Gaffel,
men rejste Riget ret og redeligt.
Man fik en Vin ved Sjette Frederiks Taffel,
som fordred Viljekraft og Synkefærdighed.
Men efter Kongen tog man trygt Exempel.
I slidt Kavaj og med Kasket af Voxdug
gik Folkets Fader først, med stille Værdighed,
op til Nødvendighedens trange Tempel.
Dag eller Nat, han sad ved Arbejdsbordet
saa støt som nogen Købmand paa Kontoret,
med al den Evne, Gud ham gav,
sat ind paa dette: Uden Rist og Ro
at virke for sit Land, betale af
paa Kæmpegælden i sit Kongebo.

No. 6

Andante

Flauto 1 2

Oboe 1 2

Clarinetto (Bb) 1 2

Fagotto 1 2

Corno (F) 1 2 3

Timpani (Bb)

Soprano solo

Tenore solo

Baritono solo

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

pp

pp

pp

pp

Lang - samt

Lang - samt

p

p

p

p

p

p

6

Fl. 1 2 *a2*
pp

Ob. 1 2
mf espressivo

Cl. (Bb) 1 2
pp

Fg. 1 2
mf espressivo

Cor. (F) 1 2 3
p

Timp.

S. solo
Søn - ner tvæt - ted hen-des Vun - der; Bro - der sam-led sig med Bro - der

T. solo
rej - ste sig vor Mo - der. Søn - ner tvæt - ted hen-des Vun - der; Bro - der sam-led sig med Bro - der

Bar. solo
rej - ste sig vor Mo - der. Søn - ner tvæt - ted hen-des Vun - der; Bro - der sam-led sig med Bro - der

VI. 1
mf

VI. 2
mf

Va.
mf

Vc.
mf

Cb.
mf

11

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Timp.

S. solo

T. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

dim. *pp*

tro - fast i de Stun - der Gam - le Dan - mark, ved at bæ - re Sav - net

tro - fast i de tun - ge Stun - der. Gam - le Dan - mark, ved at bæ - re Sav - net

tro - fast i de tun - ge Stun - der. Gam - le Dan - mark, ved at bæ - re Sav - net

rall.

16

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Timp.

S. solo

T. solo

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

cresc.

mf

p cresc. mf

rall.

vær - digt, Byr-den tro, — gen - vandt Kraft og gen-vandt Æ - re, byg - ged op sit fald - - ne

vær - digt, Byr-den tro, gen - vandt Kraft og gen-vandt Æ - re, byg - ged op sit fald - - ne

vær - digt, Byr-den tro, — gen - vandt Kraft og gen-vandt Æ - re, byg - ged op sit fald - - ne

a tempo *rall.*

21

Fl. 1/2 *a2* *dim.*

Ob. 1/2 *a2* *dim.*

Cl. (Bb) 1/2 *a2* *dim.*

Fg. 1/2 *dim.*

Cor. (F) 1/2 *dim.*

3 *dim.*

Timp. *pp* *dim.*

S. solo Bo. _____

T. solo Bo. _____

Bar. solo Bo. _____

a tempo *rall.*

VI. 1 *dim.*

VI. 2 *dim.*

Va. unis. *dim.*

Vc. *dim.*

Cb. *dim.*

No. 7

EN DANSK KØBMANDS-UISE
A DANISH MERCHANT'S SONG
Moderato non troppo

The musical score is arranged in a standard orchestral format. It includes staves for Flauto (Flute), Oboe, Clarinetto (A) (Clarinet in A), Fagotto (Bassoon), Corno (F) (French Horn), Baritono solo (Solo Baritone), Violino 1 (Violin I), Violino 2 (Violin II), Viola, Violoncello (Cello), and Contrabbasso (Double Bass). The Flauto, Oboe, Clarinetto (A), and Fagotto parts feature melodic lines with slurs and accents, starting with a first ending bracket. The Corno (F) part has a harmonic accompaniment. The Baritono solo part is currently blank. The string section (Violino 1, Violino 2, Viola, Violoncello, and Contrabbasso) is also blank, with the tempo marking 'Moderato non troppo' placed above the Violino 1 staff.

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

Bar. solo

1. En Køb - mand, han staar bø - jet den lan - ge Dag ved Disk og Pult; og
 2. maa en Køb-mand sty - re en snæ - ver Ven - ding a - vet om, thi
 3. mer end man - ge Bø - ger har Lon - don, Seatt - le og Shang-haj at
 4. det er net - op Sa - gen, at he - le Dan-mark er en Havn, fra
 5. sej - rer den der so - ver. Men giv vor Køb-mand aa - bent Spil, saa

VI. 1

VI. 2

Va.

Vc.

Cb.

7

Fl. 1
2

Ob. 1
2

Cl. (A) 1
2

Fg. 1
2

Cor. (F) 1
2
3

Bar. solo

1. gaar han hjem ad Strø - get, saa har han Ho' - det fuldt: Til Mønt han sig ad - de - rer og
 2. go - de Raad er dy - re, hvis Kas - sen lø - ber tom - men o - ver Kri - sens Bræn - ding og
 3. læ - re den der sø - ger sin e - gen Ev - nes Vej. For hver dansk Mand der - u - de, som
 4. Sva - ne - ke til Ska - gen lagt ud i Bøl - gens Favn, med Bø - jer op til Po - len og
 5. sés det Jor - den o - ver, hvad Dan - mark er og vil. Han bli'r sit Land en Læ - rer i

Vi. 1 pizz. arco
mf *mp*

Vi. 2 pizz. arco
mf *mp*

Va. pizz. arco
mf *mp*

Vc. pizz. arco
mf *mp*

Cb. pizz. arco
mf *mp*

1.2.3.4.

|5.

10

Fl. 1 2 *mf* *f* *rall.* *f* *rall.*

Ob. 1 2 *mf* *f* *rall.* *f* *rall.*

Cl. (A) 1 2 *mf* *f* *rall.* *f* *rall.*

Fg. 1 2 *f* *f* *rall.* *f* *rall.*

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

3 *mf* *mf* *rall.* *mf* *rall.*

Bar. solo

1. de - ler Maal og Vægt - dog skal der no - get me - re til rig - tig rund Re - spekt. 2. Tit
 2. Sej - rens gyld - ne Brus han ta - ger sik - ker Ken - ding af Fir - ma - navn og Hus. 3. Og
 3. sled og stred sig frem, bar Sku - de ef - ter Sku - de et stør - re Dan - mark hjem. 4. Thi
 4. Fyr til Ka - na - da - saa vo - res Plads i So - len blev ej saa knap end - da. 5. Ej
 5. Li - vets Ver - dens - sprog, og bre - de Bøl - ger bæ - rer med

Stolt - hed Dan - ne - brog.

1.2.3.4.

|5.

VI. 1 *mfz* *f* *rall.* *f* *rall.*

VI. 2 *mfz* *f* *rall.* *f* *rall.*

Va. *mfz* *f* *rall.* *f* *rall.*

Vc. *mfz* *f* *rall.* *f* *rall.*

Cb. *mfz* *f* *rall.* *f* *rall.*

Hvad er en Købmands Kald? At tjene Penge.
Dog, tjene Penge kan enhver, som vil.
Ej kræves Aand, tit end ej Kløgt dertil;
kun dette: Man skal slænge
al anden Lyst, al anden Pligt som Pjalter,
ofre sin egen Sjæl paa Mammons Alter!
Da kommer de som af sig selv, gør Pengene;
Mønt gror af Mønt og bliver hængende.
En Købmand tjener Penge. Kan, og skal.
Dog, Midlerne og Maalet er forskellige.
Penge som Maal gør ingen Midler hellige.
Den rette Købmand ser sit Kald
i dette: snildt at samle og fordele,
hvad tusend Tankers, tusend Hænders Flid
frembringer spredt i Rum og Tid.
Han ser sig selv som Part kun af et Hele;
han *bruger* sine Penge og sit Navn,
han støtter, og han styrer Produktionen,
med egen Fordel, men til alles Gavn.
Derved fortjener han sig Borgerkronen.

Om saadan Stræben og om saadan Daad
samledes her saa megen fuldgod Evne,
at Komiteen blev et Landeraad
af Vægt ved hvert nyt Skæbnestævne.
To af dens bedste Navne vil vi nævne;
de styrede med Købmands Guld og Staal
sig selv og Standen
indad og udad imod store Maal:
HVIDT er den ene, TIETGEN er den anden.

De Mænd, som baner Vej og bygger Bro,
de som faar Maal og Midler til at passe,
fordi de tænker klart og virker tro –
de træder frem med deres Handlings Vægt,
de samler til et Folk den løse Masse;
de viser Vej, Slægt efter Slægt.
En saadan Mand var LAURITZ NICOLAJ HVIDT.

Med Rette gik *han* først i Folkets Tog
til Kongens Borg hin Martsdag 48 –
han, som da Svaret genlød i hver Krog,
da Kjøbenhavn stod i ét Jubelkrog,
aldeles ikke lod sin Dag forstyrre,
men gik paa Børsen, som han plejede.
Thi han, som altid overvejede;
den Hvidt, i hvem endog Filistren fandt
sin stive Pligttrøskabs Repræsentant,
var samtidig den nye Tids Gesandt,
udrustet med det Vidsyn og det Fremsyn,
som store Købmænd stundom ejede –
det, der ser Vejen baade ud og ind,
hvor en professionel Politiker
maa skæve til Partiets Pølseskind,
og Diplomaten kun er Kritiker.

Med Rette gik *han* først i Frihedstoget,
den Købmand – Stridsmand for det frie Ord,
som hin Tids Statskløgt helst holdt under Aaget.
Den L. N. Hvidt, som fra sit Børskontor
midt under Enevælden, sært at se,
forstod at vinde, bruge og befæste
Selvstyret, just for denne Komite,
frit valgt iblandt de klogeste og bedste.
Han kunde pege paa sit Værk og sige:
Saaledes bør man styre Land og Rige!

No. 8a

Allegro non troppo

Flauto 1 2

Oboe 1 2

Clarinetto (A) 1 2

Fagotto 1 2

Corno (F) 1 2 3

The woodwind section score includes parts for Flute (1 and 2), Oboe (1 and 2), Clarinet (A) (1 and 2), Bassoon (1 and 2), and Horn (F) (1, 2, and 3). The Flute and Oboe parts are mostly rests. The Clarinet (A) and Bassoon parts feature melodic lines with slurs and dynamic markings of *mp*. The Horn (F) part has a melodic line with a slur and a dynamic marking of *pp*.

Soprano solo

Tenore solo

Baritono solo

The vocal solo parts are for Soprano, Tenor, and Baritone. The Soprano and Tenor parts are mostly rests. The Baritone part has a melodic line with lyrics.

1. Hand - len er en Stor - magt. Hvad den kræ - ver,
2. Plo - ven plø - jer Fu - re ef - ter Fu - re;
3. Gen - nem Kej - se-res og Kon - gers Por - te
4. Da maa den - ne Stor - magt u - den Græn - ser

Allegro non troppo

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

The string section score includes parts for Violin 1, Violin 2, Viola, Violoncello, and Contrabbasso. The Violin 1 and Violin 2 parts feature rhythmic patterns with slurs and dynamic markings of *mp*. The Viola part has a melodic line with a slur and a dynamic marking of *mp*. The Violoncello part has a melodic line with a slur and a dynamic marking of *mp*. The Contrabbasso part has a melodic line with a slur and a dynamic marking of *mp*, and includes a *pizz.* marking.

5

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

S. solo

Bar. solo

Vi. 1

Vi. 2

Va.

Vc.

Cb.

a2

pp

1. Let - te Stof - fer, som i Luf - ten svæ - ver,
 2. tværs i - gen - nem Dy - bets Bøl - ge - mu - re
 3. gi'r det nøg - ne Barn dets før - ste Skjor - te,
 4. Mænd, hvem Mæng - den el - lers li - det æn - ser,

1. sker til dag - lig he - le Jor - den o - ver.
 2. Stem - plet stam - per, saa Fa - brik - ken ry - ster;
 3. ri - der Hand - len paa sin gyld - ne Gan - ger,
 4. ken - des ved det Sprog, som Hjer - tet ta - ler.

9

1.

Fl. 1 2 *p*

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2 *a2*

Cor. (F) 1 2 3

S. solo

1. tun - ge Mal - me, som i Sten - seng so - ver,
 2. skru - er Ski - bet sig mod fjer - ne Ky - ster;
 3. gi'r hver Mand det Værk - tøj, han for - lan - ger -
 4. træ - der ro - ligt frem som Ge - - ne - ra - ler.

T. solo

1. Mar - kens Korn og Djung - lens
 2. tu - send Mil det tun - ge
 3. til en Dag de Bro - der -
 4. Fol - ket, Sta - ten - Li - vet,

Vi. 1

Vi. 2

Va.

Vc.

Cb.

12

Fl. 1 2

Ob. 1 2

Cl. (A) 1 2

Fg. 1 2

Cor. (F) 1 2 3

T. solo

1. Fe - - ber - lil - je: Al - - le lys - trer de den Stor - - magts Vil - je.
 2. Gods - - tog skram - ler: Al - - le tje - ner de den sto - - re Sam - ler.
 3. baand, den knyt - ter, søn - - der - ri - ves af Den rø - - de Ryt - ter,
 4. ja og Æ - ren - har til Værn ej blot Sol - da - - ter - hæ - ren.

VI. 1

VI. 2

Va.

Vc.

Cb.

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

cresc.

cresc.

cresc.

cresc.

rall.

15

Fl. 1 2 *f*

Ob. 1 2 *f*

Cl. (A) 1 2 *f*

Fg. 1 2 *f*

Cor. (F) 1 2 *poco f*

3 *poco f*

S. solo

T. solo

Bar. solo

1. Dens er Sa - len, som de sam - les i, Sild og Blaa - hval, Struds og Ko - li -
 2. Jern og Kul og Damp og Dy - na - mit skat - ter til dens Kro - ne, hver af
 3. og hvert en - kelt Folk i Angst og Nød shri - ger: "Giv os Hus - ly! Giv os
 4. Lan - dets Køb - mænd ryk - ker ud paa Vagt, kæm - per klogt og kæm - per u - for -

rall.

VI. 1 *f* pizz.

VI. 2 *f* pizz.

Va. *f* pizz.

Vc. *f* pizz.

Cb. *f* arco pizz.

1.2.3. a tempo | 4. a tempo

18

Fl. 1 2
Ob. 1 2
Cl. (A) 1 2
Fg. 1 2

Cor. (F) 1 2 3

S. solo
1. bri.
2. sit.
3. Brød!"
4. sagt.

T. solo
1. bri.
2. sit.
3. Brød!"
4. sagt.

Bar. solo
1. bri.
2. sit.
3. Brød!"
4. sagt.

1.2.3. a tempo | 4. a tempo

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

Banken var til, da Hammurabi handled;
han skrev sin Vexel i det tunge Tegl.
Skibet var skabt; men Skibet blev forvandlet,
da det fik Dampen op og strøg sit Sejl.
Ved Aktiebank, ved Damp og Telegram
afskubbed Handelen sin Oldtids-Ham,
og hjulpet af den stærke
Staalsøn, som Videnskab og Haandværk avled,
af *Industrien*, førte den sit Mærke,
saa nu det flyver frem, hvor før det kravled.

Den første Mand, som hertillands har brugt
med alle Midler denne Verdensflugt,
er TIETGEN. Af en Fare sprang han frem
og stod som Redningsmand for tusend Hjem.
Han, Kjøbenhavn, Hamborg, Pontoppidan,
det er en Lektie, som Alverden kan.

Krisen og Tietgen? Han er Frelsens Nævner –
Men her i Societetets Komite
blev Planen lagt; og Pengene gav Staten,
at ikke større Skade skulde ske.
Man fejrer ingen Fest med Løgne.
Vi føler det vist allesammen,
vi ser det, naar vi aabner vore Øjne
mod Verdensflammen:
at ingen Kunst og ingen Videnskab,
ej heller Værfter og Fabrikker
erstatte Rigets Styrketab.
Og én Ting til er sikker:

Den Gunst at sejre gennem Nederlag
gives kun den, som – kraftig eller svag –
fuldtud har gjort sin Pligt.
Alt andet er kun Mundsvejr, Drøm og Digt.
Til sidst er Livet dog en indre Sag.
Kun Blod betaler, hvad der blodigt skyldes.
Og Skam er Skam, hvor fint den saa forgyldes.

Den Sandhed gør vi vel i at erindre ...
Hvad Kunstners og hvad Købmands Kløgt og Flid
har virket, vejer ikke derfor mindre.
Kornhandelen paa England – det var HAGE,
som dér slog Lybæk. Jylland vundet hjem
fra Hamborgs Hansa-Vælde – haard var Striden,
men klogt og fast gik Komiteen frem:
Saaledes var der Fremgangskraft i Tiden
i Lag, som ikke ses af hver Student.
Og A. N. HANSEN, af hver kyndig kendt,
havde alt fæstnet Organisationen,
før Tietgen kom – den fødte Dirigent,
som ildned Takten og bestemte Tonen.
Banken som Udgangspunkt, *Sukkerfabrikkerne*,
og *det Forenede*, og *Store Nordiske* –
de Melodier er særdeles jordiske,
de Maal kan synes smaa for Stjernekyggerne.
Men Faktum er, at fra det Bankkontor
og denne Komite udgik der Planer,
som brød vor indre Livskraft, indre Baner
jævnside dem fra Dalgas og fra Fjord.

Og udadtil? Ja, tabt var Hertugdømmerne;
Europa stængt. Her sad saa Drømmerne,
og her gik Borgere, og her gik Bønder,
og her gik Præster, her gik Professorer
med hver sin tunge Part af Folkets Synder
og lukked deres Øjne for den store,
den haarde Verden; thi den knuste vor.
De søgte Skjul – og Hævn. Saa trak de for;
de rullede ned for Rude efter Rude –
som om ej Verden stadig laa derude,
stadig lige haard til Stød –
men haardest imod den, der selv er blød.

Da var det, Tietgen kom; og han gik paa,
saa Forhæng revned; op sprang stængte Døre.
Forundret rejste Danmark sig og saa:
Derude var der endnu nok at gøre,
ogsaa for os var store Maal at naa.
Den Viljekraft, som kender sine Vaaben
og bruger dem med Snildhed, men utrætteligt,
vil ende med at se sin Fremvej aaben.
For den er intet uopretteligt!
Det lærte Tietgen os. Dér var han stor.
Og denne samme sejge Vilje gror
den Dag i Dag i dette Folk, som faldt,
men atter rejste sig, trods alt. Trods alt!

No. 8b

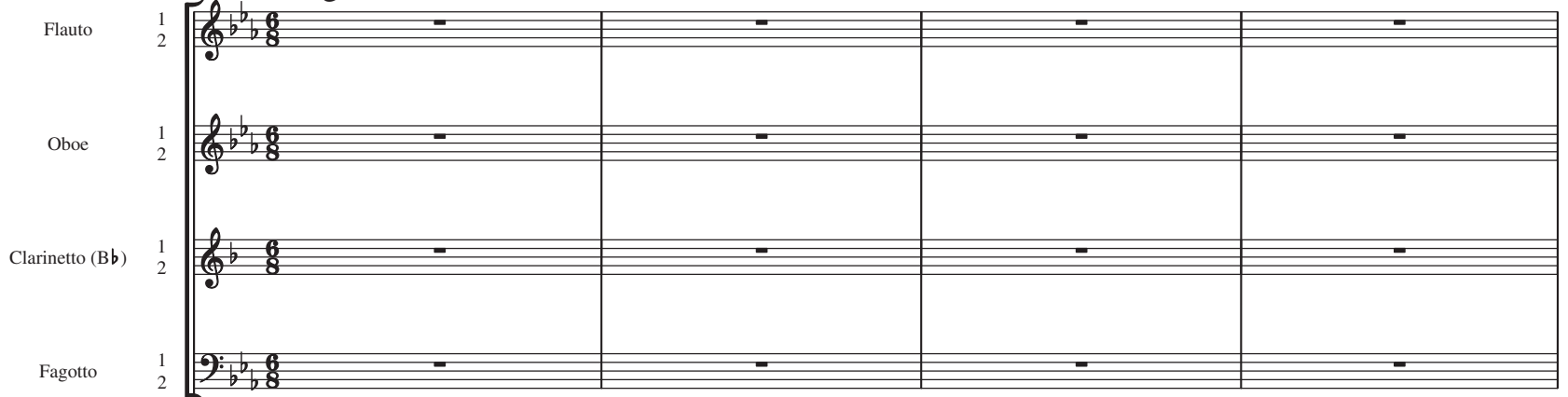
Allegretto

Flauto 1 2

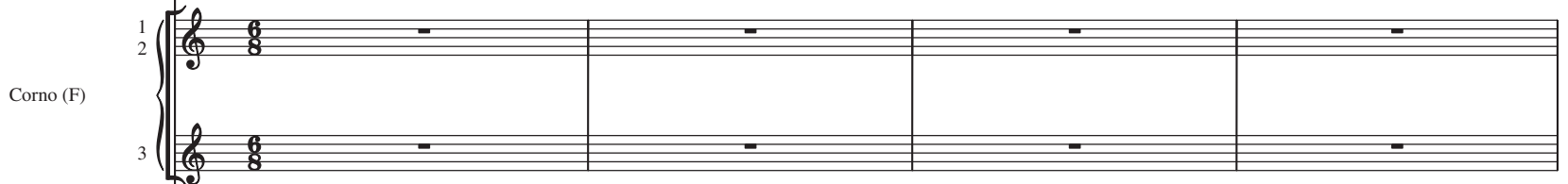
Oboe 1 2

Clarinetto (Bb) 1 2

Fagotto 1 2



Corno (F) 1 2 3



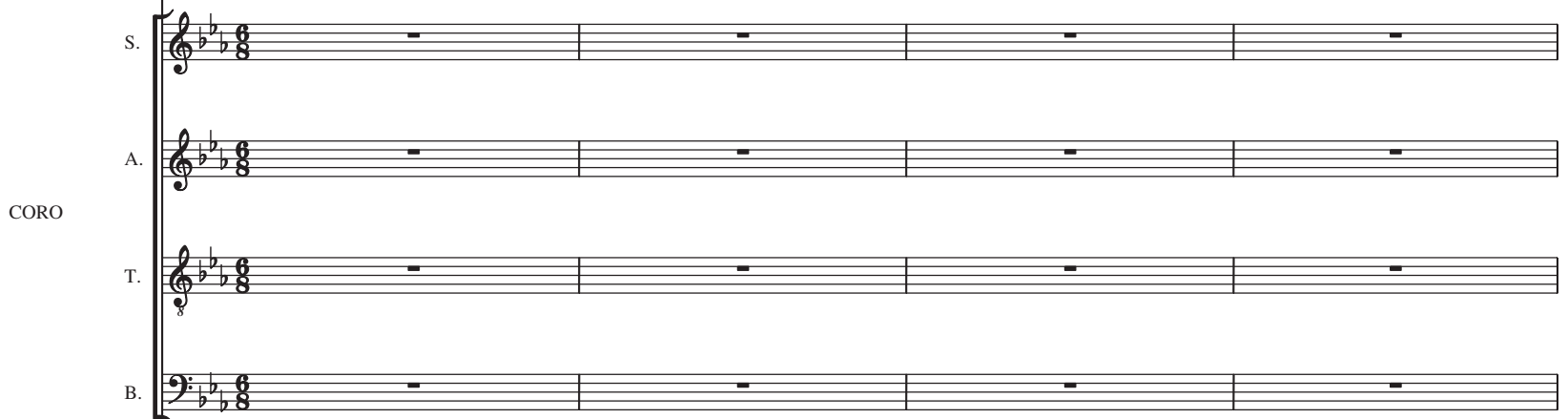
S.

A.

CORO

T.

B.



Allegretto

con sord.

Violino 1 *mp* *fs* *p*

Violino 2 *mp* *fs* *p*

Viola

Violoncello

Contrabbasso



5

Fl. 1 2 *a2*
p

Ob. 1 2
ppp

Cl. (Bb) 1 2
p

Fg. 1 2
mp

Cor. (F) 1 2 3

S. *p, stanza 2 f*
 1. Spo - len spin - der. Hund - red-aars Min - der, et Vir - var af Røs - ter, som
 2. Hor - net raa - ber. Viis - mænd og Taa - ber kan hø - re, det gjal - der i

A. *p, stanza 2 f*

CORO

T. *p, stanza 2 f*
 1. Spo - len spin - der. Hund - red-aars Min - der, et Vir - var af Røs - ter, som
 2. Hor - net raa - ber. Viis - mænd og Taa - ber kan hø - re, det gjal - der i

B. *p, stanza 2 f*

VI. 1

VI. 2

Va. *con sord.*
mp

Vc. *con sord.*
mp

Cb. *pizz.*
mp

8 *a2*

Fl. 1
2

Ob. 1
2

Cl. (Bb) 1
2

Fg. 1
2

Cor. (F) 1
2
3

S.
A.

CORO

T.
B.

VI. 1
VI. 2

Va.
Vc.
Cb.

tru - er og trøs - ter. Maj - lø - vet sva - jer, det su - ser om Fri - hed, det
Frem - ti - dens Hal - ler. Staal sprang i - styk - ker - og Guld - kro - ner bri - ster - og

tru - er og trøs - ter. Maj - lø - vet sva - jer, det su - ser om Fri - hed, det
Frem - ti - dens Hal - ler. Staal sprang i - styk - ker - og Guld - kro - ner bri - ster - og

rall.

11 a2

Fl. 1 2
cresc. *f* *ff*

Ob. 1 2
cresc. *f* *ff*

Cl. (Bb) 1 2
cresc. *f* *ff*

Fg. 1 2
cresc. *f* *ff*

Cor. (F) 1 2
3
p *cresc.* *f* *ff* con sord.

S.
syn - ger med Se - - jer. O - ver - mod jub - ler - en Jern - haand slaar -
Kraft gaar ved Kryk - - ker. Fol - ke - slag jam - rer - en Jern - haand slaar -

A.
cresc. *f*

CORO
T.
syn - ger med Se - - jer. O - ver - mod jub - ler - en Jern - haand slaar -
Kraft gaar ved Kryk - - ker. Fol - ke - slag jam - rer - en Jern - haand slaar -

B.
cresc. *f*

VI. 1
cresc. *f* *ff*

VI. 2
cresc. *f* *ff*

Va.
cresc. *f* *ff*

Vc.
cresc. *f* *ff*

Cb.
arco
mf *f* *ff*

rall.

14

Fl. 1 2 *f* *dim.* *pp*

Ob. 1 2

Cl. (Bb) 1 2 *f* *dim.* *pp*

Fg. 1 2 *f* *dim.* *pp*

Cor. (F) 1 2 3 *f* *p*

S. *dim.*
 Skri - get for - stum - mer - Ma - ski - ner - ne brum - mer, og Plo - ven gaar - Dog
 Sti - ger af Flam - men, som træt syn - ker sam - men, en gen - født Vaar - da

A. *dim.*

CORO

T. *dim.*
 Skri - get for - stum - mer - Ma - ski - ner - ne brum - mer, og Plo - ven gaar - Dog
 Sti - ger af Flam - men, som træt syn - ker sam - men, en gen - født Vaar - da

B. *dim.*

Vi. 1 *f* *dim.* *pp*

Vi. 2 *f* *dim.* *pp*

Va. *f* *dim.* *pp*

Vc. *f* *dim.* *pp*

Cb. *f* *pizz.* *arco* *ppp*

17

rall.

Fl. 1/2

Ob. 1/2

Cl. (Bb) 1/2

Fg. 1/2

p dim.

mf

p dim.

p dim.

p dim.

S.

A.

CORO

T.

B.

bræn - der An - - ger og blø - - der Saar.
 véd vel in - - gen, om Dan - - mark staar.

bræn - der An - - ger og blø - - der Saar.
 véd vel in - - gen, om Dan - - mark staar.

dim.

dim.

dim.

dim.

dim.

rall.

VI. 1

VI. 2

Va.

Vc.

Cb.

p dim.

p dim.

p dim.

p dim.

p dim.

20

VI. 1

VI. 2

Va.

fz

fz

fz

Den Dag idag staar Danmark. Strømmen slider,
og Brænding slaar bestandig vore Kyster,
nu, som i tusend Aar.
Men det er Stormflodstider,
Jorden ryster.
Idag er snart igaar ...
Og hvilken Modstandskraft har Danmarks Dige,
hvis denne Stormflod bliver ved at stige?
Har vi, dets Vogtere, nu gjort vor Skyldighed?
Den gode Viljes Vexel gælder ikke.
Kun Gerningen har Gyldighed.
Og som et Folk har redet, maa det ligge.

Een Stand kan svare sandt:
"Vi gjorde vort."

Uvidenhedens Hvisken
med ærlig Angst (og noget andet, blandet)
om Snyderier over og under Disken,
er med de tørre Tal vist ud af Landet.
Der findes braadne Kar i alle Stænder,
og her som alle Vegne.
Men hvis hver Stand stod med saa rene Hænder
og holdt saa skarp Justits blandt sine egne,
som den, hvis Arbejd er at tjene Penge,
– var et og andet vist i bedre Gænge!

Den Stand, som just i dette Sekels Gry
med Damp, og uden Damp, med Motorbaadene,
bar Danmarks gamle Flag til genfødt Ry
al Jorden rundt, forsigtigt raadende
og dristigt handlende som aldrig før –
den har, mens nu det dunderer paa vor Dør
Dag efter Dag med Trusler og med Farer,
vist os, vist Danmarks Folk, hvordan man svarer.

Hvad faa kun véd, men hvad enhver bør vide:
Grosserer-Societetets Komite,
vort hundreedaarigt frie *merchants' guild*,
selvstyrende, men fast i Traditionerne,
dets Værk, selv nu, har ikke været spildt.
Her var en Ting, som England kunde se,
og Tyskland høre, trods Kanonerne.
Her var et Grundlag, værd at bygge paa;
her var et Sted, hvor Danmark kunde staa.

Naar Industri og Handel, tæt forbundne,
hidtil (End stiger Storm og Flod!)
frelste det frelste, vandt det vundne;
naar de paa Danmarks Vegne stod
forhandlende med London og Berlin
som Magt med Magt, paa lige Fod,
har det dog én Grund til:

Er Ordet Manden,
kan Mand og Magt forhandle med hinanden.
Endog en Stormagt regner med det Mod,
som aabent viser, hvad det kan og vil,
og spiller klogt, men spiller ærligt Spil.
De Mænd, det Mod var her. For hele Folket,
midt i dets Angst og Tvivl, var det en Trøst
at se sin Stilling og sin Vilje tolket
saa klart, saa fast. Her talte Danmarks Røst.
Og den blev hørt til Storbritanniens Kyst;
og den fik Gensvar fra et større Nord
om fælles Fremgang dér, hvor Fremtid gror.

Her fejres da med Rette Seklets Minder.
End rummer danske Købmænds Raad
med TIETGENS Kraft HVIDTS Kløgt. Og Staden finder
i Nødsfald Manden til HANS NANSENS Daad!

No. 9

Moderato

Flauto 1 2

Oboe 1 2

Clarinetto (Bb) 1 2

Fagotto 1 2

Corno (F) 1 2 3

Tromba (F) 1 2

S.

A.

CORO

T.

B.

1. Dan - mark, i tu - send Aar, læn - ger end Sa - ga naaer, vor Stam - mes Arv,
2. Dan - mark, i - mod dig slaar at - ter en storm - fuld Vaar med Liv og Død.
3. Dan - mark, i tu - send Aar, Sø - havn og Bon - de-gaard og fri Mænds Arv -

Detailed description: This block contains the musical score for the woodwind and string sections, along with vocal parts. The woodwinds include Flauto (Flute), Oboe, Clarinetto (Bb), Fagotto (Bassoon), Corno (F) (French Horn), and Tromba (F) (Trumpet). The strings include Violino 1, Violino 2, Viola, Violoncello (Cello), and Contrabbasso (Double Bass). The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), with lyrics in Danish. The tempo is marked 'Moderato'. The score is in 2/4 time and features a key signature of one flat (Bb). Dynamics include 'f' (forte) and 'a2' (second octave). The lyrics are: 1. Dan - mark, i tu - send Aar, læn - ger end Sa - ga naaer, vor Stam - mes Arv, 2. Dan - mark, i - mod dig slaar at - ter en storm - fuld Vaar med Liv og Død. 3. Dan - mark, i tu - send Aar, Sø - havn og Bon - de-gaard og fri Mænds Arv -

Moderato

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Detailed description: This block contains the musical score for the string instruments: Violino 1, Violino 2, Viola, Violoncello (Cello), and Contrabbasso (Double Bass). The tempo is marked 'Moderato'. The score is in 2/4 time and features a key signature of one flat (Bb). Dynamics include 'f' (forte). The strings play a rhythmic accompaniment with some melodic lines.

rall.

8

Fl. 1 2 *ff* a2

Ob. 1 2 *ff* a2

Cl. (Bb) 1 2 *ff* a2

Fg. 1 2 *ff* a2

Cor. (F) 1 2 *ff* a2

3 *ff*

Tr. (F) 1 2 *f* a2 *ff*

S. *ff*

A. *ff*

CORO

T. *ff*

B. *ff*

hær - get og frugt - bar - gjort, Hjem - stavn og Ver - dens - Port - lær os at raa - de stort saa rig en Arv!
 Strid el - ler Ar - bejds - dag, her kræ - ves haar - de Tag. Løft os, vort gam - le Flag, i Liv og Død!
 Brug du os, hvor du kan, tag du os Mand for Mand! Staa skal vort Fæd - re - land, som fri Mænds Arv!

VI. 1 *ff*

VI. 2 *ff*

Va. *ff*

Vc. *ff*

Cb. *ff*

rall.

No. 7

Recitation:

1. Molok og Mammon regjerer idag som de altid har gjort.
 2. Krigens og Arbejdets Kampe maa lyde de lovløse to.

Men før var der Frihed for flere;
 De tænder, de slukker vor Lampe,

Andante

Violino 1
 Violino 2
 Viola
 Violoncello
 Contrabbasso

det Herredom voxede stort.
 de luner, de plyndrer vort Bo.

Ingen kan stænge sin Port.
 Mennesket grubler, Mennesket bygger –

Luften og Jorden, Ilden og Vandet,
 Alt gaar kun Molok og Mammon tilhaande.

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

alt er Tyrannernes Værktøj og Vaaben. Byerne træller, tjene maa Landet, tjene maa Kongen i Purpurkaaben.
 Stæder og Folk forsvinder som Skygger, ædes enhver af sin Afguds Aande. Liv og Død for Gud eller

7

VI. 1

VI. 2

Va.

Vc. unis.

Cb.

Magter uden Mening og Maal hersker over os: Guld og Staal.
 Staal uden Mening og Maal. (Efterspil).

10

VI. 1

VI. 2

Va.

Vc.

Cb.

1.

2.

dim.

mf

B E S Æ T N I N G

O R C H E S T R A

2 flauti / flauto piccolo (E^b)

2 oboi

2 clarinetti (E^b)

4 clarinetti (B^b)

fagotto

4 corni

2 cornetti

3 trombe

2 flicorno tenore

flicorno baritono

3 tromboni

2 tube

piatti

timpani

coro (T1 T2 B1 B2)

recitator

No. 1

Tempo giusto (♩ = 96)

The musical score is arranged in a standard orchestral format. It includes parts for Flauto (Flute), Oboe, Clarinetto (Eb) and Clarinetto (Bb), Fagotto (Bassoon), Corno (F) and Cornetto (Bb), Tromba (F), Flicorno tenore (Bb) and Flicorno baritono (Bb), Trombone, Tuba, Piatti (Cymbals), Timpani (F, Bb), and CORO (Choir). The score is written in 3/8 time with a key signature of one flat (Bb). The tempo is marked 'Tempo giusto' with a quarter note equal to 96 beats per minute. The score is divided into four measures. The first measure contains the initial melodic lines for the woodwinds and brass. The second measure continues the melodic development. The third measure features a prominent brass section with a 'ff' (fortissimo) dynamic. The fourth measure concludes the section with a 'f' (forte) dynamic for the cymbals and a 'ff' for the brass. The choir parts are indicated by 'T.' and 'B.' with first and second endings.

Tekst trykt med tilladelse af Hans Hartvig Seedorffs arving.

5

Fl. 1 2
Ob. 1 2
Cl. (Eb) 1 2
Cl. (Bb) 1 2 3
Fg.
Cor. (F) 1 2 3 4
Cnt. (Bb) 1 2
Tr. (F) 1 2 3
Flic.ten. 1 (Bb) 2
Flic.bar. (Bb)
Trb. 1 2 3
Tb. 1 2
Ptti.
T. 1
CORO 2
B. 1 2

1. En Fun - ke blev tændt i det
1. En Fun - ke blev tændt, en

8

Fl. 1 2

Ob. 1 2

Cl. (Eb) 1 2

Cl. (Bb) 1 2 3

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Tr. (F) 1 2 3

Flic.ten. 1 (Bb) 2

Flic.bar. (Bb)

Trb. 1 2 3

Tb. 1 2

Ptti.

T. 1

CORO 2

B. 1 2

mæg - ti - ge Rum, en Taa - - ge be - gynd - te at glø - de... Først
 is - nen - de Hvælv for Stor - - me - nes un - ge Ti - ta - - ner. De
 Lø - ve - tands - fnugg... Der dri - - ver en Al - ge i Ha - vet... Men

Fun - - ke blev tændt i det mæg - ti - ge Rum, en Taa - ge be - gynd - te at glø - de... Først
 Al - - mag - ten aab - ned sit is - nen - de Hvælv for Stor - me - nes un - ge Ti - ta - - ner. De
 svæ - - ver i Luf - ten et Lø - ve - tands - fnugg... Der dri - ver en Al - ge i Ha - vet... Men

en Taa - ge be - gynd - te at glø - -
 for Stor - me - nes un - ge Ti - ta - -
 Der dri - ver en Al - ge i Ha - -

11

Fl. 1 2

Ob. 1 2

Cl. (Eb) 1 2

Cl. (Bb) 1 2 3

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Tr. (F) 1 2 3

Flic.ten. 1 (Bb) 2

Flic.bar. (Bb)

Trb. 1 2 3

Tb. 1 2

Timp.

T. 1 2

CORO

B. 1 2

flød den som Mor-ild i Stjær-ner-nes Skum. Saa klø-ved den Bøl-gen, der rej-ste sig
sang o-ver La-va-ens størk-ne-de Elv, de hil-ste med Lat-ter det dæm-pe-de
ny-fød-te Klo-der skal skin-ne af Dugg, af Lær-ke-stem-mer og Gø-ge-

- - - - - de. Først flød den som Mor-ild i Stjær-ner-nes Skum. Saa klø-ved den
- - - - - ner. De sang o-ver La-va-ens størk-ne-de Elv, de hil-ste med
- - - - - vet... Men ny-fød-te Klo-der skal skin-ne af Dugg, af Lær-ke-

14

Fl. 1
2

Ob. 1
2

Cl. (Eb) 1
2

Cl. (Bb) 1
2
3

Fg.

Cor. (F) 1
2
3
4

Cnt. (Bb) 1
2

Tr. (F) 1
2
3

Flic.ten. 1 (Bb) 1
2

Flic.bar. (Bb)

Trb. 1
2
3

Tb. 1
2

Timp. Bb muta in C

T. 1
2

CORO

B. 1
2

stum af Luft - ha - vets væl - - ten - de Ø - - -
 Skælv fra Kim - min - gens rø - - de Vul - ka - - -
 kuk, naar vor er i Mør - ket be - gra - - -

Bøl - gen, der rej - ste sig stum af Luft - ha - vets væl - - ten - de Ø - - -
 Lat - ter det dæm - pe - de Skælv fra Kim - min - gens rø - - de Vul - ka - - -
 stem - mer og Gø - ge - kuk, naar vor er i Mør - ket be - gra - - -

18

Fl. 1 2

Ob. 1 2

Cl. (Eb) 1 2

Cl. (Bb) 1 2 3

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Tr. (F) 1 2 3

Flic.ten. 1 (Bb) 2

Flic.bar. (Bb)

Trb. 1 2 3

Tb. 1 2

Timp.

T. 1 2

CORO

B. 1 2

de.
ner.
vet.

28

Fl. 1 2 *pp* *poco a poco cre* *scen*

Ob. 1 2 *pp* *poco a poco cre* *mf* *scen*

Cl. (Eb) 1 2 *mf*

Cl. (Bb) 1 2 3 *scen*

Fg. *scen*

Cor. (F) 1 2 *scen* do

3 4

Cnt. (Bb) 1 2 *scen* do

Tr. (F) 1 2 3

Flic.ten. 1 (Bb) 2

Flic.bar. (Bb) *pp* *poco a poco cre* *scen*

Trb. 1 *pp* *poco a poco cre* *scen*

2 3

Tb. 1 2 *pp* *poco a poco cre* *scen*

Timp.

T. 1 2 *scen*

CORO

bord, med stor - men - de Blaff fra den flam - - men - de
 Dyb. Med kæm - pen - de Flo - der slog Kil - - der - ne
 Spil, kun eet skal du a - ne, før Por - - te - ne

B. 1 2 *scen*

32

Fl. 1 2

Ob. 1 2

Cl. (Eb) 1 2

Cl. (Bb) 1 2 3

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Tr. (F) 1 2 3

Flic.ten. 1 (Bb) 2

Flic.bar. (Bb)

Trb. 1 2 3

Tb. 1 2

Timp.

T. 1 2

CORO

B. 1 2

do

ff

molto *p*

ff

molto *p*

ff

molto *p*

ff

molto *p*

ff

molto *p*

ff

molto *p*

mf *f*

molto *p*

f

molto *p*

f

molto *p*

f

molto *p*

ff

molto *p*

ff

molto *p*

ff

molto *p*

Kær - ne. Saa stil - - ne - de Bran - - den: Født var en
 Føl - ge... Da bæ - - ve - de Dyn - det. Thi Ki - - men blev
 luk - kes: Mens Lær - ker - ne syn - ger, bli'r Stjær - - ner - ne

36

Fl. 1 2

Ob. 1 2

Cl. (Eb) 1 2

Cl. (Bb) 1 2 3

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Tr. (F) 1 2 3

Flic.ten. 1 (Bb) 2

Flic.bar. (Bb)

Trb. 1 2 3

Tb. 1 2

Timp.

T. 1 2

CORO

B. 1 2

Jord! - Taa - gen var ble - vet til Stjær
 Kryb, - le - ven - de Liv i en Bøl
 til. De sti - ger. De straa - ler. De sluk

molto *ff*

43^{II} 3.

Fl. 1 2
Ob. 1 2
Cl. (Eb) 1 2
Cl. (Bb) 1 2 3
Fg.

Cor. (F) 1 2 3 4
Cnt. (Bb) 1 2
Tr. (F) 1 2 3
Flic. ten. 1 (Bb) 2
Flic. bar. (Bb)
Trb. 1 2 3
Tb. 1 2
Timp.

T. 1 2
CORO
B. 1 2

No. 2

Andante sostenuto

Flauto 1 2

Oboe 1 2

Clarinetto (Eb) 1 2

Clarinetto (Bb) 1 2 3

Fagotto

Corno (F) 1 2 3 4

Cornetto (Bb) 1 2

Tromba (F) 1 2 3

Flicorno tenore (Bb) 1 2

Flicorno baritono (Bb)

Trombone 1 2 3

Tuba 1 2

Triangolo

Timpani (F, Bb)

CORO T. 1 2 B. 1 2

Recitation:

Skovene sank, ... Skæltræets grenede Lampe, Bregnernes Viften og Palmernes klaprende Løv fyldte de Sumpe og Kløfter, hvor Øglernes

Kampe laa som en Kрусning i Tidens forstenede Støv.

un poco di più

Musical score for measures 6-9. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), and Cor Anglais (Cor. (F)). The Flute part begins with a dynamic of *p*. The Clarinet and Bassoon parts are marked *solo* and *p*. The Bassoon and Cor Anglais parts are marked *p* and *mf*. The Cor Anglais part is marked *1.* and *mf*. The Flute part is marked *tutti* and *mf*. The Bassoon part is marked *tutti* and *mf*. The Cor Anglais part is marked *mf*.

Men imod Solen, der gyldned de blaa Horizonter, banede Manden paa labbende Poter sin Sti:— knugende Haanden

Musical score for measures 10-13. The score includes parts for Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Trumpet (T.), and Bass (B.). The Clarinet and Bassoon parts are marked *mf* and *ff*. The Cor Anglais parts are marked *mf* and *ff*. The Trumpet part is marked *ff* and *molto ppp*. The Bass part is marked *ff* and *molto ppp*. The lyrics "Ste - nen fik Sjæl!" are written below the Bass part.

om Flinten, naar graa Mastodonter drog ham som vældige, vandrende Bjerge forbi. Stenen fik Sjæl!

14

Cl. (Bb) 1 2 *a2 mp*

Fg. *mp*

Cor. (F) 1 2 *a2 mp* 2.

3 4 *a2 mp*

Tr. (F) 1 *mp*

2 *mp*

Lystrede dog - som i Lænker - Sigtet, der brændte under det laveste Bryn. Manden var blevet til Tænker. Tanken til Lyn!

18

Fg. *p*

Cor. (F) 1 2 *p*

3 4 *a2 p*

Tr. (F) 1 *ff*

2 *ff*

T. 1 2 *ff*

CORO

B. 1 2 *ff*

Tan-ken blev Lyn.

Det ulmed, blev borte, det tændtes igen... det tegned sit Hugg,

21

Cl. (Bb)
1
2
3

Fg.

Cor. (F)
1
2
3
4

før det atter før hen, med Ildskrift i Slægtens Annaler. Og kvaltes i Afmagt den luende Trods,

24

Cl. (Bb)
1
2
3

Fg.

Cor. (F)
1
2
3
4

T. 1
2

CORO

B. 1
2

f *subito* *pppp*

ved os

f *subito* *pppp*

de styrtede Tanker blev løftet ved os til Flugt over Tidens Portaler: En Ikarosvinge
 staar glitrende blank mod Solen

* (Choret maa straks gøre diminuendo, saa man hører Ordene. Akkorden holdes indtil Ordet 'Solen'.)

(The chorus must immediately make a diminuendo so that the words are heard. The chord must be maintained until the word 'Solen'.)

un poco più vivo

26

Cl. (Bb) 2 *p*

Fg. *p*

Cor. (F) 1/2 *p*

T. 1/2

CORO

B. 1/2

og kender sin Klage forstummet. Thi Drømme, der bristede, Luftsyn, der sank,
slynger vor flammende Tid som Triumfsang mod Rummet.

som Tri -

Tempo I

29

Fl. 1 *mp*

Ob. 1 *mp*

Cl. (Bb) 2 *mp*

Fg. *mp*

Cor. (F) 1/2 *mp*

T. 1/2

CORO

B. 1/2

umf - sang i Rum - met.

umf - sang i Rum - met.

umf - sang i Rum - met.

Der drager en Slægt mod Underets Land, velsignet af Kræfternes Naade.

33

Fl. 1 2

Ob. 1

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2

Trgl.

Men nærmer sig Tanken den yderste Rand, da standser den ensomme, søgende Mand og smiler til Stjernernes Gaade: Der driver i Luften et Løvetandsfnugg

37

Fl. 1 2

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2

Trgl.

og fylder hans Verden med Svimlen. En Sommerskov løves til Gøgenes Kuk... og Lærkerne hæfter sig, vaade af Dugg, som tonende Klokker, ja, tonende Klokker til Him -

46

Fl. 1 2
 Ob. 1 2
 Cl. (Eb) 1 2
 Cl. (Bb) 1 2 3
 Fg.
 Cor. (F) 1 2 3 4
 Cnt. (Bb) 1 2
 Tr. (F) 1 2 3
 Flic.ten. 1 (Bb) 2
 Flic.bar. (Bb)
 Trb. 1 2 3
 Tb. 1 2
 Trgl.
 Timp.
 T. 1 2
 CORO
 B. 1 2

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

tr *tr*
len!

attacca

No. 3

Andantino

1 Flauto *mf*

2 Flauto *mf*

1 Oboe *mf*

2 Oboe *mf*

1 Clarinetto (Bb) *mf*

2 Clarinetto (Bb) *mf*

3 Clarinetto (Bb) *mf*

Fagotto *mf*

1 Corno (F) *mf*

2 Corno (F) *mf*

3 Corno (F) *mf*

4 Corno (F) *mf*

1 Tuba

T. 1 *mf*

2

CORO

B. 1 *mf*

2

1. Tan - ker skal tæn - des og skri - de...

2. Kald - te vi Rum - met: det tom - me,

3. Ind i det Mulm skal vi van - dre,

5

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2 3

Fg.

Cor. (F) 1 2 3 4

Tb. 1

T. 1 2

CORO

B. 1 2

mf

Luft - syn, som Fæd - re - ne saae - Bro, A - quæ - dukt, Py - ra - mi - - de!
 bund - løst var Ga - ver - nes Kar! Rig er den Dag, der skal kom - - me,
 ført af vort bræn - den - de Kald. Giv os at ly - se for an - - dre,

9

Fl. 1 2

Ob. 1 2

Cl. (Bb) 1 2 3

Fg.

Cor. (F) 1 2 3 4

Tb. 1

T. 1 2

CORO

B. 1 2

Læ - ben,
Naa - de,
teg - net

flim - rer end - nu mod det Blaa. Smuld-ret er Haan-den og Læ - ben, Drøm-men blev dæk - ket af
vendt i - mod Da - gen, der var. Det - te er Grub - le - rens Naa - de, rakt ham af Stjær - ner - nes
føl - ges end Flug - ten af Fald. Sko - ve - nes Bil - led staar teg - net dybt i For - gæn - gel - sens

Læ - ben,
Naa - de,
teg - net

poco rall.

14

1 Fl. 1

2 Fl. 2

1 Ob. 1

2 Ob. 2

1 Cl. (Bb) 1

2 Cl. (Bb) 2

3 Cl. (Bb) 3

Fg.

1 Cor. (F) 1

2 Cor. (F) 2

3 Cor. (F) 3

4 Cor. (F) 4

1 Tb. 1

T. 1

2 T. 2

CORO

Jord. Men om den e - vi - ge Stræ - ben vid - ner et sej - - ren - de Spor.
 Skaal: Rum - met er Gaa - de bag Gaa - de, Mør - ke bag ly - - sen - de Maal.
 Støv. Men for hvert Blad, som er seg - - net, bru - ser det le - - ven - de Løv!

1 B. 1

2 B. 2

No. 4

Tempo giusto

Flauto piccolo (Eb)

Oboe

Clarinetto (Eb) 1 2

Clarinetto (Bb) 1 2 3

Fagotto

Corno (Eb) 1 2 3 4

Cornetto (Bb) 1 2

Tromba (Eb) 1 2 3

Trombone alto

Trombone tenore 1 2

Trombone basso

Tuba 1 2

Timpani (G, D)

CORO

1. Vort ly - se Land, du Drøm-mens Syn, højt bry - der du Bøl - gens
 2. Flyt frem paa-ny dit Græn - se - skel, drag stolt i - mod Rum- mets

6

Picc. (Eb)
 Ob.
 Cl. (Eb) ¹/₂
 Cl. (Bb) ¹/₂
 Cl. (Bb) ²/₃
 Fg.
 Cor. (Eb) ¹/₂
 Cor. (Eb) ³/₄
 Cnt. (Bb) ¹/₂
 Tr. (Eb) ¹/₂
 Tr. (Eb) <sup>3
 Trb.a.
 Trb.t. ¹/₂
 Trb.b.
 Tb. ¹/₂
 Timp.
 CORO</sup>

Pragt, — en Høf - de, vendt mod Ha - vets Bryn og Stor - mens vaa - de Magt! Det
 Port. Giv Aan - dens Vagt-mænd Vaa - ben - held, gør Dan - marks Ri - ge stort: thi

11

Picc. (Eb)

Ob.

Cl. (Eb) ¹/₂

Cl. (Bb) ¹/₂

Fg.

Cor. (Eb) ¹/₂

Cnt. (Bb) ¹/₂

Tr. (Eb) ¹/₂

Trb.a.

Trb.t. ¹/₂

Trb.b.

Tb. ¹/₂

Timp.

CORO

mind - ste Land i Nor - den; men dog en Plet af Jor - den hvor Li - vets Flam - me
 li - det Land skal bjær - ge ved Tan - kens tun - ge Vær - ge sin ly - se Del af

poco rall.

16

Picc. (Eb)

Ob.

Cl. (Eb) $\frac{1}{2}$

1

Cl. (Bb)

2

3

Fg.

1

2

Cor. (Eb)

3

4

Cnt. (Bb) $\frac{1}{2}$

1

2

Tr. (Eb)

3

Trb.a.

Trb.t. $\frac{1}{2}$

Trb.b.

1

Tb.

2

Timp.

CORO

tæn - des med Ild - glimt fra Tan - kens Lyn, med Ild - glimt fra Tan - kens Lyn.
 Da - gen, der rin - der af Lyk - kens Væld, der rin - der af Lyk - kens Væld.

B E S Æ T N I N G
O R C H E S T R A

2 flauti

oboe

3 clarinetti

fagotto

4 corni

2 cornetti

3 tromboni

2 tube

timpani

campanelli

soprano solo

tenore solo

coro (S1 S2 A T B)

Andantino

The score is for the piece "Hymn to Art" (Hymne til Kunsten) by Carl Nielsen. It is in the key of B-flat major and 3/4 time, marked "Andantino". The instrumentation includes Flute, Oboe, Clarinet in E-flat, Clarinet in B-flat, Bassoon, Horn in F, Cor Anglais, Trombone, Tuba, Timpani, and Campanelli. There are also vocal soloists (Soprano and Tenor) and a choir (Soprano, Alto, Tenor, Bass).

The woodwind parts (Flute, Oboe, Clarinet in E-flat, Clarinet in B-flat, Bassoon) all play a melodic line starting with a forte (*f*) dynamic and gradually decaying (*dim.*) to a mezzo-forte (*mf*) dynamic. The brass parts (Horn, Cor Anglais, Trombone, Tuba) have a similar dynamic contour. The timpani part features a strong, rhythmic pattern with a dynamic range from *fz* (fortissimo) to *mf* (mezzo-forte). The vocal soloists and the choir enter with a *mf* dynamic, singing the lyrics in Danish.

Lyrics:
 I Lys vi løf - te vil til
 Far - ven, Pen-slen fab - ler

6

Fl. 1 2 ^{a2}

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 *mf, 2. volta p*

3 4

Cnt. (Bb) 1 2 *mf, 2. volta p*

Trb. 1 2 *mf, 2. volta p*

3

Tb. 1 2

T. solo ^{2. volta}

I Lys vi løf - te vil til Sang _____ al Drift til Ska - - be - trang,

S.

Sang al Drift mod Form, hver Ska - - be - trang, den Drøm, vort in - dre
om, de kla - re Lin - jers Hel - - lig - dom, den Regn - bu - bro, der

A.

Sang al Drift mod Form, hver Ska - - be - trang, den Drøm, vort in - dre
om, de kla - re Lin - jers Hel - - lig - dom, den Regn - bu - bro, der

CORO

T.

Sang al Drift mod Form, hver Ska - - be - trang, den Drøm, vort in - dre
om, de kla - re Lin - jers Hel - - lig - dom, den Regn - bu - bro, der

B.

Sang al Drift mod Form, hver Ska - - be - trang, den Drøm, vort in - dre
om, de kla - re Lin - jers Hel - - lig - dom, den Regn - bu - bro, der

11

Fl. 1/2

Ob.

Cl. (Eb)

Cl. (Bb) 1/2

Fg.

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

Cnt. (Bb) 1/2

Trb. 1/2, 3

Tb. 1/2

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

mf

mf, 2. volta p cresc.

cresc.

mf, 2. volta p cresc.

mf, 2. volta p cresc.

T. solo

den Drøm, vort in - dre Ø - je ser, det Dyb, som Tan-ken fav - ner.

S.1

Ø - je ser, det Dyb, som Tan-ken fav - ner. Hil To - - - - -

sam - men gror af Spek - trets skøn-ne Splin - ter, Skulp - tu - - - - -

S.2

Ø - je ser, det Dyb, som Tan-ken fav - ner. Hil To - - - - -

sam - men gror af Spek - trets skøn-ne Splin - ter, Skulp - tu - - - - -

cresc.

cresc.

CORO A.

Ø - je ser, det Dyb, som Tan-ken fav - ner. Hil To - ne - strøm - mens Øn - ske - brus, - - -

sam - men gror af Spek - trets skøn-ne Splin - ter, Skulp - tu - ren som A - zu - ren stum, - - -

cresc.

T.

Ø - je ser, det Dyb, som Tan-ken fav - ner. Hil To - ne - strøm-mens Øn - ske - brus,

sam - men gror af Spek - trets skøn-ne Splin - ter, Skulp - tu - ren som A - zu - ren Stum, Skulp -

cresc.

B.

Ø - je ser, det Dyb, som Tan-ken fav - ner. Hil To - ne - strøm-mens Øn - ske - brus,

sam - men gror af Spek - trets skøn-ne Splin - ter, Skulp - tu - ren som A - zu - ren Stum,

16

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Trb. 1 2 3

Tb. 1 2

T. solo

S.1

S.2

CORO A.

T.

B.

a2

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

f *dim.* *p*

poco f *dim.* *pp*

f *dim.* *p, stanza 2 pp* *cresc.*

f *dim.* *p, stanza 2 pp* *cresc.*

f *dim.* *p, stanza 2 pp* *cresc.*

f *dim.* *p, stanza 2 pp* *cresc.*

f *dim.* *p, stanza 2 pp* *cresc.*

f *dim.* *p, stanza 2 pp* *cresc.*

der hvæl - ver vo - re Længs - lers Hus og for - - mer af æ -
Ak - kor - ders E - van - ge - li - um, og Dig - - ter - sy - - nets

21

Fl. 1
2

Ob.

Cl. (Eb)

Cl. (Bb) 1
2

Fg.

Cor. (F) 1
2

3
4

Cnt. (Bb) 1
2

Trb. 1
2

3

Tb. 1
2

a2

Timp.

T. solo

S.1

S.2

CORO A.

T.

B.

f *dim.* *mf* *p*

og for - - mer den Gud, som Al - tet sav - -
dy - be Bor - - i Hjer - - tets La - by - rin - - ner. Hil

for - - mer den Gud, som Al - tet sav - - - - ner. Hil
dy - be Bor - - i Hjer - - tets La - by - rin - - - -

for - - mer den Gud, som Al - tet sav - - - - ner. Hil
Dig - ter - sy - nets dy - be Bor i Hjer - - tets La - by - rin - -

Hus og for-mer af æ - te - risk Ler den Gud, som Al - tet sav - - - - ner. Hil
Dig - ter - sy - nets dy - be Bor i Hjer - tets La - - - by - rin - -

te - - risk Ler den Gud, som Al - tet sav - - - - ner. Hil
dy - - be Bor i Hjer - - tets La - by - rin - - - -

25^{II} 2.

Fl. 1 2 *pp*

Ob. *pp*

Cl. (Eb) *pp*

Cl. (Bb) 1 2 *pp* *a2 solo mp*

Fg. *pp* *mp solo*

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

Cnt. (Bb) 1 2 *pp*

Trb. 1 2 3 *pp*

Tb. 1 2 *pp* *1. solo mp*

Timp. *pp* F muta in A, Bb muta in D

S. solo *f*
 Hil Kun-stens dulg-te Fæl-les-kim i To - ne, Far - ve, Form og Rim. Vi fyl -

T. solo *f*
 ner. Hil Kun-stens dulg-te Fæl-les-kim i To - ne, Far - ve, Form og

S.1 *pp*
 ter.

S.2 *pp*
 ter.

CORO A. *pp*
 ter.

T. *pp*
 ter.

B. *pp*
 ter.

30 a2

Cl. (Bb) 1/2

Fg.

Tb. 1/2

S. solo

T. solo

- der her en hel - - - lig Gral med Drøm - - -

Rim. Vi fyl - - der her en hel - - lig Gral med Drøm - mens

poco rall.

34

Fl. 1/2

Ob.

Cl. (Eb)

Cl. (Bb) 1/2

Fg.

Tb. 1/2

S. solo

T. solo

- mens Pa - no - ra - ma. Vi byg - - -

Pa - - no - ra - - ma.

39

Fl. 1/2

Ob.

Cl. (Eb)

Cl. (Bb) 1/2

S. solo

T. solo

- - ger for vort kæ - - re Land af alt det bed - ste, som vi kan, af

Vi byg - - - ger for vort

44

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

S. solo

T. solo

alt det bed - ste, som vi kan, det bed - ste, som vi kan. Vi for - - mer

kæ - - re Land af alt det bed - ste, som vi kan, af alt det bed - ste, som vi

49

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

S. solo

T. solo

os en Ka - te-dral, som rum - mer Li - - vets Dra - -

kan. Vi for - mer os en Ka - - - te - dral, som rum - mer Li - - - vets

54

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Trb. 1 2 3

Tb. 1 2

Timp.

S. solo
ma.

T. solo
Dra- ma.

CORO T.

Hil

Allegro moderato

60

Trb. 1 2

Trb. 3

Tb. 1 2

T. Kraf - ten, som os fyl - ker her for at er - ken - de sam - let Værd, _____ at er - ken -

B. Hil Kraf - ten, som os

f

65

Cor. (F) 1 2

3 4

Trb. 1 2

3

Tb. 1 2

A. Hil

CORO T. - de sam - let Værd, ___ hil Kraf - ten, som os fyl-ker her for at er - ken-de sam - -

B. fyl - ker her for at er - ken - de sam - let Værd, _____ at skel - ne Ti-dens Skøn - heds-maal, at

f

a2

Fl. 1 2
 Ob.
 Cl. (Eb)
 Cl. (Bb) 1 2
 Fg.

Cor. (F) 1 2 3 4
 Cnt. (Bb) 1 2
 Trb. 1 2 3
 Tb. 1 2
 Timp.

S.1
 S.2

CORO A.
 T.
 B.

Kraf-ten, som os fyl - ker her for at er - ken - de sam - let Værd, _____ hil
 - let Værd, for at er - ken - de sam - - let Værd, hil Kraf - ten, som os fyl - ker her for at er -
 styr - kes for at haa - be, hil Kraf - ten, som os fyl - - - ker her

75 2

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Trb. 1 2 3

Tb. 1 2

Timp.

S.1

S.2

CORO A.

T.

B.

f *a2* *f* *a2* *f* *a2* *f* *a2* *f* *a2*

Hil Kraf - ten, som os

Kraf - ten, som os fyl - ker her for at er - ken - de sam - let Værd, _____ for _____

Kraf - - - - - ten, som os fyl - ker her for at er - ken - de

ken - de sam - let Værd, for at er - ken - de sam - let Værd, _____ hil

for at er - ken - de sam - let Værd, at skel - - - ne Ti - - - dens Skøn - - - heds-

80

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Trb. 1 2 3

Tb. 1 2

Timp.

S.1
fyl - ker her for at er - ken - de sam - let Værd, sam - - - - let Værd,

S.2
— at er - ken - - de sam - let Værd, sam - - - - let Værd, —

CORO A.
sam - - - - let Værd. Hil Kraf - ten, som os fyl - - ker

T.
Kraf - ten, som os fyl - ker her for at er - ken - - de sam - - let

B.
maal. Hil, hil Kraf - ten, som os fyl - - ker her.

85

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Trb. 1 2 3

Tb. 1 2

Timp.

S.1

S.2

CORO A.

T.

B.

at skel - ne

hil Kraf - ten, som os fyl - ker her for at er - ken - - de sam - - let

her for at er - ken - - de sam - let Værd,

Værd, sam - - let Værd, at skel - ne Skøn - heds -

Hil Kraf-ten, som os fyl - ker her for at er - ken - de sam - let Værd,

90

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Trb. 1 2 3

Tb. 1 2

Timp.

Cmplli.

S.1
Ti - dens Skøn-heds-maal, at styr-kes for at haa - be.

S.2
Værd, at skel-ne Ti - dens Skøn - heds-maal.

CORO A.
at skel - ne Ti - dens Skøn - heds-maal, Skøn - heds-maal.

T.
maal, at styr-kes for at haa - be. Saa løft i

B.
for at er - ken - de sam - let Værd.

95

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Trb. 1 2 3

Tb. 1 2

Timp.

Cmplli.

S.1

S.2

CORO A.

T.

B.

a2

1.

mf

mf

mf

mf

Saa løft i Flok vort Flag, vor
 Flok vort Flag, vor Sang om Kun-stens fæl - les Ska - be - trang, og hæv d vor Vil - jes blan-ke

100 5

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Trb. 1 2 3

Tb. 1 2

Timp.

Cmplli.

S.1

S.2

CORO A.

T.

B.

a2

mf

Saa løft i

Saa løft i Flok vort Flag, vor Sang om Kun - stens

Sang om Kun - stens fæl - les Ska - - - be - trang, og hævd vor

Staal ved for vor Kamp at raa - be: Hur - ra, ved

105 6

Fl. 1 2

Ob. *cresc.*

Cl. (Eb) *cresc.*

Cl. (Bb) 1 *cresc.* 2 *cresc.*

Fg. *cresc.*

Cor. (F) 1 *a2 cresc.* 2 *a2 cresc.* 3 *a2 cresc.* 4 *a2 cresc.*

Cnt. (Bb) 1 *cresc.* 2 *cresc.*

Trb. 1 *cresc.* 2 *cresc.* 3 *cresc.*

Tb. 1 2

Cmplli. *cresc.*

S.1 *cre* - - - - - *scen* - - - - - *do* *f*

Flok - - - vort Flag, - - - vor Sang om Kun -

S.2 *cre* - - - - - *scen* - - - - - *do* *f*

fæl - les Ska - - - be - trang, og hævd vor Vil - - - jes blan - ke Staal ved

CORO A. *cre* - - - - - *scen* - - - - - *do* *f*

Vil - - - jes blan - ke Staal, og hævd vor Vil - jes blan - ke Staal, hævd

T. *cre* - - - - - *scen* - - - - - *do* *f*

for vor Kamp at raa - - - - - be: Hur-ra, hævd vor Vil - jes

B. *f*

Saa

110 **7**

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Trb. 1 2 3

Tb. 1 2

Cmplli.

S.1
- - - - - stens Skøn-heds - maal. Saa løft vort Flag, vor Sang om

S.2
for vor Kamp, ved for vor Kamp at raa - -

CORO A.
vor Vil - jes blan - ke Staal, blan - ke Staal, ja, hævd

T.
blan - ke Staal, ja, hævd vor Vil - jes blan - ke Staal ved

B.
løft i Flok vort Flag, vor Sang om Kun - stens fæl - les Ska - be - trang, og hævd vor

115

The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in E-flat (Cl. (Eb)), Clarinet in B-flat (Cl. (Bb)), Bassoon (Fg.), Cor Anglais (Cor. (F)), Contrabassoon (Cnt. (Bb)), Trumpet (Trb.), Trombone (Tb.), and Cymbals (Cmplli.).

Vocal parts include Soprano 1 (S.1), Soprano 2 (S.2), Chorus (CORO A.), Tenor (T.), and Bass (B.).

Lyrics (Danish):
 Kun - stens fæl - les Ska - be - trang, hævd vor Vil - jes blan - scen - - -
 - - be: Hur - ra, hur - ra, og hævd vor Vil - jes blan - ke
 vor Vil - jes blan - ke Staal. Saa løft vort Flag, vor Sang og hævd vor Vil - jes
 for vor Kamp at raa - - - be: Hur - scen - - -
 Vil - jes blan - ke Staal ved at raa - -

Dynamic markings: *p*, *cresc.*, *dim.*

120

Fl. 1 2

Ob.

Cl. (Eb) 1 2

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Trb. 1 2 3

Tb. 1 2

Cmplli.

S.1
ke Staal. Saa løft i Flok vort Flag, vor Sang, saa løft i Flok vort

S.2
Staal, ja, hævd vor Vil - jes! Saa løft i Flok vort Flag, vor Sang, saa løft i Flok vort

CORO A.
blan - ke Staal, vor Vil - jes! Saa løft i Flok vort Flag, vor Sang, saa løft i Flok vort

T.
ra. Saa løft i Flok vort Flag, vor Sang om Kun - stens

B.
be: Hur - ra. Saa løft i Flok vort Flag, vor Sang om Kun - stens fæl - les

125

a²

1 2
Fl.

Ob.

Cl. (E \flat)

1
Cl. (B \flat)
2

Fg.

f

1 2
Cor. (F)
3 4

1
Cnt. (B \flat)
2

1
Trb.
2
3

a²
1 2
Tb.

f

S.1
S.2

CORO A.
T.
B.

Flag, vor Sang, ja, løft. Hil _____ Kraf - ten,

Flag, vor Sang! Hil Kraf - ten, som os fyl - ker her for at er - ken - de

Flag, vor Sang, ja, løft. Hil Kraf - ten, som os fyl - ker

fæl - - les Ska - be - trang. Hil Kraf - ten, som os fyl - ker her for

Ska - be - trang. Hil Kraf - ten, som os fyl -

129

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Trb. 1 2 3

Tb. 1 2

S.1

S.2

CORO A.

T.

B.

p *cresc.* *f*

a2

som os fyl - ker her for at er -

am-let Værd, hil Kraf-ten, som os fyl - ker her for at er - ken - de sam - let

her for at er - ken - de sam - let Værd, at skel - ne Ti - dens Skøn - heds - maal, at

at er-ken-de sam - - - let Værd, at styr - - -

- ker her _____ for at er - ken - de sam -

134

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Trb. 1 2 3

Tb. 1 2

S.1

S.2

CORO A.

T.

B.

ken - - de sam - - - - - let

Værd, at er - ken - - de sam - - - - - let Værd, _____

styr - - - kes for at haa - - - be, for at haa - - -

- kes for at haa - - - be, for at haa - - - be,

- let Værd, at skel-ne Ti - - dens Skøn - - - heds - maal, at styr - kes

138

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Trb. 1 2 3

Tb. 1 2

S.1

S.2

CORO A.

T.

B.

Værd, at skel-ne Ti - - dens Skøn-heds-maal, at styr-kes for at haa - - - be. Saa

at skel-ne Ti - dens Skøn-heds-maal, at styr - kes for at haa - be. Saa

- - - be, for at haa - - - be. Saa

styr - kes for at haa - - - - - be. Saa

for at haa - be, for at haa - - - - - be. Saa

ff

ff

ff

ff

ff

ff

ff

142

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Trb. 1 2 3

Tb. 1 2

S.1

S.2

CORO A.

T.

B.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

løft i Flok vort Flag, vor Sang om

løft i Flok vort Flag, vor Sang om

løft i Flok vort Flag, vor Sang om

løft i Flok vort Flag, vor Sang om

løft i Flok vort Flag, vor Sang om

146

Fl. 1 2
Ob.
Cl. (Eb)
Cl. (Bb) 1 2
Fg.

Cor. (F) 1 2 3 4
Cnt. (Bb) 1 2
Trb. 1 2 3
Tb. 1 2

S.1
S.2
CORO A.
T.
B.

Kun - - stens Ska - be-trang, om Kun - stens fæl - - les
Kun - - stens Ska - be-trang, om Kun - stens fæl - - les
Kun - - stens Ska - be-trang, om Kun - stens fæl - - les
Kun - - stens Ska - be-trang, om Kun - stens fæl - - les
Kun - - stens Ska - be-trang, om Kun - stens fæl - - les

150

Fl. 1 2

Ob.

Cl. (Eb)

Cl. (Bb) 1 2

Fg.

Cor. (F) 1 2 3 4

Cnt. (Bb) 1 2

Trb. 1 2 3

Tb. 1 2

S.1
Ska - - be-trang, og hærd vor Vil - jes blan - ke Staal ved for vor Kamp at

S.2
Ska - - be-trang, og hærd vor Vil - jes blan - ke Staal ved for vor Kamp at

CORO A.
Ska - - be-trang, og hærd vor Vil - jes blan - ke Staal ved for vor Kamp at

T.
Ska - - be-trang, og hærd vor Vil - jes blan - ke Staal ved for vor Kamp at

B.
Ska - - be-trang, og hærd vor Vil - jes blan - ke Staal ved for vor Kamp at

154 *a2* *poco rall.*

Fl. 1
2

Ob.

Cl. (Eb)

Cl. (Bb) 1
2

Fg.

1
2

Cor. (F)

3
4

Cnt. (Bb) 1
2

Trb. 1
2
3

Tb. 1
2

a2

S.1
S.2
CORO A.
T.
B.

raa - be, ved for vor Kamp, ved for vor Kamp, ved for vor Kamp at
raa - be, ved for vor Kamp, ved for vor Kamp, ved for vor Kamp at
raa - be, ved for vor Kamp, ved for vor Kamp, ved for vor Kamp at
raa - be, ved for vor Kamp, ved for vor Kamp, ved for vor Kamp at
raa - be, ved for vor Kamp at

meno

158

Fl. 1
Fl. 2
Ob.
Cl. (Eb)
Cl. (Bb) 1
Cl. (Bb) 2
Fg.
Cor. (F) 1
Cor. (F) 2
Cnt. (Bb) 1
Cnt. (Bb) 2
Trb. 1
Trb. 2
Trb. 3
Tb. 1
Tb. 2
Timp.
S.1
S.2
CORO A.
T.
B.

raa - be: Hur-ra, hur-ra, hur-ra! Hur-ra, hur-ra, hur-ra! Hur - ra, hur-ra, hur-ra! Hur-

raa - be: Hur-ra, hur-ra, hur-ra! Hur-ra, hur-ra, hur-ra! Hur - ra, hur-ra, hur-ra! Hur-

raa - be: Hur-ra, hur-ra, hur-ra! Hur ra, hur-ra, hur-ra! Hur - ra, hur-ra, hur-ra! Hur-

raa - be: Hur-ra, hur-ra, hur-ra! Hur-ra, hur-ra, hur-ra! Hur - ra, hur-ra, hur-ra! Hur-

raa - be: Hur-ra, hur-ra, hur-ra! Hur-ra, hur-ra, hur-ra! Hur - ra, hur-ra, hur-ra! Hur-

14 Allegro vivace

162

Fl. 1
Fl. 2
Ob.
Cl. (Eb)
Cl. (Bb) 1
Cl. (Bb) 2
Fg.
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Cnt. (Bb) 1
Cnt. (Bb) 2
Trb. 1
Trb. 2
Trb. 3
Tb. 1
Tb. 2
Timp.
S.1
S.2
CORO A.
T.
B.

ra, hur - - ra, hur - - ra, hur - - ra, hur - -
ra, hur - ra, hur - ra, hur - ra, hur -
ra, hur - ra, hur - ra, hur - ra, hur -
ra, hur-ra, hur-ra, hur-ra, hur - ra, hur-ra, hur-ra, hur-ra, hur - ra, hur-ra, hur-ra, hur-ra, hur -
ra, hur-ra, hur-ra, hur-ra, hur - ra, hur-ra, hur-ra, hur-ra, hur - ra, hur-ra, hur-ra, hur-ra, hur -

166

Fl. 1
Fl. 2
Ob.
Cl. (Eb)
Cl. (Bb) 1
Cl. (Bb) 2
Fg.
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Cnt. (Bb) 1
Cnt. (Bb) 2
Trb. 1
Trb. 2
Trb. 3
Tb. 1
Tb. 2
Timp.
S.1
S.2
CORO A.
T.
B.

ra,
hur - ra,
hur - ra,
hur - ra,
hur -

ra,
hur - ra,
hur - ra,
hur - ra,
hur -

ra,
hur - ra,
hur - ra,
hur - ra,
hur -

ra,
hur - ra,
hur - ra,
hur - ra,
hur -

poco rall.

169

Fl. 1
Fl. 2
Ob.
Cl. (Eb)
Cl. (Bb) 1
Cl. (Bb) 2
Fg.
Cor. (F) 1
Cor. (F) 2
Cor. (F) 3
Cor. (F) 4
Cnt. (Bb) 1
Cnt. (Bb) 2
Trb. 1
Trb. 2
Trb. 3
Tb. 1
Tb. 2
Timp.
S.1
S.2
CORO A.
T.
B.

ra, hur - ra!
ra, hur - ra!
ra, hur - ra!
ra, hur - ra!
ra, hur - ra!

B E S Æ T N I N G
O R C H E S T R A

2 oboi

2 fagotti

2 corni

archi

baritono solo

coro (S A T B)

recitator

DET LYSE RAV
THE BRIGHT AMBER

No. 1

Tempo moderato, ma energico

Oboe 1 2

Fagotto 1 2

Corno (F) 1 2

S.

A.

CORO

T.

B.

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Tempo moderato, ma energico

f

f

f

f

f

Tekst trykt med tilladelse af Hans Hartvig Seedorffs arving.

4

Ob. 1/2

Fg. 1/2

Cor. (F) 1/2

VI. 1

VI. 2

Va.

Vc.

Cb.

7

Ob. 1/2

Fg. 1/2

Cor. (F) 1/2

VI. 1

VI. 2

Va.

Vc.

Cb.

10

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

VI. 1

VI. 2

Va.

Vc.

Cb.

13

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

VI. 1

VI. 2

Va.

Vc.

Cb.

16

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.
A.

CORO

T.
B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Sko - ve, kun Sko - ve; de blaa - ned mod Luf - ten,

Sko - ve, kun Sko - ve; de blaa - ned mod Luf - ten,

19

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.
mør - ke af Vil - je og tæt - te af Kraft. He - det af Sol og med

A.

CORO

T.
mør - ke af Vil - je og tæt - te af Kraft. He - det af Sol og med

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

22

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.
Kryd - der i Duf - ten drev o - ver Bar - ken den rød - gu - le Saft.

A.

CORO

T.
Kryd - der i Duf - ten drev o - ver Bar - ken den rød - gu - le Saft.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

25

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

di - - - - mi - - - -

di - - - - mi - - - -

di - - - - mi - - - -

di - - - - mi - - - -

Men da de tu - sin - de Som-re var run - - det

di - - - - mi - - - -

Men da de tu - sin - de Som-re var run - - det

stiv - ned en Draa-be i Ti-der-nes

di - - - - mi - - - -

di - - - - mi - - - -

di - - - - mi - - - -

di - - - - mi - - - -

di - - - - mi - - - -

di - - - - mi - - - -

28

Ob. 1
2

nu - - - - en - - - - do *pp*

Fg. 1
2

nu - - - - en - - - - do *pp*

Cor. (F) 1
2

nu - - - - en - - - - do *pp*

S.

stiv - ned en Draa-be i Ti - der - nes Hav: Sol - skin fra Sko - ve, der selv var for - svun - det,

A.

nu - - - - en - - - - do *pp*

CORO

T.

Hav: Sol - - - skin fra Sko - ve, der selv var for - svun - det,

B.

nu - - - - en - - - - do *pp*

VI. 1

nu - - - - en - - - - do *pp* *cresc.*

VI. 2

nu - - - - en - - - - do *pp* *cresc.*

Va.

nu - - - - en - - - - do *pp* *cresc.*

Vc.

nu - - - - en - - - - do *pp* *cresc.*

Cb.

nu - - - - en - - - - do *pp* *cresc.*

31

Ob. 1/2 *f*

Fg. 1/2 *f*

Cor. (F) 1/2 *f*

S. *f*
ly - - ste i San - det som Rav.

A. *f*

CORO

T. *f*
ly - - ste i San - det som Rav.

B. *f*

VI. 1 *f*

VI. 2 *f*

Va. *f*

Vc. *f*

Cb. *f*

34

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Rev - ler - nes Bru - sen og

Rev - ler - nes Bru - sen og

37

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.
Maa - ger-nes Rø - ster hil - ste den før - ste, den sej - len-de Gæst.

A.

CORO

T.
Maa - ger-nes Rø - ster hil - ste den før - ste, den sej - len-de Gæst.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

40

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.
A.

CORO

T.
B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Hav - sle-bet Guld un - der nor - di-ske Ky - ster lok - ked ham syd - fra mod Taa - ger og

Hav - sle-bet Guld un - der nor - di-ske Ky - ster lok - ked ham syd - fra mod Taa - ger og

43

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.
Blæst. Kom han fra Ri - ger, vi knap hav-de

A.

CORO

T.
Blæst. Kom han fra Ri - ger, vi knap hav-de a - - net,

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

46

Ob. 1 2
di - - - - mi - - - - nu - - - - en - - - - do *pp*

Fg. 1 2
di - - - - mi - - - - nu - - - - en - - - - do *pp*

Cor. (F) 1 2
di - - - - mi - - - - nu - - - - en - - - - do *pp*

S.
di - - - - mi - - - - nu - - - - en - - - - do *pp*
 a - - - net, svandt han paa - ny bag det skum-men-de Salt: Længs-len var væk-ket og

A.
di - - - - mi - - - - nu - - - - en - - - - do *pp*

CORO

T.
di - - - - mi - - - - nu - - - - en - - - - do *pp*
 svandt han paa - ny bag det skum-men-de Salt: Længs - len var væk-ket og

B.
di - - - - mi - - - - nu - - - - en - - - - do *pp*

VI. 1
di - - - - mi - - - - nu - - - - en - - - - do *pp*

VI. 2
di - - - - mi - - - - nu - - - - en - - - - do *pp*

Va.
di - - - - mi - - - - nu - - - - en - - - - do *pp*

Vc.
di - - - - mi - - - - nu - - - - en - - - - do *pp*

Cb.
di - - - - mi - - - - nu - - - - en - - - - do *pp*

49

Ob. 1/2

Fg. 1/2

Cor. (F) 1/2

S.
Ve - - jen var ba - net, Ki - - ming og Hav hav - de kaldt, hav - de

A.
Ve - - jen var ba - net, Ki - - ming og Hav hav - de kaldt, hav - de

CORO

T.
Ve - - jen var ba - net, Ki - - ming og Hav hav - de kaldt, hav - de

B.
Ve - - jen var ba - net, Ki - - ming og Hav hav - de kaldt, hav - de

VI. 1
cresc.

VI. 2
cresc.

Va.
cresc.

Vc.
cresc.

Cb.
cresc.

52

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.
kaldt, hav - de kaldt!

A.

CORO

T.
kaldt, hav - de kaldt!

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

poco rit.

No. 2

DET LANGE TOGT
THE LONG JOURNEY

Poco allegretto

Oboe
1
2

Fagotto
1
2

Corno (F)
1
2

Baritono solo
mp
En Bøl - ge fød - te vort ly - se Land. En

S.
A.
CORO
T.
B.

Poco allegretto

Violino 1
p

Violino 2
p

Viola
p

Violoncello
p

Contrabbasso
p

Bar. solo

Baad blev Dan - sker - nes Vug - ge. Først lag - de han Skjol - de om Løn - nin - gens Rand. Saa

VI. 1

VI. 2

Va.

Vc.

Cb.

9

Fg. 1 2

Bar. solo

tog - ted han si - den som hand - len - de Mand med Kram - gods bag Laas og bag Luk - ke.

VI. 1

VI. 2

Va.

Vc.

Cb.

più vivo

13

Fg. 1 2

Cor. (F) 1 2

Va.

Vc.

Cb.

18

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

VI. 1

VI. 2

Va.

Vc.

Cb.

f *rall.* *f* *rall.*

22

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

Hvad Sø - ha - nen rø - ved mens Brand - e - ne goel, — det køb - te hans Søn - ner ved Snil - de.

fp *fp* *fp* *fp*

24

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

S.

A.

CORO

T. Kun - sten fra He - li - kons Kil - de, Kun - sten, Kun - - sten fra

B. Kun - sten fra He - li - kons Kil - de,

Vi. 1 pizz. ff

Vi. 2 pizz. ff

Va. f

Vc. pizz. ff arco f

Cb. pizz. ff arco f

28

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

1.

f

2.

f

arco

f

Kun - sten fra He - li - kons Kil - de,

He - li - kons Kil - de, He - li - kons Kil - de, Kun - - - - - sten fra

Kun - - - - - sten, Kun - - - - - sten fra He - li - kons

32

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

1.

2.

f

f

arco

f

Kun - sten fra He - li - kons Kil - de, Kløg - ten fra Roms Ka - pi - tol,

Kun - sten fra He - li - kons Kil - de, He - - -

He - - - li - kons Kil - - - de, Kløg - - - - ten fra Roms Ka - pi -

Kil - - - - de, Kløg - ten fra Roms Ka - pi -

36

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Kløg - ten, Kløg - ten fra Roms Ka - - pi -
 - li - kons Kil - de, Kløg - ten, Kløg - - - ten fra Roms Ka - pi -
 tol, Kløg - - - - ten fra Roms Ka - pi -
 tol, Kløg - - - - ten fra Roms, Roms Ka - pi -

Tempo I

40

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

Bar. solo

S.

A.

CORO

T.

B.

mp

Med Guld og Bron - ze og Glas om - bord kom Baa - de - nes Flok - ke til -

tol.

tol.

tol.

tol.

Tempo I

VI. 1

VI. 2

Va.

Vc.

Cb.

p

p

p

p

p

44

Bar. solo

ba - ge. De vip - ped som Ter - ner før at - ter de for i krap - pe Bæl - ter, i

VI. 1

VI. 2

Va.

Vc.

Cb.

48

più vivo

Fg. 1 2

Cor. (F) 1 2

Bar. solo

by - get Fjord og drøm - te om sej - len - de Da - ge.

più vivo

VI. 1

VI. 2

Va.

Vc.

Cb.

52

Ob. 1/2

Fg. 1/2

Cor. (F) 1/2

VI. 1

VI. 2

Va.

Vc.

Cb.

57

Ob. 1/2

Fg. 1/2

Cor. (F) 1/2

Bar. solo

VI. 1

VI. 2

Va.

Vc.

Cb.

En Flugt un-der Lan-de med blaa A-zur

rall.

rall.

f

mp

mp

mp

mp

61

Fg. 1/2 *f*

Cor. (F) 1/2 *f*

Bar. solo
med Pur-pur for gar-ve-de Hu - der.

CORO T. *f*
O - - ver de æld - gam - le

VI. 1 *pizz.*
ff

VI. 2 *ff*
pizz.

Va. *f*

Vc. *pizz.*
ff

Cb. *mp*
ff

65

Fg. 1/2 *f*

Cor. (F) 1/2 *f*

T. *f*
Gu - der, o - - ver de æld - gam - le Gu - der, o - -

CORO B. *f*
O - - ver de æld - gam - le Gu - - der, o - -

Va.

Vc. *f*
arco

Cb. *f*
arco

69

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.
O - - ver de æld - gam - le Gu - der, de æld - gam - le Gu - der

A.
O - - - ver de

CORO

T.
- - ver de æld - gam - le knej - ste den un - ge Mer -

B.
- - - - ver de æld - gam - le Gu - - - - der knej - -

VI. 1
arco

VI. 2
arco

Va.

Vc.

Cb.

73

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.
knej - ste den un - ge Mer - kur. O - - - ver de

A.
æld - gam - le Gu - - - der, de æld - gam - le Gu - der

CORO

T.
kur, Mer - kur, Mer - kur, Mer - kur, Mer - kur. O - - - ver de

B.
- - ste den un - - ge Mer - kur. O - - - ver de

VI. 1

VI. 2

Va.

Vc.

Cb.

77

Ob. 1/2

Fg. 1/2

Cor. (F) 1/2

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

gam - le Gu - der knej - ste Mer - kur, knej - - - ste Mer -
 knej - ste den un - ge Mer - kur, den un - - ge Mer -
 æld - - gam - le Gu - - - der knej - - - ste Mer -
 æld - - gam - le Gu - der knej - ste den un - - ge Mer -

un poco meno

81

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.

A.

T.

B.

CORO

VI. 1

VI. 2

Va.

Vc.

Cb.

kur, Mer - - kur, Mer - - kur.

kur, Mer - kur, Mer - kur.

kur, Mer - kur, Mer - kur.

kur, Mer - - kur, Mer - - kur.

dim.

mp

dim.

mp

dim.

mp

dim.

mp

dim.

mp

dim.

mp

dim.

mp

dim.

mp

dim.

mp

FREMAD OG HJEMAD
FORWARD AND HOMEWARD
Allegro vivace

No. 3

Oboe 1/2
Fagotto 1/2
Corno (F) 1/2
S.
A.
CORO
T.
B.

Allegro vivace
Violino 1
Violino 2
Viola
Violoncello
Contrabbasso

Fg. 1/2
Cor. (F) 1/2
VI. 1
VI. 2
Va.
Vc.

7

Fg. 1/2

molto dim. *pp*

Cor. (F) 1/2

molto dim. *pp*

Recitation:
Han fødtes af Hellas. Han jog

VI. 1

VI. 2

Va.

Vc.

dim. *p*

dim. *p*

dim. *p*

dim. *p*



10

Ob. 1/2

Fg. 1/2

mp a2

mp

gennem Rummet, fløj Blæsten forbi paa sin vingede Hæl. Han gæsted Alverden i

VI. 1

VI. 2

Va.

Vc.

13 *a2*

Ob. 1
2

Fg. 1
2

Skyer fornummet, og saæde Udvee i Menneskets Sjæl. Hvor Heste blev skøet og Baad sat i

VI. 1

VI. 2

Va.

Vc.



16 *a2*

Ob. 1
2

Fg. 1
2

Vandet, hvor Varer blev stuvet bag boltede Laag, der hvervede Hermes, skønt fremmed i Landet,

VI. 1

VI. 2

Va.

Vc.

19

Fg. 1 2

1.

den dristige Købmand til Fremtidens Tog. Nu smiler vi vel af de sælsomme

VI. 1

VI. 2

Va.

Vc.

22

Ob. 1 2

Fg. 1 2

1.

Rejser, der førte ham rundt mellem Fabernes Dyr, til Riget Golconda, Utopiens Kejser

VI. 1

VI. 2

Va.

Vc.

ral- - - len - - - tan - - do

Ob. 1 2

hvis skinnende Slot var af slebet Porphy. (Pause) Men Smilet blir tænksomt:

VI. 1

VI. 2

Va.

Vc.

dim.

Vi ser i hans Færden et voveligt Kryds for en vovelig Sag. Og Nuet erkender:

Andante sostenuto

28

VI. 1

VI. 2

Va.

Vc.

Cb.

mp

Andantino quasi allegretto

31

Ob. 1/2

Fg. 1/2

Cor. (F) 1/2

S.

A.

CORO

T.

B.

Han skab - te sig Ve - je af Flo - der - nes Strøm - me. Han

Han skab - te sig Ve - je af Flo - der - nes Strøm - me. Han

Han skab - te sig Ve - je af Flo - der - nes Strøm - me. Han

Han skab - te sig Ve - je af Flo - der - nes Strøm - me. Han

Han gav os den Verden, som Tiden befarer og fylder idag.

Andantino quasi allegretto

VI. 1

VI. 2

Va.

Vc.

Cb.

f *p* *mf*

f *p* *mf*

f *p* *mf*

f *p* *mf*

f *p* *mf*

35

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

slet - te - de Græn - ser og byg - ge - de Bro. Han fyld - te sin Sam - tid med Sy - ner og Drøm - me; og

slet - te - de Græn - ser og byg - ge - de Bro. Han fyld - te sin Sam - tid med Sy - ner og Drøm - me; og

slet - te - de Græn - ser og byg - ge - de Bro. Han fyld - te sin Sam - tid med Sy - ner og Drøm - me; og

slet - te - de Græn - ser og byg - ge - de Bro. Han fyld - te sin Sam - tid med Sy - ner og Drøm - me; og

39

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

f

f

p — *f*

f

f

f

f

f

f

f

Rum - met blev stør - re i Kraft af hans Tro. Og skrev han sig kun i sit Lev - neds An - na - ler som

Rum - met blev stør - re i Kraft af hans Tro. Og skrev han sig kun i sit Lev - neds An - na - ler som

Rum - met blev stør - re i Kraft af hans Tro. Og skrev han sig kun i sit Lev - neds An - na - ler som

Rum - met blev stør - re i Kraft af hans Tro. Og skrev han sig kun i sit Lev - neds An - na - ler som

f

f

f

f

f

f

f

f

f

f

43

Ob. 1/2

Fg. 1/2

Cor. (F) 1/2

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mf

mf

fa - ren - de Kræm - mer, som hand - len - de Mand. I Øst og i Vest, bag de sto - re Por - ta - ler laa

fa - ren - de Kræm - mer, som hand - len - de Mand. I Øst og i Vest, bag de sto - re Por - ta - ler laa

fa - ren - de Kræm - mer, som hand - len - de Mand. I Øst og i Vest, bag de sto - re Por - ta - ler laa

fa - ren - de Kræm - mer, som hand - len - de Mand. I Øst og i Vest, bag de sto - re Por - ta - ler laa

poco rall. Andante

47

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

S.

A.

CORO

T.

B.

Frug - ten: Det ny - vund-ne Land.

Frug - ten: Det ny - vund-ne Land.

Frug - ten: Det ny - vund-ne Land.

Frug - ten: Det ny - vund-ne Land.

Recitation:

Saa spired der Kræfter, saa i Skibenes Køl vand og Vognenes fulgte der Viden

poco rall. Andante

VI. 1

VI. 2

Va.

Vc.

Cb.

Spor. Vi spejded fra Kysten, naar Købmanden siden med Rejsernes Rigdom drog hjem imod Nord. Om selv han blev ældet og

51

VI. 1

VI. 2

Vc.

p

træt af at vandre: de Sejre han vandt i sin Kamp for Merkur blev nyttet af Tiden, blev delt med os andre og blom -

54

VI. 1

VI. 2

Vc.

stred i Tanke, i Aand og Kultur. Han gav efter Evne, om mangt eller meget, den frugtbare Udsæd til ventende

57

VI. 1

VI. 2

Va.

Vc.

p

Muld. Her mæler de Mure, han aldrig har sveget, om Kundskabens Vækst hos et voksende Kuld. Her lagde han Ungdom -

Musical score for measures 60-62. The score is for four instruments: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), and Violoncello (Vc.). Measure 60 is marked with a '60' above the first staff. The music features a melodic line in the violins and a rhythmic accompaniment in the viola and cello. The cello part consists of a steady eighth-note pattern. The violin parts have a more complex melodic structure with some triplets in the second violin part.

men Sandhed paa Læben og højned dens Tanke, saa Sindet blev fuldt af rigere Syner og ædlere Stræben end Dagens Gevinst

Musical score for measures 63-65. The score is for four instruments: Violin 1 (VI. 1), Violin 2 (VI. 2), Viola (Va.), and Violoncello (Vc.). Measure 63 is marked with a '63' above the first staff. The music continues with a melodic line in the violins and a rhythmic accompaniment in the viola and cello. The cello part consists of a steady eighth-note pattern. The violin parts have a more complex melodic structure with some triplets in the second violin part.

poco accelerando

Andantino quasi allegretto

66

Ob. 1/2

Fg. 1/2

Cor. (F) 1/2

S. *mf*
Der drog, og der dra - ger et Tog o - ver Jor - den, en tung Ka - ra - va - ne: de

A. *mf*
Der drog, og der dra - ger et Tog o - ver Jor - den, en tung Ka - ra - va - ne: de

CORO

T. *mf*
Der drog, og der dra - ger et Tog o - ver Jor - den, en tung Ka - ra - va - ne: de

B. *mf*
Der drog, og der dra - ger et Tog o - ver Jor - den, en tung Ka - ra - va - ne: de

paa den hjemlige Pult.

poco accelerando

Andantino quasi allegretto

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

70

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.
hand - len - des Hær. Der vandt vi os Nav - net de blon - de fra Nor - den og kom - men - de Stjær - ner skal

A.
hand - len - des Hær. Der vandt vi os Nav - net de blon - de fra Nor - den og kom - men - de Stjær - ner skal

CORO

T.
hand - len - des Hær. Der vandt vi os Nav - net de blon - de fra Nor - den og kom - men - de Stjær - ner skal

B.
hand - len - des Hær. Der vandt vi os Nav - net de blon - de fra Nor - den og kom - men - de Stjær - ner skal

VI. 1

VI. 2

Va.

Vc.

Cb.

p

74

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

f

p *f*

f

f

f

f

f

f

f

f

sø - ge os der. Hvad Dan - mark har vir - ket med flit - ti - ge Hæn - der har før som en Last paa vor

sø - ge os der. Hvad Dan - mark har vir - ket med flit - ti - ge Hæn - der har før som en Last paa vor

sø - ge os der. Hvad Dan - mark har vir - ket med flit - ti - ge Hæn - der har før som en Last paa vor

sø - ge os der. Hvad Dan - mark har vir - ket med flit - ti - ge Hæn - der har før som en Last paa vor

78

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

Skul - der vi lagt. Vi løf - ter den at - ter og hjem - ad vi ven - der med Løn og med Frem - tid som

Skul - der vi lagt. Vi løf - ter den at - ter og hjem - ad vi ven - der med Løn og med Frem - tid som

Skul - der vi lagt. Vi løf - ter den at - ter og hjem - ad vi ven - der med Løn og med Frem - tid som

Skul - der vi lagt. Vi løf - ter den at - ter og hjem - ad vi ven - der med Løn og med Frem - tid som

82 rall.

Ob. 1 2 *f* *ff* *pesante*

Fg. 1 2 *f* *ff* *pesante*

Cor. (F) 1 2 *f* *ff* *pesante*

S. *f* *ff*
Fragt, med Frem - tid som Fragt, som Fragt! _____

A. *f* *ff*
Fragt, med Frem - tid som Fragt, som Fragt! _____

CORO

T. *f* *ff*
Fragt, med Frem - tid som Fragt, som Fragt! _____

B. *f* *ff*
Fragt, med Frem - tid som Fragt, som Fragt! _____

VI. 1 *f* *ff* *pesante* rall.

VI. 2 *f* *ff* *pesante*

Va. *f* *ff* *pesante*

Vc. *f* *ff* *pesante*

Cb. *f* *ff* *pesante*

SKOLEN
SCHOOL
Poco andantino

No. 4

Oboe 1/2
Fagotto 1/2
Corno (F) 1/2
Baritono solo

1. Dit Nu er kort, din Dag har Hast. Kun
Tæn - ker vid - ste, For - sker fandt, den
Ret - sind i dit un - ge Flag. Vær

Violino 1
Violino 2
Viola
Violoncello
Contrabbasso

Poco andantino

Fg. 1/2
Cor. (F) 1/2
Bar. solo
VI. 1
VI. 2
Va.
Vc.
Cb.

rin - ge Ro og li - den Rast den trav - le Tid os lev - ner. Snart løf - ter sig i -
Lær - doms Sum, som Ti - den vandt, har Sko - lens Aand dig gi - vet. Læg til, hvad i dig
sand som paa den før - ste Dag, hvor Her - mes gav dig Daa - ben. Da har du sted - se

espressivo

10

Bar. solo

gen til Flugt et vin - get Brus, det ny - e Togt af tu - sind un - ge
 selv du har: det stær - ke Ja, det ly - se Svar, hvis Tro be - kræf - ter
 i Be - hold en ær - lig Vægt i ær - ligt Skjold og

1.2.

VI. 1

VI. 2

Va.

Vc.

Cb.

mp *poco f*

14¹

Ob. 1/2

Fg. 1/2

Cor. (F) 1/2

Bar. solo

Ev - ner. 2. Hvad
 Li - vet. 3. Sæt

ken - des paa dit Vaa - ben.

p *pp* *pp* *pp* *pp*

solo *pp*

3.

VI. 1

VI. 2

Va.

Vc.

Cb.

p *poco f* *pp* *poco f* *pp* *poco f* *pp* *poco f* *pp*

3.

UNGDOMMEN
YOUTH
Quasi tempo di marcia

No. 5

Oboe 1 2

Fagotto 1 2

Corno (F) 1 2

S.

A.

T.

B.

CORO

Violino 1

Violino 2

Viola

Violoncello

Contrabbasso

Quasi tempo di marcia

f

f

f

f

f

f

f

f

f

4

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

S.

1. Hver Tid vær - ner om sit E - je. Ny - e Stjær - ner, an - dre Ve - je,
 2. Arv fra gam - mel Køb - mands - A - del u - den Frygt og u - den Da - del!
 3. Der er Ve - jen, vi skal van - dre. Maal for os og Maal for an - dre,

A.

1. Hver Tid vær - ner om sit E - je. Ny - e Stjær - ner, an - dre Ve - je,
 2. Arv fra gam - mel Køb - mands - A - del u - den Frygt og u - den Da - del!
 3. Der er Ve - jen, vi skal van - dre. Maal for os og Maal for an - dre,

CORO

T.

1. Hver Tid vær - ner om sit E - je. Ny - e Stjær - ner, an - dre Ve - je,
 2. Arv fra gam - mel Køb - mands - A - del u - den Frygt og u - den Da - del!
 3. Der er Ve - jen, vi skal van - dre. Maal for os og Maal for an - dre,

B.

1. Hver Tid vær - ner om sit E - je. Ny - e Stjær - ner, an - dre Ve - je,
 2. Arv fra gam - mel Køb - mands - A - del u - den Frygt og u - den Da - del!
 3. Der er Ve - jen, vi skal van - dre. Maal for os og Maal for an - dre,

VI. 1

VI. 2

Va.

Vc.

Cb.

8

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

Frem - tids Ba - ner ven - ter os. Land skal vin - des, Daad skal ø - ves
 skæn - ked os et væg - tigt Ord: 'Ik - ke din, men Dan - marks Vin - ding
 Løn - nen for hver le - vet Dag. Lad os her som i det Fjær - ne

12

Ob. 1
2

Fg. 1
2

Cor. (F) 1
2

S.

A.

CORO

T.

B.

VI. 1

VI. 2

Va.

Vc.

Cb.

og ved Kamp skal at - ter prø - ves Kløg - tens Taal - mod, Vil - jens Trods, Vil - jens
læg - ger Kran - sen om din Tin - ding, væk - ker Kræf - ter i dit Spor, i dit
Tvil - ling - Ord og Dob - belt - stjer - ne: Lan - dets Lyk - ke Fol - kets Sag, Fol - kets

og ved Kamp skal at - ter prø - ves Kløg - tens Taal - mod, Vil - jens Trods, Vil - jens
læg - ger Kran - sen om din Tin - ding, væk - ker Kræf - ter i dit Spor, i dit
Tvil - ling - Ord og Dob - belt - stjer - ne: Lan - dets Lyk - ke Fol - kets Sag, Fol - kets

og ved Kamp skal at - ter prø - ves Kløg - tens Taal - mod, Vil - jens Trods, Vil - jens
læg - ger Kran - sen om din Tin - ding, væk - ker Kræf - ter i dit Spor, i dit
Tvil - ling - Ord og Dob - belt - stjer - ne: Lan - dets Lyk - ke Fol - kets Sag, Fol - kets

1.2. | 3. poco rall.

Ob. 1 2

Fg. 1 2

Cor. (F) 1 2

S.
Trods.
Spor.?

A.
Trods.
Spor.?

T.
Trods.
Spor.?

B.
Trods.
Spor.?

CORO

VI. 1

VI. 2

Va.

Vc.

Cb.

B E S Æ T N I N G
O R C H E S T R A

2 clarinetti

2 fagotti

2 corni

trombone basso

coro (T1 T2 B1 B2)

recitator

Frejddigt (♩. = 69) No. 1
 Cheerfully

Clarinetto (A)
 1
 2
 Fagotto
 1
 2
 Corno (F)
 1
 2
 CORO
 T. 1
 2
 B. 1
 2

Vendt i - mod den fri - ske Sø, yngst blandt Nor - dens Lan - de,
 Vendt i - mod den fri - ske Sø, yngst blandt Nor - dens Lan - de,

CORO
 T. 1
 2
 B. 1
 2

døb - tes Dan - mark, Ø for Ø, af de ly - se Van - de. Klø - ved af sin un - ge Magt
 døb - tes Dan - mark, Ø for Ø, af de ly - se Van - de. Klø - ved af sin un - ge Magt

CORO
 T. 1
 2
 B. 1
 2

rall.
 Bøl - gens stej - le Kam - me ... Eet med Ha - vets sal - te Pragt blev vor blon - de Stam - me.
 Bøl - gens stej - le Kam - me ... Eet med Ha - vets sal - te Pragt blev vor blon - de Stam - me.

Tekst trykt med tilladelse af Hans Hartvig Seedorffs arving.

No. 2

Tempo giusto

Clarinetto (A)
1
2

Fagotto
1
2

Corno (F)
1
2

Trombone basso

T. 1
2

CORO

B. 1
2

Fg.
1
2

Cor. (F)
1
2

Recitation:
Spurgte en Verden os fordem om Danskernes Idræt, svared vi ikke med Ord, men lod Vaabnene tale. Langøxens vældige

Fg.
1
2

Cor. (F)
1
2

poco rall.

Sukke gav Genlyd i Dagen. Spydkastet sang paa sin Flugt, og de vingede Pile skar gennem Luften som Svaler, naar Strengen var sluppet.

Andantino quasi allegretto

poco rall.

10

Cl. (A) 1 *p*

Cl. (A) 2

Fg. 1 *p*

Sent fik vi Del i den Aand, som blev fostret i Hellas,

13

Cl. (A) 1

Cl. (A) 2

Fg. 1

Landet hvor Idrættens Løn stod i Forhold til Daaden: Ærens Olivengren, lagt om den Sejrendes Hoved!

16

Cl. (A) 1

Cl. (A) 2

Fg. 1

Men de kom til os, omsider, Olympias Drømme, mægtigt fortættet i Skraberens evige Skønhed.

19

Cl. (A) 1 *ff*

Cl. (A) 2 *ff*

Fg. 1 *ff*

Fg. 2 *ff*

Cor. (F) 1 *ff*

Cor. (F) 2 *ff*

Trb.b. *ff*

maestoso

f

p

Maalet er endnu at spænde hver Muskel og seje,

men efter Kampen at møde den

Tempo I

22

Fg. 1

trættende Hverdag fyldt af en voksende Styrke, en rigere Sundhed. Dybt i hver Sportsmand - ifald han er værdig -

25

Cl. (A) 1

p

Fg. 1

søger ej Norden forgæves den stræbende Græker. Tvinges ved Dysten hans Sjæl og hans Legem til Samklang, da har han fuld -

Frejdigt (♩. = 69)
Cheerfully

28

Cl. (A) 1

p

2

p

Fg. 1

p

2

p

Cor. (F) 1

2

p

byrdet Løbet: Kransen er hans.

T. 1

2

CORO

Far - vet af det sva - le Rum Dan - marks Bøl - ge rul - ler.

B. 1

2

Far - vet af det sva - le Rum Dan - marks Bøl - ge rul - ler.

33

T. 1

2

CORO

Blæst og Sol - skin, Salt og Skum bry - des mod din Skul - der. Svøm dig stærk og fri og glad,

B. 1

2

Blæst og Sol - skin, Salt og Skum bry - des mod din Skul - der. Svøm dig stærk og fri og glad,

rall.

39

T. 1

2

CORO

tag mod Aa - rets Ga - ve: Som - mer - da - gens kar - ske Bad i de dan - ske Ha - - ve.

B. 1

2

tag mod Aa - rets Ga - ve: Som - mer - da - gens kar - ske Bad i de dan - ske Ha - - ve.

No. 3

Andantino

Clarinetto (A)
1
2
p

Fagotto
1
2

Corno (F)
1
2

Trombone basso

Recitation:
Du er kort, fagre Sommer. Før vi ved det, er du flygtet. Skoven plyndret, Stranden øde, Havets

T. 1
2
CORO

B. 1
2



Cl. (A)
1
2

Fg.
1
2
p

Bølge barsk og kold. Vinterstorm med Frost i Følge slænger Kystens stride Skumsprøjt over Tangens grønne Vold.

7

1 Cl. (A)

2

1 Fg.

2

Men idag har Drømmen sejret!
Vi har standset dig paa Flugten.
Spærret Sø og Solskin inde,
holdt den stærke Bølge fast.

Fin og glasklar hviler Fladen, som for

10

1 Cl. (A)

1 Fg.

2

første Gang skal røres af en Svømmers rappe Kast. Sommerhav – trods Vinterdage – vi har kaldt din Pragt tilbage, ej

13

1 Cl. (A)

1 Fg.

2

din Brændings stolte Rejsning, men din Hviles blide Skær. Blev din frie Vove lænket, – al den Sundhed, du har

Frejddigt (♩. = 69)
Cheerfully

16 *accel.*

Cl. (A)
1
2

Fg.
1
2

Cor. (F)
1
2

Trb.b.

T.
1
2

CORO

B.
1
2

skænket, vil en Ungdom værne her.

Mørk - ned Sun - dets ly - se Kyst un - der Høs - tens Vin - ge,

Mørk - ned Sun - dets ly - se Kyst un - der Høs - tens Vin - ge,

21

Cl. (A)
1
2

Fg.
1
2

Cor. (F)
1
2

Trb.b.

T.
1
2

CORO

B.
1
2

end - nu løf - tes mod dit Bryst Sø - ens glat - te Brin - ge. Tvæt dit Sind for

end - nu løf - tes mod dit Bryst Sø - ens glat - te Brin - ge. Tvæt dit Sind for

rall.

26

Cl. (A)
1
2

Fg.
1
2

Cor. (F)
1
2

Trb.b.

T.
1
2

CORO

B.
1
2

Vin - ter - savn un - der Bøl - ge - daa - ben: Ha - vets sto - re, stær - ke Favn

Vin - ter - savn un - der Bøl - ge - daa - ben: Ha - vets sto - re, stær - ke Favn

31

Cl. (A)
1
2

Fg.
1
2

Cor. (F)
1
2

Trb.b.

T.
1
2

CORO

B.
1
2

er dig at - ter aa - ben, er dig at - ter aa - - - ben!

er dig at - ter aa - ben, er dig at - ter aa - - - ben!

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

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

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

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

C R I T I C A L C O M M E N T A R Y

In the Critical Commentary the following conventions are used:

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

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

S O U R C E S

F R A N Z N E R U D A I N M E M O R I A M

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

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

Paper type: 12 staves (hand-ruled).

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

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

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

H Y M N F O R T H E C O M M E M O R A T I O N
O F T H E N I E L S W . G A D E C E N T E N A R Y

- A** Printed choral score
- B** Instrumental parts, fair copy
- C** Choral score, autograph, fair copy
- D** Sketch

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

- B** Instrumental parts, fair copy.
 DK-Kk, included in MF 1169¹, “J. P. E. Hartmann: Til Prologen ved Musikforeningens Mindefest / for / N. W. Gade”, which is a copy of MF 1168¹ (1891) with a new ending (“Hymne” by Nielsen).
 Title: “Hymne”.
 34.8x26.3 cm, 40 parts on each 1 folio; written in ink.
 Paper type: 10 staves
 Repeat of “Hymne” bb. 2-17 added in most instrumental parts.
 Ob. 1: fol. 1^v: copyist’s signature, “JA” [Johannes Andersen], in ink.
 Fg. 1, fol. 1^r: “22/2 17 Gades 100 Aars Fødselsdag.”¹ added in pencil.
 Tr. 3, fol. 1^r: “10 m” added in pencil.
 Trb. 3, fol. 1^v: “Hornung Jensen / Opført ved Gades 100 Fødselsdag / Den 22-2-1917 i / Musikforeningen”² added in pencil.
- C** Choral score, autograph, fair copy
 DK-Kk, CNS 315a.
 Title: “Hymne.”
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 25.8x17 cm, 1 folio.
 Paper type: 6 staves
 “497” (Pl. No.) and “C N” written in ink at bottom of page.
- D** Sketch.
 DK-Kk, CNS 315b.
 Title: “Hymne”.
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 24.5x33.8 cm, 1 folio written in pencil and blue crayon.
 Paper type: 12 staves.
 The source has been restored.

A has been chosen as the main source for the choral parts, whereas **B** is the main source for the instrumental parts. **B** is a copy of J.P.E. Hartmann’s *Til Prologen ved Musikforeningens Mindefest over Niels W. Gade* (DK-Kk, MF. 1169¹), including the addition of Nielsen’s hymn. The copy was made by Johannes Andersen,

presumably for the performance in 1917. Some of the parts also contain the original final movement by Hartmann, which was later crossed out. It has not been possible to locate a score of the hymn, and only Hartmann’s original score from 1891 (DK-Kk, C II, 144 2°. 1937-38.379) has been preserved. **B** includes three trb. parts with no indication of whether trb.t. or trb.b. is meant; based on the ambitus of the parts, the present edition has assigned trb.1,2 to trb.t. and trb.3 to trb.b.

Because of its position in the hierarchy of sources, **A** has in most cases been the decisive source when evaluating the importance of the variants between **A** and **B**.

CANTATA FOR THE CENTENARY OF
 THE CHAMBER OF COMMERCE

- A** Score, autograph, fair copy
B Vocal score, autograph, printing manuscript
C Piano score, autograph, printing manuscript
D Piano score, autograph, fair copy
E Vocal parts, manuscript copy
F Solo violin part, manuscript copy
G Orchestral parts, manuscript copy
H Score, manuscript copy
I Printed vocal scores
J Printed text for the first performance

- A** Score, autograph, fair copy.
 DK-Kk, CNS 319a.
 Title page: “Kantate. / ved Grosserersocietetets Hundred-aarsfest / den 23 April 1917. / Tekst af Valdemar Rørdam / Musik af / Carl Nielsen Op. 31 / (Partitur)”.
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.
 36x27.5 cm, 76 music pages bound with flyleaves in library binding; title page unpaginated, 1-19, 21-32, 32a, unpaginated page, 33-41, 44-45, 44-49, 51-61, 62-67 (changed from 56-62 (CN)), 68, 69-75 (changed from 64-70 (CN)).
 Paper type:
 p. 32a and the following unpaginated page: 10 staves (hand-ruled)
 remaining pages: B. & H. Nr. 3. A. / 6. 13. (16 staves)
 Additions in pencil, ink and blue crayon (CN) and in ink, red crayon and pencil (foreign hand); p. 32a and following page and pp. 56-61 pasted in; white paper with text cue inserted between pp. 61 and 62.


¹ “22/2 [19]17 Gade’s Centenary”.

² “Hornung Jensen / performed at Gade’ Centenary / 22.2.1917 at / The Music Society”.

Contents:

- pp. 1-5: No. 1
pp. 6-15: No. 3
pp. 16-31: No. 2
pp. 32-36: No. 4
p. 32a: manuscript copy of No. 4 b. 1 (foreign hand)
pp. 37-41: No. 6
pp. 44¹-45¹¹: No. 7: *En dansk Købmands-Vise*
pp. 46-48: No. 7
pp. 49-55: No. 8a
pp. 56-60: No. 8b
pp. 62-73: No. 5: *Intermezzo*
pp. 74-75: No. 9: instrumental parts from b.2 missing; additions in pencil (foreign hand)

Autograph additions:

- p. 6: “strax N^o II Pag 16”³ added in blue crayon
p. 15: “Corno før 2^{den} Vers ”⁴ added in pencil
p. 15: “herefter / N^o 4 Pag 32”⁵ added in blue crayon
p. 31: “attacca / tilbage / til N^o III / Pag 6”⁶ added in blue crayon
p. 36: “N^o V Intermezzo / staar Pag. 56 62”⁷ added in blue crayon
p. 41: “Talen”⁸ added in blue crayon
p. 44¹: “2^{den} Afdeling”⁹ added in blue crayon
p. 45: “5 Vers”¹⁰ added in pencil
p. 46: “gaar ud”¹¹ added in blue crayon
p. 60: “herefter / Slutnings- / hymne / Pag. 74”¹² added in blue crayon
p. 73: “herefter N^o VI / Pag 37.”¹³ added in blue crayon and pencil
p. 75: “3 Vers”¹⁴ added in ink.

B Vocal score, autograph, printing manuscript.

DK-Kk, CNS 319d.

Title on first music page: “Kantate ved Grosserersocietetets 100 Aars-Fest 23^{de} April 1917. / Carl Nielsen”.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35.5x27 cm, 1 bifolio, 4 pages written in ink.

Pagination: 3 unpaginated pages, p. 4 paginated.

Paper type: B. & H. Nr. 4. C. / 7. 14. (12 staves, piano score).

Contains the musical numbers for CORO in No. 9; vocal parts (T., B.) are crossed out in ink (CN).

Additions:

fol. 1^r: “Komponisten / Hr. Kapelmester Carl Nielsen / Adr [?] Fru Stexxnerherrind [illegible] / Scavenius / Klintholm / pr. Stege.”¹⁵ added in pencil (foreign hand).

fol. 2^v: “Til Stikkeren! / 1) I de tre første Numre (I – II – III) er det naturligvis bedst, om Teksten / (alle Vers) kan staa mellem Systemerne / 2) Ovenstående Melodi kun enstemmig undta- / gen i 7^{de} Takt / hvor det underste f / kommer / – Teksten under Noderne”¹⁶ added in ink (CN). “ingen Halse nedad”¹⁷ added in pencil (CN).

Between “1)” and “2)”:

“2) I sidste Nummer (IV) lægger man mærke til at Der er / G-Nøgler i begge Systemer og i det øverste Sopran / Tenor / 3 Vers / og at der er to G-Nøgler / i det underste / Alt / Bas / og at Teksten maa sættes to Gange da den er forskellig / underlagt Systemerne”¹⁸ added in ink and crossed out (CN).

C Piano score, autograph, printing manuscript.

DK-Kk, CNS 319f.

Title page: “Carl Nielsen / En Købmands-Vise. / Tekst / af / Valdemar Rørdam.”

Title on first music page: “Købmands-Vise.”

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35.5x27 cm, 1 bifolio of which 3 pages are written in ink.

Pagination: title page unpaginated, 1-2, unpaginated page.

Paper type: B. & H. Nr. 3. A. / 6. 13. (16 staves).

Printed text for stanzas 4-5 pasted in on p. 2.


D Piano score, autograph, fair copy.

DK-Kk, CNS 319c.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35.5x27 cm, 2 bifolios, 7 pages written in ink.

Pagination: unpaginated page, 2-7, unpaginated page.

3 “At once No. II p. 16”.

4 “Corno before 2nd stanza .

5 “then / No. 4 p. 32”.

6 “attacca / back to / to No. III / p. 6”.

7 “No. V Intermezzo / is on p. 62”.

8 “The speech”.

9 “2nd part”.

10 “5 stanzas”.

11 “to be left out”.

12 “then / the final / hymn / p. 74.”

13 “then No. VI / p. 37”.

14 “3 stanzas”.

15 “The composer / Mr. kapelmester Carl Nielsen / Adr [?] Mrs. Stexxnerherrind [illegible] / Scavenius / Klintholm / Stege”.

16 “To the engraver! / 1) For the first three numbers (I – II – III) it is of course best, if the text/ (all stanzas) is placed between the staves / 2) The melody above only in unison ex- / cept the 7th bar / where the lower f / is / – the text below the music”.

17 “no stems downwards”.

18 “2) In the final number (IV) one will notice that there are / G-clefs on both staves and in the upper soprano / tenor / 3 stanzas / and that there are two G-clefs / on the lower / alto / bass / and that the text must be set up twice as it differs / below the staves”.

Paper type: B. & H. Nr. 4. C. / 7. 14. (12 staves, piano score).
Contains the musical numbers for CORO; on p. 6 the printed vocal score for No. 8b is pasted in (cut out from the printed choral score, source I); cue notes for bb. 1-4 written in ink (CN); after Nos. 1 and 9 “3 Vers”¹⁹ added in pencil (CN).

- E** Vocal parts, manuscript copy.
DK-Kk, CNS 319e.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.

Soprano:

Title on first music page: “Kantate / ved / Grosserersocietetets Hundredaarsfest / 23 April 1917. / Carl Nielsen”.

34.5x26 cm, 2 bifolios and 1 folio, 9 pages written in ink.

Pagination: unpaginated page, 2-9, unpaginated page.

Paper type: 10 staves (hand-ruled).

The source has been restored.

Contains the musical numbers for S.solo; on p. 9 the printed vocal score for No. 9 is pasted in and “Solisterne synger med”²⁰ added in ink (CN); The part has additions in pencil and ink (CN) and in pencil (foreign hand).

Baritone:

Title page: “Kantate / af / Carl Nielsen / (Baryton Solo)” (CN).

Dating on last page: “Børsen d 4 Aug 1942 / Einar Wonay”.

35.5x27 cm, 1 gathering of 3 bifolios, 9 pages written in ink.

Pagination: 3 unpaginated pages, 2-8. 2 unpaginated pages.

Paper type:

fols. 1, 6: B. & H. Nr. 4. C. / 7. 14. (12 staves, piano score)

fols. 2-5: 10 staves (hand-ruled)

Additions in pencil and red crayon (CN), pencil and ink (foreign hand); on title page “Hr Kammersanger Nissen.” added in blue crayon (CN); on p. 7: “(Helge Nissen)” added in pencil (CN); printed text for stanzas 4-5 pasted in at bottom of page; vocal score for Nos. 1, 9 (part of source I) pasted in on fol. 6^r with “Solisterne deltager i Slutnings- / Hymnen.”²¹ added in pencil (CN).

- F** Solo violin part, manuscript copy.
DK-Kk, CNS 319e.
Title on first music page: “V Intermezzo”.
Dating on fol. 1^v: “Børsen 23/4 1917 / Peder Möller”.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.

34.5x26 cm, 1 folio written in ink.

Paper type: 10 staves (hand-ruled).

Additions in blue crayon (CN) and pencil (foreign hand);

“Hr. Peder Møller” added on fol. 1^r in blue crayon (CN).

- G** Orchestral parts, manuscript copy.
DK-Kk, CNS 319e.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
31 parts each sewn with brown cardboards; the parts have numerous datings from 23.4.1917 and onwards.

- H** Score, manuscript copy.

DK-Kk, CNS 319b.

Title page: “Kantate. / ved / Grosserer-Societetets / Hundredaarsfest / den 23. April 1917. / Tekst af Valdemar Rørdam. / Musik af Carl Nielsen. / op. 31. / Partitur.”

Dating on p. 70: “15.II / 1929.”

Donated to the Royal Library by the Chamber of Commerce in 1957.

34.5x26 cm, 72 pages in 3 sewn gatherings of 6 bifolios; 71 pages written in ink.

Pagination: title page unpaginated, 1-70, unpaginated music page.

Paper type: 16 staves (hand-ruled).

Contents:

- pp. 1-5: No. 1 (as A)
pp. 6-20: No. 2 (as A)
pp. 21-30: No. 3 (as A, stanza 1)
p. 30: No. 4 Recitation without music
p. 30: No. 5 text for second stanza of No. 3
pp. 31-35: No. 6 (as A No. 4)
No. 7 missing
p. 35: No. 8 Recitation without music
pp. 36-47: No. 9 *Intermezzo* (as A No. 5)
p. 47: No. 10 Recitation without music
pp. 48-52: No. 11 (as A No. 6)
pp. 53-56: Second part No. 1 *Købmandsvisen* (as A No. 7)
p. 56: No. 2 Recitation without music
pp. 57-62: No. 3 (as A No. 8a)
p. 63: No. 4 Recitation without music
pp. 64-68: No. 5 (as A No. 8b)
p. 68: No. 6 Recitation without music
pp. 69-70: No. 7 *Hymne* (as A No. 9)

Printed text for No. 9 pasted in on the final unpaginated page; score presumably copied in connection with a per-

¹⁹ “3 stanzas”.

²⁰ “Solists to join in”.

²¹ “Solists to take part in the final / Hymn”.

formance on 19 March 1929 at the Stock Exchange Building commemorating the centenary of C. F. Tietgen.

I Printed vocal scores.

DK-Kk, Orkesterbiblioteket, Mf. A. 1840.

Pl. No.: 507 C.N., Wilhelm Hansens Nodestik og Tryk, København (1917).

Title on first music page: "Kantate ved Grosserersocietetets 100 Aars-Fest / 23^{de} April 1917."

Transferred to the Royal Library from the Royal Danish Academy of Music in 1945.

28.5x20 cm, 70 vocal scores.

Musical numbers for CORO only; choral parts engraved on 3.4.1917, thus seemingly having been printed before the first performance; text corrections in Nos. 1 and 9 agree with source **J**.

25 of the vocal scores, stamped "KØBENHAVNS DRENGEKOR / Hindegade 4 / København K".

J Printed text for the first performance.

Title page: "GROSSERER-SOCIETETETS / KOMITE / 1817 - 23 APRIL - 1917 / KANTATE: / TEXT AF VALDEMAR RØRDAM / MUSIK AF CARL NIELSEN".

25x18 cm, 22 pages.

The autograph score (**A**) is the only source for the whole cantata. The orchestral parts (**G**) were copied from **A** except the final number, "Danmark i tusend Aar", which is absent in the score: a two-part movement composed the previous year for the *Prologue to Shakespeare*. Either the parts were copied from the score of the *Prologue* or from an unknown score of the final number, now lost. Furthermore, the choral parts of Nos. 1 (bb. 5-12), 8b and 9 (bb. 4-16) are absent in the score. Probably Nielsen made these choral parts for an unknown pencil draft, or in ink in either the piano score (**D**), or in the printing manuscript for the choral parts (**B**).

The autograph score (**A**) is the main source for the present edition; however, No. 9 is based on **G** and the choral parts of Nos. 1, 8b and 9 are added from **B**; No. 7 for recitation and strings has been placed in an appendix because of the implication of Nielsen's instruction, "Gaar ud",²² and since the musical number is not included in **G**.

The texts of the choral sections of Nos. 1, 3, 8b, 9 and *A Danish Merchant's Song* are only sporadically indicated in the main source. The source of Nielsen's text is missing, and the text

was changed several times before the first performance in connections with the proof reading. Nielsen was aware of the preliminary state of the text, and corrections in the score in both Nielsen's and a foreign hand agree with the printed text of the first performance; accordingly, the text of the present edition is based on the latter source (**J**).

CANTATA FOR THE CENTENARY OF
THE POLYTECHNIC COLLEGE

A Score, manuscript, fair copy (Nos. 1-3)

B Parts, manuscript copies (Nos. 1-3)

C Printed choral parts (Nos. 1-3)

D Parts, manuscript copies (No. 4)

E Piano score, autograph

F Score for chorus, recitation, piano, strings, autograph, manuscript

G Parts for piano and strings, manuscript copies

H Draft and sketches

I Fragment for piano score, autograph

J Text, manuscript, autograph

K Text, typewritten

L Printed text

M Sketch for chorus.

A Score, manuscript, fair copy (Nos. 1-3).

Den Kongelige Livgardes Musikarkiv (copy at The Carl Nielsen Edition).

Title page: "*Carl Nielsen / Kantate / ved / Polyteknisk Lærestalts 100 Aars Jubilæum. / 30 August 1929 / Instr: Johannes Andersen*".

End-dating after No. 3: "11/8-29 J.A.".

35.5x27.3 cm, 6 gatherings written in black ink (paginated 2-21, 3 unpaginated pages), additions in pencil, some of them by Nielsen.

Paper type: 28 staves.

Score of Nos. 1-3, orchestrated by Johannes Andersen with additions in Nielsen's hand.

B Parts, manuscript copies (Nos. 1-3).

DK-Kk, CNS 324e (add.).

Donated to The Royal Library by Studentersangforeningen through Svend Balslev in 2004.

34.8x26 cm, 28 parts.

Additions in pencil, some of them by Nielsen.

²² "To be left out".

- C** Printed choral parts (Nos. 1-3).
Studentersangforeningen, Copenhagen.
Title on first music page: "Studentersangforeningen / Kantate / ved / Polyteknisk Lærestalts 100 årige jubilæum / 30 august 1929 / Mødet med jorden²³ / Tekst: Hans Hartvig Seedorff Pedersen".
27x18 cm.
- D** Parts, manuscript copies (No. 4).
Det Kongelige Livgardes Musikarkiv (copy at The Carl Nielsen Edition).
Title on first music page of fl. picc.: "Fædrelandssang af Carl Nielsen. / Text af Holger Drachmann."
15.5x23.5 cm, 26 parts.
Instrumental parts for *Du danske Mand*, which with Seedorff's text was used for No. 4.
- E** Piano score, autograph.
DK-Kk, CNS 324b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
34.5x26 cm, 14 pages written in black ink paginated 1-13, unpaginated page, additions in pencil. Bound in library binding.
Paper type: 18 staves.
Title on first music page: "Carl Nielsen / Kantate ved Polyteknisk Lærestalts 100 Aars Jubilæum / 30 August 1929".
Contains Nos. 1-3 for male choir and piano; p. 10 includes sketch for the ending of the second movement, crossed out in pencil; p. 11 includes a discarded fair copy of bb. 17-19 crossed out in pencil; added on p. 13: "IV Slutningssang. / Til Slutningssangen benyttes Melodien til: 'Du / danske Mand'."²⁴
- F** Score for chorus, recitation, piano, strings, autograph, manuscript.
DK-Kk, CNS 324a.
Donated to The Royal Library by The Royal Theatre, Copenhagen, in 1954.
Title page: "Carl Nielsen / Kantate ved Polyteknisk Lærestalts 100 aarige Jubilæum. / 30 August 1929. / Kor, Recitation og Orkester / (Udtog for Strygere og Klaver) / (Partitur)".
34.5x26 cm, 26 pages written in black ink (unpaginated
- page, paginated 1-23, two unpaginated pages) additions in pencil, red and blue crayon. Bound in library binding.
Paper type: 18 staves.
Strings in No. 1 in Nielsen's hand, vocal and piano parts in foreign hand, and the text of the vocal part added in foreign hand in blue crayon; No. 2 written in foreign hand with indications of instruments added in Nielsen's hand in blue crayon; p. 16 includes a five-bar sequence of harmonies and indications of instruments in pencil; strings in No. 3 (except bb. 5-7 of vc., cb.) written in Nielsen's hand, but vocal part including text and piano part in foreign hand; on p. 20 "IV Slutsang. / Til Slutsangen benyttes Melodien til: 'Du danske Mand.'"²⁵ added in foreign hand; No. 4 in Nielsen's hand with the heading "VI / Synges af Koret og Forsamlingen enstemmigt";²⁶ vocal part is without text.
- G** Parts for piano and strings, manuscript copies.
Studentersangforeningen, Copenhagen.
34.8x26 cm, 7 parts, including paper-bound piano part.
- H** Draft and sketches.
DK-Kk, CNS 324c.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35x26 cm, 3 bifolios and 1 folio, written in pencil, paginated 1-4, two unpaginated pages, 5, the rest blank, additions in black ink.
Paper type:
bifolios 1-3: 12 staves
folio: 10 staves
Drafts and sketches of Nos. 1-3; includes also draft of *Der gaar et stille Tog igennem Kampens Bulder* for voice and piano with text added.
- I** Fragment for piano score, autograph.
DK-Kk, CNA, III.A.2 (description based on copy at The Carl Nielsen Edition).
c. 17.5x25 cm, 1 oblong folio, written in ink.
Paper type: 7 staves.
Vocal and piano parts of No. 3 for vocal (identical with bb. 13-18), transposed to F-major; on verso of folio a letter from Nielsen to his daughter, Irmelin, with dating "[6-8-1929]" added later.

²³ "Encounter with the Earth".

²⁴ "IV Final Song. / For the final song the melody of 'Du / danske Mand' is to be used."

²⁵ "IV Final Song. / For the final song the melody of 'Du danske Mand.' is to be used"

²⁶ "VI / to be sung by the choir and the audience in unison". "VI" must be an error, should be "IV".

- J** Text, manuscript, autograph.
DK-Kk, CNA, I.D.3.b (description based on copy at The Carl Nielsen Edition).
On first text page: “Mødet med Jorden / *** / Digtning ved Polyteknisk Lærestalts 100-aars Fest / 30’ August 1929. / * ”
Text manuscript with Nielsen’s suggestions and deletions inserted in an undated letter from Seedorff Pedersen to Nielsen, where the former accepts Nielsen’s cuts.
- K** Text, typewritten.
Danmarks Tekniske Universitet.
Title on first page: “Mødet med Jorden.²⁷ / Digtning ved Polyteknisk Lærestalts 100-Aars Fest. / 1829 – 30. August – 1929.”
33.9x21 cm, unpaginated folio with three typewritten pages.
- L** Printed text.
DK-Kk, CNA, I.E.b.
Title page: “MØDET MED JORDEN / * / DIGTNING VED / POLYTEKNISK LÆRESTALTS / 100-AARS FEST / 1829 * 30. AUGUST * 1929”.
On back cover: “J.Jørgensen & Co. * Ivar Jantzen”.
26.5x19 cm, 2 bifolios in 1 gathering.
- M** Sketch for chorus.
DK-Kk, CNS 308b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 4 folios paginated 1-7, final page unpaginated; written in pencil.
Paper type:
pp. 1-4: B. & H. Nr. 14 A. (24 staves).
pp. 5-8: B. & H. Nr. 11 A. (18 staves).
The source has been restored.
15 bars for No. 1 (among other things bb. 6-14 and bb. 41-44) together with draft of *Tre Motetter* and fragment of *Cantata for the Opening Ceremony of the National Exhibition in Aarhus 1909*.

The fair copy (**A**) was made by Johannes Andersen, who arranged the music based on Nielsen’s autograph piano score (**E**). The parts for wind band (**B**) are based on **A**, whereas the choral parts of Nos. 1-3 (**C**) are presumably based on **E**. The choral part of No. 4 is copied from an arrangement of Nielsen’s song “Du danske Mand”. The score for piano, strings, recitation, and chorus (**F**) was written by the composer some time later than

August 1929, as the Polytechnic College, after the centenary celebration, wanted a version for a smaller instrumental ensemble to be used at future annual celebrations. The parts for strings and piano (**G**) were copied in foreign hand for the same purpose. **H** is an almost complete draft for Nos. 1-3 and is probably a preliminary version of **E**. A fragment of No. 4 (**I**) was copied out by Nielsen in a letter to his daughter Irmelin. Among the text sources Seedorff Pedersen’s autograph (**J**) was Nielsen’s point of departure, whereas Seedorff Pedersen donated the typewritten manuscript (**K**) to the Polytechnic College.

H Y M N T O A R T

- A** Score, fair copy
B Score, autograph, draft
C Score, autograph, draft
D Parts, autograph and manuscript copy
E Printed vocal parts
F Piano score, manuscript copy, Nielsen’s copy
G Sketch
- A** Score, fair copy.
DK-Kk, CNS 316a.
Title page: “Partitur til Harmoniorkester. / Hymne til Kunsten / Digt af / Sophus Michaëlis / Musik af / Carl Nielsen. / (Soli, Kor og Orkester)”.
Dating on p. 29: “1-10-29 / JA”.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
36.5x28 cm, 8 bifolios, 29 pages written in ink; bifolios sewn with brown cardboard covers. Pagination: unpaginated page, 2-29, 3 unpaginated pages.
Paper type: 28 staves (hand-ruled).
Additions in green crayon (CN) and red crayon; on p. 17, cor. 3, 4 bb. 97-100 are pasted in.
The score was made by Johannes Andersen.
- B** Score, autograph, draft.
DK-Kk, CNS 316b.
Title on p. 1: “Fuga til: Hil Kraften / Hymne (Fuga)”.
Title on pp. 4, 7: “Hymne (Fuga)”.
Title on p. 5: “Hymne. (Fuga)”.
Title on p. 8: “Slutsang”.²⁸
Title on p. 11: “Hymne”.

²⁷ “Encounter with the Earth”.

- Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35x27.5 cm, 6 folios, 12 pages written in pencil, with among other things text of the chorus in ink; folios bound with flyleaves in green library binding. Pagination: 1-11, (12).
Paper type:
fol. 1: No. 6. F. 18. (18 staves), trimmed to 9 staves.
fols. 2-6: 18 staves; fol. 3 trimmed to 17 staves.
Contents:
pp. 1-11: bb. 60-172.
pp. 11-(12): bb. 24, 25^I-59.
On p. 3: sketch for piano, 10 bars, 2/4.
- C** Score, autograph, draft.
DK-Kk, CNS 316c, included in CNS 324c.
Donated to The Royal Library by Irmelin Eggert Møller in 1958. 35x27 cm, 3 bifolios and 1 folio written in pencil.
Paper type:
3 bifolios: 12 staves (hand-ruled)
1 folio: 10 staves
Draft for *Hymn to Art* on fol. 4^v; music written in pencil with text added in ink; contains bb. 4-25, bb. 14-24 S. 2 (stanza 2), bb. 1-3, 20-22.
- D** Parts, partly autograph, manuscript copy.
DK-Kk, CNS 316d.
Datings in T. solo: "Prøve: / Søndag d 6^{de} Konservatoriet Kl 1 3/4 / Torsdag d 10 Koncertpalæet Kl 3 1/2 / I Kunststævnets Aabning Lørdag d.12-10-29 Kl 2 / Prøve i Forum Lørdag d 2-11 Kl 4 1/2 / II Kunststævnet Lørdag d 3-11-29 Kl 9 1/2".²⁹
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 7 vocal parts written by Nielsen and 19 instrumental parts in foreign hand with additions in green crayon (CN). In the vocal parts the repetition of bb. 4-25 is fully copied (no repeats).
S.1 contains a draft for piano (5 bars, 6/8), a draft for *Klavermusik for smaa og store* (opus 53, vol. 1 No.1) and a sketch for *Gensyn*; B. contains 2 drafts for *Til min Fødeø* in E-flat major and G major, respectively, for male voices.
- E** Printed vocal parts, Nielsen's copy.
DK-Kk, C II, 10.
Title on first music page: "Festhymne".
Dating printed on final page of A.: "O.K. / 19.9. / 1929".
Donated to The Royal Library by Irmelin Eggert Møller in 1958. 213 vocal parts with additions in pencil, red and green crayon.
A. (No. 15) bb. 14-23 includes additions of dynamics in pencil (CN).
- F** Piano score, manuscript copy, Nielsen's copy.
DK-Kk, C II, 10.
Title page: "Hymne til Kunsten. / Digt af / Sophus Michaelis / Musik af / Carl Nielsen. / for / Soli, Kor og Orkester."
Dating on last music page: "Hermann D. Koppel. / 28/2-1930".
Donated to the Royal Library by Irmelin Eggert Møller in 1958. 27x34.5 cm, 4 bifolios in oblong format, 12 pages written in ink.
Paper type: No. 15. K. 14 (14 staves).
- G** Sketch.
DK-Kk, CNS 358b, gathering 11.
Title on fol.1^r: "Hymne til Kunsten / for Soli, Kor og Orkester. / Musik / af / Carl Nielsen / Tekst / af / Sophus Michæelis".
25.5x35 cm, 1 folio written in ink and pencil.
Paper type: 10 staves.
Sketch for *Hymn to Art* on fol. 1^v: T. solo bb. 16-25^{II}.

The autograph drafts (**B**, **C**) are the earliest sources and based on these, Johannes Andersen made his instrumentation and a fair copy of the score (**A**). The orchestral parts (**D**) were copied from **A**. In his diary Nielsen mentions that after the performances in Forum he lent Anrep Nordi a piano score; as the piano score is missing it has not been possible to determine whether Nielsen copied the choral parts (**D**) from this or from the drafts. The score (**A**) has been chosen as the main source for the present edition. The orchestral parts (**D**) contain many additions by Nielsen in green crayon, mainly on articulation and dynamics. The present edition includes this articulation, as the editor believes that it is due to the introduction of the motif in b. 60. On the other hand, the composer's changes in dynamics are only listed in *Editorial Emendations and Alternative Readings*, as they seem to be due to local circumstances: the work was performed in an exhibition hall, and the reviews of the event point out that the acoustics were very problematic.

²⁸ "Final song".

²⁹ "Rehearsal: / Sunday the 6th at the Conservatory at 1 3/4 p.m. / Thursday the 10th at The Concert Palæ at 3 1/2 p.m. / During the opening of the Art Exhibition, Saturday 12-10-29 at 2 p.m. / Rehearsal at Forum, Saturday 2-11 at 4 1/2 p.m. / II The Art Exhibition, Saturday 3-11-29 at 9 1/2 p.m."

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

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

A Score, autograph, fair copy.
DK-Kk, CNS 318b (add.).
Title page: "Kantate ved Købmandsskolens / 50 Aars Jubilæum / 3^{de} November 1930 / Teksten af H. Hartvig Seedorff Pedersen / Musiken af Carl Nielsen / for / Solo, Kor og Orkester / (Partitur)."³⁰
End-dating on page 67: "Kjøbenhavn 4/10 1930."
Donated to the Royal Library by Fuhu³¹ in 1999.
34.5x26 cm, 3 gatherings consisting of 9, 6 and 3 folios, respectively. First gathering paginated 1-35; title page unpaginated; second gathering paginated 36-59; third gathering paginated 60-67, last four pages unpaginated.
Paper type: 12 staves (hand-ruled).
First gathering: last page blank, small fire damages on pp. 8-11; Second gathering: bar-lines drawn in pencil; text for the beginning of the recitation, bb. 49-51 (CN), pasted in on p. 50; third gathering: last four pages blank; bar-lines mainly drawn in pencil. Most of the changes and additions are written in pencil, presumably by Mogens Wöldike. Text No. 3, bb. 45-46, added in pencil by Nielsen.

B Score, autograph, draft.
DK-Kk, CNS 318.
Title on binding: "CARL NIELSEN / KANTATE VED FORENINGEN / TIL UNGE HANDELSMÆNDS / UDDANNELSES / 50 AARS JUBILÆUM / PART. / BLYANT".

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

31 Foreningen til Unge Handelsmænds Uddannelse.

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

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

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

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

Library binding.

Paper type:

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

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

pp. 9-10: (12 staves)

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

Sketches and drafts:

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

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

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

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

Text added at bottom of p. 31 referring to third movement

b. 21: "** Teksten skal fordeles anderledes saa det med \curvearrowright kommer til at passe".³²

Text added at bottom of p. 37 referring to third movement

b. 50: "** Teksten maa flyttes en Takt frem".³³

Text added at bottom of p. 38 referring to third movement

b. 65: "** Teksten maa flyttes en Takt frem".

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

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

Bb Typewritten text.

DK-Kk, CNS 318.

34x21.5 cm, 3 pages.

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

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

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

34 "Orchestra as before".

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

C Score, transcription.

FUHU.

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

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

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

Paper type: 16 staves (hand-ruled).

Copied by Otto Köppe.

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

D Instrumental parts, manuscript.

FUHU.

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

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

Papertype: 12 staves.

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

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

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

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

E Part, baritone solo, manuscript.

FUHU.

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

25.8x17.3 cm, 6 pages, unpaginated.

Paper type: 10 and 8 staves.

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

F Parts, choir, printing manuscript.

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

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

28x17.9 cm, 28 folios.

Paper type: 10 staves.

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

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

G Sketch.

DK-Kk, CNS 84a.

Donated to The Royal Library by Ove Michelsen in 1975.

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

35x25.7 cm, 1 folio.

Paper type: 12 staves.

H Printed text, programme.

FUHU.

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

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

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

35 “Belongs to the School of Tradesmen”.

36 “23 February 1931. Danish Concert Society”.

37 “+score p. 40”.

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

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

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

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

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

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

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

P O E T R Y I N S O N G A N D M U S I C F O R
T H E I N A U G U R A T I O N O F T H E P U B -
L I C S W I M M I N G B A T H S

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

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

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

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

40 “23 February 1931. Danish Concert Society”.

41 “Chorus”.

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

43 “Received from Dan Fog / 24.12.1980 / Torben Schousboe”

Title page: "Digtning i Sang og Toner / af / Hans Hartvig Seedorff Pedersen / og / Carl Nielsen. / (Ved Svømmehallens Indvielse i November 1930)".

35x25.8 cm, 7 parts.

Paper type: 10 staves.

Copied by Otto Köppe (?); a few pencil additions and corrections in all the parts by the same hand; in the third movement all parts have a 3-bar flourish written in pencil in the same hand with the heading "Senere".⁴⁴ Dating in cl. 2 after the above-mentioned heading: "1 Nov. 1930 L. Hovgaard".

D Sketch.

DK-Kk, CNS 313b.

34.5x26 cm, 1 bifolio, 3 pages written in ink, final page blank.

Paper type: 18 staves.

Piano score with a few indications of instrumentation; extra bar in No. 2 after b. 13 (repetition of b. 13).

E Pencil draft, with autograph additions.

DK-Kk, CNS 193c.

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

Title: "Morgenhanen atter gol (Grundtvig)" in Nielsen's hand.

26.1x17.5 cm, 1 folio.

Four-part choral movement in foreign hand; 2 alternative cadences, the latter used at the end of No. 3, added in Nielsen's hand.

F Text, typewritten.

DK-Kk, Torben Schousboes samling, XIV,2.

34.7x20.7 cm, 3 typewritten pages, unpaginated.

Title: "Digtning i Sang og Toner / af / Hans Hartvig Seedorff Pedersen og Carl Nielsen."

Text correction in ink on first page (CN).

G Text, fair copy (Seedorff Pedersen).

DK-Kk, Torben Schousboes samling, XIV,2.

Original title: "Ved Indvielsen / af / Københavns Svømmehal." crossed out in pencil and corrected to "Digtning i Sang og Toner af Hans Hartvig Seedorff Pedersen / og Carl Nielsen".

34x21 cm, 3 pages written in ink, unpaginated.

Addition in pencil at bottom of p. 3: "Hvis Digtningen trykkes, bedes 1 Korrektur / sendt til: / Seedorff / Tibirke Bakker / Tisvildeleje".⁴⁵

H Programme and text (enclosed in A).

Title page: "Københavns Idrætspark / Indvielse / af / Svømmehallen / og / Badeanstalten / Lørdag den 1' November / 1930"; added in ink: "Herr Komponist Anders Rachlew."

26x17 cm. 2 bifolios, sewn, unpaginated.

Additions in ink concerning details in the organization of the celebration (Anders Rachlew?).

Nielsen's fair copy of the score (A) has been chosen as main source. Parts for choir and orchestra (B and C, respectively) have been collated with A. Nielsen has numbered the movement "I" and "III"; the present edition has added "No. 2" after No.1 b. 18 because of the double bar. A is also the main source for the text; however, obvious errors and missing words have been corrected in accordance with H.

⁴⁴ "Later".

⁴⁵ "If the text is to be printed, please send the first proofs / to / Seedorff / Tibirke Bakker / Tisvildeleje."

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS


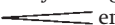

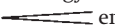




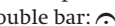



FRANZ NERUDA IN MEMORIAM

Bar	Part	Comment
2-3	va.	B (va. No.2): b.2 note 2 to b.3 note 3: =====
3	vl.2	B (vl.2 No.1): notes 1-2: =====; (vl.2 No.2): note 2: =====; (vl.2 Nos.3-4): notes 1-2: =====
3	va.	B (va. No.1): notes 2-3: =====; (va. No.3): notes 1-3: =====
3	vc.	B (vc. Nos.1,3): notes 1-3: =====
3	cb.	B (cb. No.1): notes 2-3: =====; (cb. No.2): notes 1-2: =====
5	vl.1	B (vl.1 Nos.1-3): notes 3-8: =====; (vl.1 Nos.4-6): notes 4-8: =====
7	va.	note 1: marc. added by analogy with b.6
8	vl.1	B (vl.1 No.1): notes 1-7: =====; (vl.1 Nos.3-5): notes 3-6: =====; (vl.1 No.6): notes 1-5: =====
8	va.	B (va. No.1): notes 1-5: =====; (va. No.2): notes 4-7: =====; B (va. No.3): notes 2-5: =====
9	vl.1	B (vl.1 No.1): notes 3-6: =====
9	va.	note 4: ♯ emended to ♮ (rhythmic error); B : (va. No.1): notes 2-5: =====; (va. No.2): notes 3-5: =====; (va. No.3): notes 2-4: =====
10	vl.1	B (vl.1 No.4): notes 4-5: slur
10	vc.	B : note 1: <i>p</i>
10	cb.	B (cb. No.2): note 1: <i>p</i>
12		<i>dy</i> emended to <i>dybe</i>
12	vl.1	B (vl.1 No.6): rest 1: <i>rit.</i>
12	va.	B (va. Nos.2-3): notes 2-3: <i>rit.</i>
12	cb.	note 5: <i>dim.</i> added by analogy with vc.; B (cb. No.2): notes 4-5: <i>rit.</i>
13		A: arrow indicating that the text is to begin at b.14
13	vc.	B : <i>pp</i>
17		<i>Toner</i> emended to <i>Toners</i>
18-19	fl.1	end of ===== b.18 note 8 emended to <i>mf</i> in b.19 note 5 in accordance with B ; B : b.18 note 8 to b.19 note 3: =====
21		<i>Kres</i> emended to <i>Kreds</i>
22		<i>geskabt</i> emended to <i>genskabt</i>
23-24		<i>skrevt</i> emended to <i>skrev</i> ; A: <i>det skrevet var paa</i> <i>Mestrens Adelskjold</i> changed to <i>I Stilhed tjener</i> <i>jeg - det skrevt paa Mestrens Adelskjold</i> (CN)
24	vc.	B : <i>rit.</i>
25	vl.1	A: <i>I Stilhed</i> added in pencil (CN)
34	fg.2	<i>pp</i> added by analogy with dynamic level in fg.1 and as in B
38	va.	note 5: marc. added by analogy with b.37 note 8, b.38 note 3
39		<i>det</i> emended to <i>den</i>
39	cb.	B (cb. note 2): notes 3-4: <i>rit.</i>
40		<i>rundtom</i> emended to <i>rundt om</i> ; <i>det</i> emend- ed to <i>den</i>
40	vl.2	<i>f'</i> emended to <i>f#'</i> in accordance with addi- tions in B ; B : (vl.2 Nos.1,3): ♯ added in blue crayon; (vl.2 Nos.2,4): ♯ added in pencil
41	fl.2 ob.2 fg.1	B : <i>f</i>

Bar	Part	Comment
41	ob.2 cl.2	notes 2-3: slur added by analogy with fl.
41	vl.1,2 va. vc.	B (vl.1 No.3, vl.2 Nos.3-4, va. Nos.2-3, vc. No.2): <i>f</i>
42	fl.	notes 3-4: slur added by analogy with b.41 notes 3-4
42	fl.3	notes 6-8: marc. added by analogy with fl.1,2
42	ob. cl.2	notes 5-7: marc. added by analogy with fl.1,2
42	ob.2 cl.2	notes 2-3: slur added by analogy with b.41 (fl.)
42	timp.	B : note 4: <i>e</i>
42	vl.1	note 3: marc. omitted by analogy with vl.2, va., vc., cb. and as in B
43	cor.4	B : note 5: <i>c#'</i>
44-45	ob.1	B : b.44 note 4 to b.45 note 4: slur
44-45	ob.2	B : slur b.45 notes 2-4 instead of b.44 note 4 to b.45 note 4
44	fg.2	notes 4-7: slur added by analogy with fg.1 and as in B
44	cor.1	B : beginning of slur note 5 instead of note 4
45	fl.3	notes 1-4: slur added by analogy with cl. and as in B
46	vl.1,2 va. vc.	<i>trem.</i> added
47	fl.1,2 ob.2 cl. fg. cor.	B : slurs notes 4-5, 6-8 instead of notes 5-8
47-49	va.	B (va. No.3): =====
48-49	cl.1 cor.3,4	B : =====
48-49	vl.1 va.	B (vl.1 Nos.3,5,6, va. No.1): =====
48-50	va.	B (va. No.2): =====
49-51	fl.1,3 ob.2	B : =====
49-50	cl.2	B : =====
49-50	fg.2	B : b.49 note 1 to b.50 note 1: =====
49	cor.1,2	B : =====
49	vl.1	B (vl.1 No.1): =====
49-50	vl.1	B (vl.1 Nos.2,4, vl.2 No.1): =====
49-50	vl.2	B (vl.2 Nos.2-4): =====
49-50	vc.	B : b.49 note 2 to b.50 note 2: =====
49-50	cb.	B (cb. No.2): b.49 note 2 to b.50 note 2: =====
50-51	fl.2 ob.1	B : =====

HYMN FOR THE COMMEMORATION OF THE NIELS W. GADE CENTENARY




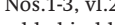


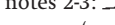
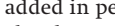
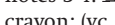
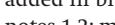
Bar	Part	Comment
	fl.1 ob.2	B : <i>Moderato</i>
	trb.t.	<i>F</i> emended to <i>f</i>
1	CORO	A, C, D: bar missing
2	all parts	repeat added because of two stanzas and in accordance with pencil additions in B
4	A.	C: note 3: <i>g'</i> corrected to <i>c''</i> in pencil (CN?)
7	cl. fg. tr. str.	<i>dim.</i> added by analogy with CORO
7	A.	C: first and second crotchet: ♯♯ corrected to ♮; D: first and second crotchet: ♯♯
7	T.	D: first and second crotchet: ♯♯
8	va.	slur added by analogy with vl., vc., cb.
9	cl. fg. tr. str.	<i>p</i> ===== added by analogy with CORO
9	fg.2	end of slur emended from b.8 note 3 by analogy with fg.1
10	fl. ob. cl. fg. str.	<i>p</i> emended to <i>pp</i> by analogy with CORO
12-13	fl.1 ob.2	===== b.12 notes 1-3 and ===== b.13 notes 1-3 emended to one ===== by analogy with fl.2, ob.1, cl., fg., cor.

Bar	Part	Comment
12	fl.2 ob.1	beginning of  emended from second crotchet by analogy with cl., fg.1
12	fg.2	beginning of  emended from fourth quaver by analogy with cl., fg.1
12	cor. vl.1,2 va. vc.	<i>mf</i> emended to <i>mp</i> because of dynamic markings in bb.10 and 14
12	cor.3	beginning of  emended from b.13 note 1 by analogy with cor.1,2
12	cor.4	beginning of  emended from fourth quaver by analogy with cor.1,2
13	cor.3	end of slur emended from note 3 as correction in B
13	trb.t.1 trb.b. timp.	<i>mf</i> emended to <i>mp</i> because of dynamic marking in b.14
13	trb.t.2	<i>p</i> emended to <i>pp</i> because of dynamic marking in b.14
13	vl.1	 emended from second crotchet by analogy with vl.2, va., vc.
14	tutti	D: <i>ff</i>
14	CORO	<i>ff</i> emended to <i>f</i> by analogy with CORO
14	A.	A: <i>vi</i> corrected to <i>vil</i> in pencil
14	B.	D: third crotchet: 
15	B.	D: notes 3-4: marc.
16	cb.	note 1: marc. added as in D and by analogy with b.15 (notes 3-4) and b.16 (notes 2-3); D: note 1: <i>c'</i>
17	cl.1	 emended to  by analogy with all other parts
17		repeat added because of two stanzas and in accordance with pencil additions in B
17	CORO	B, C: above double bar: 
17	B.	D: 
17	CORO	 emended to  because of repeat and by analogy with instrumental parts







CANTATA FOR THE CENTENARY OF THE CHAMBER OF COMMERCE

No. 1 "Skov stod og stængte"


Bar	Part	Comment
1	cl.	superfluous <i>f</i> omitted by analogy with fg. and in accordance with G
1-2	vl.1,2	G: b.1 note 5 to b.2 note 2: slur added in blue crayon
1	va.	chord 1: stacc. omitted by analogy with vc.
1-2	va.	G (va. Nos.1,2): b.1 chord 1 to b.2 note 1: slur added in blue crayon
1-2	va. vc.	G (va. No.3, vc.): b.1 chord 1 to b.2 note 1: slur added in blue crayon; b.2 note 1: stacc. added in blue crayon
1-2	cb.	G: b.1 note 4 to b.2 note 2: slur added in blue crayon
2	vl.1,2	notes 7-8: grace notes (<i>f'-g'</i>) added by analogy with cl.1, cor.1 and in accordance with G
2	va. vc.	notes 1-3: stacc. added by analogy with vl.1 and in accordance with G
2	cb.	notes 2-4: stacc. added by analogy with vl.1 and in accordance with G
3	cl.1	notes 2-7: stacc. added by analogy with cl.2
3	fg.1	notes 2-4: marc. added by analogy with fg.2


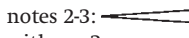
Bar	Part	Comment
3	cor.2	notes 2-4: marc. added by analogy with cor.1 and in accordance with G
3	vl.1,2	G: notes 2-3, 4-5, 6-7: slurs added in blue crayon
3	vc.	chords 1-3: marc. added by analogy with va., cb. and in accordance with G
4	ob.1 cor.1	G: notes 3-4:  added in blue crayon
4	cl.	notes 1-8: stacc. added by analogy with b.3 notes 2-8 (cl.2)
4	cl.2	G: notes 7-8:  added in blue crayon
4	fg.	notes 1-2: marc. added by analogy with b.3 notes 2-4 (fg.2); notes 3-6: stacc. added by analogy with cl.2 (b.3 notes 2-7)
4	cor.1	notes 1,4: marc. added by analogy with cor.2,3
4	cor.2,3	notes 1-3: marc. added by analogy with b.3 notes 2-4 (cor.3); G: notes 2-3:  added in blue crayon
4	timp.	G: <i>p</i>
4	vl.1,2	notes 1-8: stacc. added by analogy with b.3 notes 2-7; G: notes 1-2, 3-4, 5-6, 7-8: slurs added in blue crayon; notes 2, 4, 6, 8: stacc. added in blue crayon; (vl.1 Nos.1-3, vl.2 Nos.1-3): notes 7-8:  added in blue crayon; (vl.1 No.5): notes 5-7:  added in pencil; (vl.2 No.4): notes 6-8:  added in pencil
4	va.	chords 1-2: marc. added by analogy with b.3 chords 2-4; chord 3 to note 3: stacc. added by analogy with vl.1 (b.3 notes 2-7); G: chord 3 to note 1, notes 2-3: slurs added in blue crayon; notes 1, 3: stacc. added in blue crayon; (va. Nos.1-2): notes 2-3:  added in blue crayon; (va. No.3): notes 3-4:  added in pencil
4	vc.	chords 1-2: marc. added by analogy with b.3 chords 1-3; notes 1-4: stacc. added by analogy with vl.1; G: notes 1-2, 3-4: slur added in blue crayon; notes 2, 4: stacc. added in blue crayon; (vc. No.1): notes 3-4:  added in blue crayon; (vc. No.2): notes 2-3:  added in blue crayon
4	cb.	notes 1-2: marc. added by analogy with b.3 notes 2-4; notes 3-6: stacc. added by analogy with vl.1; G: notes 3-4, 5-6: slurs added in blue crayon; notes 4, 6: stacc. added in blue crayon
5	fl. ob.1	G: note 1: <i>dolce</i> added in blue crayon; note 2: <i>mf</i> added in pencil
5	ob.2 fg.	G: note 1: <i>dolce</i> added in blue crayon
5-9	ob.2	G: b.5 note 1 to b.7 note 3, b.8 note 1 to b.9 note 1: slur
5-9	cl.1	slur b.5 note 1 to b.9 note 1 emended to three slurs by analogy with ob.1, cor.1,2
5	cl.2 cor.2,3	G: note 1: <i>dolce</i> added in blue crayon
5-7	cl.2	G: b.5 note 1 to b.7 note 3: slur
5	cor.1	G: note 1: <i>p</i> added in pencil; <i>dolce</i> added in blue crayon
5	S.	note 4: <i>e'</i> emended to <i>d'</i> by analogy with fl., cl., cor.1, vl.1
5	CORO	<i>f</i> added as in B, I

Bar	Part	Comment
5	vl.1	G: notes 2-3: slur added in blue crayon; note 3: stacc. added in blue crayon; (vl.1 Nos.1-4): note 1: <i>dolce</i> added in blue crayon; (vl.1 No.1): note 1: <i>p</i> added in pencil; (vl.1 No.5): note 1: <i>p</i> crossed out in blue crayon
5	vl.2	G: notes 2-3: slur added in blue crayon; note 3: stacc. added in blue crayon; <i>dolce</i> added in blue crayon; (vl.2 No.1): note 1: <i>p</i> added in pencil; (vl.2 No.4): note 1: <i>p</i> crossed out in blue crayon
5	va.	G: note 1: <i>dolce</i> added in blue crayon; notes 2-3: slur added in blue crayon; note 3: stacc. added in blue crayon; (va. No.1): <i>mf</i> added in pencil; (va. No.3): note 1: <i>p</i> crossed out in blue crayon
5	vc.	G: chord 1: <i>p</i> added in pencil, <i>dolce</i> added in blue crayon; chords 2-3: slur added in blue crayon; chord 3: stacc. added in blue crayon
5	cb.	G: note 1: <i>dolce</i> added in blue crayon; notes 2-3: slur added in blue crayon; note 3: stacc. added in blue crayon
6-12	CORO	text added as in J
6	vl.1 va.	G: notes 1-2, 3-4: slur added in blue crayon; notes 2, 4: stacc. added in blue crayon
6	vl.2	G: notes 3-4: slur added in blue crayon or pencil; (vl.2 Nos.1,2,4): note 4: stacc. added in blue crayon
6	vc.	G: upper part notes 1-2, 3-4: slur added in blue crayon; notes 2, 4: stacc. added in blue crayon
7-12	CORO	music added as in B
7	vl.2	G (vl.2 No.2): note 1: <i>p</i> added in pencil
7	vc. cb.	G: notes 2-3: slur added in blue crayon; note 3: stacc. added in blue crayon
8	cl.1	notes 1-2: slur added by analogy with ob.1
8-9	cl.2	G: b.8 note 2 to b.9 note 1: tie
8-9	cor.1	b.8 note 3 to b.9 note 1: slur emended from open slur; A: b.8: end of slur open (page turn)
8	vl.1,2 va.	G: notes 1-2: slur added in blue crayon; note 2: stacc. added in blue crayon
8	vc. cb.	G: notes 1-2, 3-4, 5-6, 7-8: slurs added in blue crayon; notes 2, 4, 6, 8: stacc. added in blue crayon
9	cor.1-2	notes 2-3: stacc. added by analogy with fl., ob., cl.; notes 4-5: slur added by analogy with fl., ob., cl.
9	str.	G: notes 2-3: slur added in blue crayon; note 3: stacc. added in blue crayon
10-11	fl.	b.10 note 5 to b.11 note 1: slur added by analogy with ob., cor.1,2
10	S.	B: note 5: <i>b</i> added in pencil (CN)
10	vl.1,2 va.	G: notes 1-2: slur added in blue crayon; note 2: stacc. added in blue crayon
10-11	vl.2	G (vl.2 No.4): b.11 note 5 to b.12 note 1: slur
10	vc. cb.	G: notes 1-2, 3-4, 5-6, 7-8: slurs added in blue crayon; notes 2, 4, 6, 8: stacc. added in blue crayon
11	CORO	B, I (stanza 3): <i>Solskin og Lur klang i</i> instead of <i>Malmmluren klang i vor</i>
11	vl.1,2 vc. cb.	G: notes 2-3, 5-6: slurs added in blue crayon; notes 3, 6: stacc. added in blue crayon

Bar	Part	Comment
11	vl.2	G (vl.2 No.3): note 2: <i>rall.</i> changed from b.12 in pencil
11	va.	G: notes 1-2: slur added in blue crayon; note 2: stacc. added in blue crayon
11-12	va.	G: b.11 note 4 to b.12 note 2: slur
12	fg.1	G: notes 2, 4: stacc.
12	vc. cb.	G: notes 1-2, 3-4: slurs added in blue crayon; notes 2, 4: stacc. added in blue crayon
13	vl.2	G (vl.2 No.3): note 1: <i>mf</i> crossed out in blue crayon
13	va.	G (va. No.2): note 1: <i>mf</i> changed to <i>f</i> in pencil
13	vc.	G: note 1: <i>mf</i>
15	T.solo	A (stanza 1): <i>daadløst</i> instead of <i>daadløs</i>
16	fg.	note 1: <i>mp</i> added by analogy with fl., ob., cl. and in accordance with G ; G: notes 3-8: 
16	vc. cb.	G (vc., cb. No.2): notes 3-8:  ; notes 1-2, 3-4, 5-6, 7-8: slurs added in blue crayon; (vc., cb. No.1): notes 2, 4, 6, 8: stacc. added in blue crayon; (cb. No.2): notes 2, 4, 6: stacc. added in blue crayon incomplete slur after page turn omitted;
17	vl.2	G: chord 1 to note 2: slur; slur moved to notes 1-2 in blue crayon
18	vl.1	G: notes 1-2: slurs added in blue crayon; (vl.1 No.4): notes 1-4: 
18	vl.2	G: notes 1-3: 
18	va.	G (va. No.1): note 1 to chord 2: 
18	vc. cb.	G: notes 2-3: slur added in blue crayon; note 3: stacc. added in blue crayon; (vc. No.2, cb. No.2): notes 1-3: 
19	ob.2	notes 2-3: slur added by analogy with fl.2, cl. and in accordance with G
19	CORO	note 1: <i>ff</i> added as in D ; B, I: <i>for</i> instead of <i>drog</i>
19	vl.1	G: notes 3-4, 5-6: slurs added in blue crayon; (vl.1 Nos.1,3,4,5): notes 4, 6: stacc. added in blue crayon; (vl.1 Nos.1-3): note 1: <i>ff</i> changed to <i>f</i> in blue crayon
20	cor.3	A: <i>o</i> (<i>a'</i>) changed to <i>a'-e'-a'-e'-a'</i> in pencil (CN)
20	timp. vc.	G: \downarrow (<i>d</i>) \downarrow (<i>A</i>) \downarrow (<i>d</i>) \downarrow (<i>A</i>) \downarrow (<i>d</i>)
20	vc. cb.	G: notes 1-2, 3-4: slurs added in blue crayon; notes 2, 4: stacc. added in blue crayon emended by analogy with cor.3; A: <i>o</i> changed to \downarrow (<i>d</i>) \downarrow (<i>A</i>) \downarrow (<i>d</i>) \downarrow (<i>A</i>)


No. 2 "Glad Kong Christian, Kunstner, Kriger"







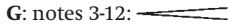

Bar	Part	Comment
4	cor.3	note 1: \sharp added by analogy with b.3 notes 2-6
5	fg. va. vc. cb.	G (fg., va. Nos.1-2, va. No.1, vc., cb.): <i>f</i> changed to <i>mf</i> in pencil or blue crayon; (va. No.3): <i>mf</i>
5	vc. cb.	 added by analogy with fg., va.; G: <i>f</i> changed to <i>mf</i> in pencil or blue crayon
6	cor.3	note 1: <i>g[#]</i> emended to <i>g[#]'</i> by analogy with b.5 notes 2-6 and in accordance with G ; <i>f</i> added by analogy with cor.1,2
7	va.	G (va. No.1): <i>dim.</i> changed to (<i>dim.</i>) in pencil
9	vl.1	A: <i>mp</i> changed to <i>mf</i> (CN)

Bar	Part	Comment
11	fl.2	G: f .
15	fl.	G: f .
19	T.solo	A: <i>Sukker</i> instead of <i>Silke</i> ; E: <i>Sukker</i> changed to <i>Silke</i> in red crayon
24	fl.	G: f .
24	fg.1	G: <i>mf</i>
24	cor.1,2	G: f
25	fl.2 ob. cl.	notes 1-3: marc. added by analogy with fl.1 and in accordance with G (fl.2, ob.1, cl.1)
26	T.solo	note 3: $d^{\#}$ emended to d in accordance with b.25 note 2 (fl., ob.1, cl.1) and because of b.30 note 2
28	vl.2	note 1: h added by analogy with b.27 notes 1-5
31	va.	note 1 (g): h added by analogy with vl.1, T.solo and in accordance with G
32	vl.1	A: note 1: h added in pencil (CN)
32	va.	note 4: h added by analogy with vc., cb.; G (va. Nos.1-2): note 4: h added in pencil or blue crayon
33	fl.	G: f .
41-42	vl.1	G (vl.1 Nos.1-3): slur crossed out
43-45	vl.1,2	slur emended from open slur; A: b.43: end of slur open (page turn); G: slur
43-45	va.	slur added by analogy with vl.1,2 and in accordance with G
43-44	vc. cb.	G: b.43 note 1 to b.44 note 2: slur
43-44	cb.	slur emended from open slur; A: b.44: beginning of slur open (page turn)
45	vc.	G (vc. No.2): stacc.
49	Bar.solo	note 4: h added by analogy with vl.1, vc., cb. and in accordance with E
49	cb.	G (cb. No.2): notes 1-3: 
50	vc. cb.	G: a changed to $c^{\#}$ in ink
50	cb.	A: a changed to $c^{\#}$ and NB added in pencil (CN)
51	Bar.solo	note 4: h added by analogy with vl.1, vc.
51	vl.1 vc.	A: h added in pencil (CN)
52	vl.1 vl.2 va.	A: slur crossed out in pencil (CN)
53	Bar.solo	A: <i>dog med dristig</i> instead of <i>og dog skabt af</i> ; E: <i>dog med dristig</i> changed to <i>og dog skabt af</i> in ink
54	Bar.solo	A: <i>min</i> instead of <i>min</i>
57	cor.1	note 1: p added by analogy with b.58 (cor.2); G: p added in blue crayon
58	fl.2	G: notes 4-5: f .
58	ob. fg.	notes 2-3:  added by analogy with cor.3
58	cl.	note 6: <i>cresc.</i> added by analogy with fl., cor.1,2 and in accordance with G
58	cor.1	G: note 1: <i>cresc.</i>
58	S.solo	E: <i>Nissen: "London, Hamborg, Amsterdam"</i> added in pencil (CN)
59	fl.1	G: f .
59	S.solo	E: <i>Brems</i> added in pencil (CN)
59	vl.1	G (vl.1 Nos.3-4): f changed to p in pencil or blue crayon
65	fg.1	G: f changed to p in blue crayon
67	fg.2 cor.1,2,3	G: f changed to p in blue crayon
73	fl.1	G: f .
73-74	cor.2	G: b.73 note 1 to b.74 note 2: slur
75-78	fl. ob. cl. fg. cor.1,2	slur emended from open slur; A: b.76: end of slur open (page turn)
75-78	cor.3	slur added by analogy with cor.1,2

Bar	Part	Comment
75-78	tr.	slur added by analogy with woodw., cor.
75	tr. timp.	f added by analogy with dynamic level in the other parts
75	vl.2	G (vl.2 No.1): f added in blue crayon (CN?)
76-77	fl.2	G: tie
78-79	fl.2	G: tie
81	vl.1,2	note 1: J emended to J by analogy with va., vc., cb.
82	tr.1,2	J emended to J by analogy with cor. and in accordance with G





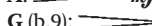
No. 3 "Kong Christians Bud blev hørt og spurgt"

Bar	Part	Comment
2	cor.3	f added by analogy with cor.1,2 and in accordance with G
9-11	vl.1	beams emended from b.9 notes 1-4, b.9 note 5 to b.10 note 2, b.10 notes 3-4, b.10 note 5 to b.11 note 2, b.11 notes 3-6 in accordance with G
9	vl.2 va.	note 2: fz added by analogy with cor.1,2
10-11	vl.2	beams emended from b.10 note 3 to b.11 note 2, b.11 notes 3-6 in accordance with G
13	fl.	note 1: f added by analogy with dynamic level in cl., fg., cor. and in accordance with G
15	cor.2	note 4: stacc. added by analogy with cor.1
15-17	vl.1	beams emended from b.15 notes 1-2, 3-6, b.16 notes 1-4, b.16 note 5 to b.17 note 2, b.17 notes 3-6 in accordance with G
15	vl.2	beams emended from notes 1-2, 3-4, 5-6 in accordance with G
17-18	cor.1,2	slur emended from open slur; A: b.18: beginning of slur open (page turn)
17	vl.2 va.	beams emended from notes 1-2, 3-6 in accordance with G
18	va.	G: notes 2-3: slur and ten. added in blue crayon
19	fl.1	e''' emended to g''' by analogy with ob.1 and in accordance with G
19	tr.1,2	G: ff
19	CORO	D: rest 2: repeat signs added in pencil
19	T. B.	ff emended to f as in B and by analogy with S., A.
20	fl.1	G: e'''
21-95	CORO	text added as in J; A: text missing
23	vl.1,2 va. vc.	G (vl.1 Nos.1-3, vl.2 Nos.1-3, va. Nos.1,2, vc.): note 1: f changed to (p cresc.) in blue crayon; (vl.1 No.4): f changed to mf in blue crayon; (vl.1 No.5, vl.2 No.4): mf changed to p cresc. in blue crayon; (va. No.3): note 1: mf changed to (p cresc.) in blue crayon
23	vc. cb.	f added by analogy with vl.1,2, va.; G: f changed to (p cresc.) in blue crayon
25-26	cl.1	superfluous slur omitted
28	A.	B, I: notes 1-2: $f''-e''$
31	CORO	D: J
34-35	fl.1,2	tie added by analogy with ob., cl., fg., cor. and in accordance with G
34-35	T.	b.34 to b.35 note 1: d' emended to b^{\flat} as in B, D, I
35	vc.	G (vc. No.1):  added in blue crayon
38	T.	D: note 1: c'


Bar	Part	Comment
42-43	cl.1	slur emended from open slur; A: b.43: end of slur open (page turn)
42-43	cl.	G: 
42	fg.2	<i>p</i> added by analogy with fg.1 and in accordance with G
42-43	fg.2	G: b.42 note 1 to b.43 note 2: slur
42	vl.2	G: 
42	vl.2 va.	trem. added
43	vl.1,2	G (vl.1 Nos.1,2,3,5, vl.2): note 2: <i>f</i> changed to <i>poco f</i> in blue crayon; (vl.1 No.4): note 2: <i>f</i> changed to <i>mf</i> in blue crayon
43	vl.2	note 1: marc. added by analogy with vl.1
43	va. vc.	G: <i>poco f</i> added in blue crayon
44	cor.3	note 1: <i>f</i> added by analogy with cor.1,2 and in accordance with G
44	tr.	note 1: <i>f</i> added by analogy with cor.1,2 and in accordance with G (tr.2); G (tr.1): note 1: <i>f</i> changed to <i>poco f</i> in blue crayon
44	vl.1,2	superfluous <i>f</i> omitted
44	cb.	G: note 1: <i>f</i> changed to <i>poco f</i> in blue crayon
46	va.	G: notes 1-2: slur; note 2: stacc.
47	ob.	<i>cresc.</i> added by analogy with fl., cl. and in accordance with G
47	cl.1	G: note 5: <i>b^b</i>
47-49	cl.	slur emended from open slur; A: b.48: end of slur open (page turn)
47-48	timp.	G: 
47-49	T. B.	B: 
47-48	vl.2 va. vc. cb.	G (vl.2 Nos.1,2,4, va., vc. No.1, cb.): 
47	vc.	trem. added
48-49	S. A.	B: 
48	vl.1	G: notes 3-12: 
49	cor.1,2	<i>fz</i> emended to <i>ff</i> by analogy with the other parts and in accordance with G
49	CORO	B, I: note 2: <i>ff</i>
49	T. B.	♩ emended to ♪ (rhythmic error)
50	ob.1,2	G: <i>tr.</i> added in pencil and ink (ob.1) and pencil (ob.2)
50	tr.1,2	G: <i>fff</i>
50	T. B.	<i>fff</i> added by analogy with S., A.
50	vl.2	G (vl.1 No.4): notes 2-3: <i>accel.</i>
55-56	fg.2 cor.1,2	G: b.55 note 1 to b.56 note 1: slur
55-56	B.	tie added as in B, D, I and by analogy with T.
56	cl. fg. cor.1,2	note 1: stacc. added by analogy with fl. and in accordance with G (cl.2, fg., cor.1)
56	cor.3 tr.	notes 2-3: marc. added by analogy with cor.1,2 and in accordance with G (cor.3)
56	str.	G (vl.1,2, va., vc.): chords 1-2: slur and ten. added in blue crayon; (cb.): notes 2-3: slur and ten.
57	ob. cl. fg. cor. tr.	marc. added by analogy with fl. and in accordance with G (ob.2, cl., fg., cor.)
58-96		repetition of bb.20-57; A: repetition indicated by a double bar; after the last bar: <i>Corno for 2den Vers</i>
		
58	CORO	'Corno before the second stanza' (CN) <i>p</i> added as in B, I (b.19); B: (2 ^{det} Vers piano indtil: "de stormløb") ("2nd stanza piano until: "de stormløb") (CN)

Bar	Part	Comment
62	CORO	<i>f</i> added because of B, I (b.19); B: (2 ^{det} Vers piano indtil: "de stormløb") ("2nd stanza piano until: "de stormløb") (CN)

No. 4 "Flaadens ranet, Kampen uden Vaaben fristet"

Bar	Part	Comment
	RECIT	A: <i>Men mindre</i> instead of <i>Mindre</i>
1	vc.	trem. added
2	cb.	note 1: superfluous <i>pizz.</i> omitted
3	cor.1,2	(<i>con sord.</i>) emended to <i>con sord.</i>
3	vl.2	G: 
3	cb.	notes 2-3: ten. added by analogy with vc. and in accordance with G (cb. No.1)
5-6		A: double bar
7	vl.1	G (vl.1 No.4): chords 1-3:  added in blue crayon
7	vl.2	G (vl.2 No.4): chord 2: <i>b^b</i> , <i>g^b</i>
7	va.	G (va. No.3): <i>dim.</i> crossed out on blue crayon
8	vl.2	G (vl.2 No.4): chords 1-2:  crossed out in blue crayon
8	va.	G (va. No.3): <i>mf</i> crossed out in blue crayon
8-9		A: double bar
9-10		A: double bar
9-10	str.	A:  <i>mf</i> added in pencil (CN); G (b.9):  added in blue crayon; (b.10) (vl.1 Nos.1-4, vl.2, va., vc., cb.): <i>mf</i> added in blue crayon; (vl.2 No.4): <i>mf</i> crossed out in blue crayon
10	fl.1	G: note 1: <i>poco f</i> changed to <i>poco piano</i> in pencil
10	fl.2	G: note 1: <i>poco f</i> changed to <i>poco p</i> in pencil
10	cor.1,2	(<i>senza sord.</i>) emended to <i>senza sord.</i>
11-12		A: double bar
12-13		A: double bar
13-16	fl.	slur emended from open slur; A: b.15: end of slur open (page turn); G (fl.2): b.13 note 1 to b.15 note 2: slur
13-16	cl.	slur emended from open slur; A: b.15: end of slur open (page turn); G (cl.2): b.13 note 1 to b.15 note 2: slur
13-16	fg.	slur emended from open slur; A: b.15: end of slur open (page turn); G: b.13 note 1 to b.15: slur
13-16	cor.2	slur added by analogy with cor.1; G: b.13 notes 1-3, b.14 note 1 to b.16 note 1: slur tie added by analogy with cor.1
15-16	fg.1	E: note 1: <i>dim.</i> added in red crayon (CN)
15	Bar.solo	<i>dim.</i> added by analogy with vc.
15	cb.	E: note 1: <i>dim.</i> ; note 2: <i>g</i> changed to <i>b^b</i> in ink
16	Bar.solo	

No. 5 *Intermezzo*

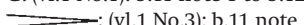

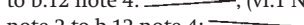
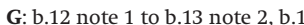
Bar	Part	Comment
1	cor.3 tr.	<i>f</i> added by analogy with cor.1,2 and in accordance with G
1-5	vl.solo	F: identical with vl.1 apart from b.3: 
1	vl.1,2 va. vc.	trem. added
2	Bar.solo	note 1: <i>ff</i> added as addition in E; E: <i>ff</i> added in pencil (CN)
3	fg.1	G: note 1: <i>ff</i>
3-6	fg.2	G: fg.1 added in ink
3	cor.1	(<i>con sord.</i>) emended to <i>con sord.</i>

Bar	Part	Comment
3-5	cor.2	G: cor.1 added in pencil
5	fg.1	G: B [#] changed to A [#] in pencil
6	vl.solo	F: ♭ (b ²) added in pencil (CN?)
6	vl.1,2 va. Bar.solo	A: <i>dim</i> added in pencil (CN)
6-7	vl.1	G (vl.1 Nos.1,2): b.6 chord 2 to b.7: <i>diminuendo</i> added in blue crayon
6-8	vl.1	G (vl.1 No.4): b.6 note 1 to b.8: ; (vl.1 No.5): b.6 chord 2 to b.8: <i>diminuendo</i> added in blue crayon, crossed out in pencil
6	vl.2	G (vl.2 No.1): <i>diminuendo</i> added in blue crayon, erased and added in pencil; (vl.2 No.2): <i>diminuendo</i> added in blue crayon
6-7	va.	G (va. Nos.1,2): <i>diminuendo</i> added in blue crayon
6-8	va.	G (va. No.3): <i>dim.</i> changed to <i>dim.---</i> in blue crayon
6	vc. cb.	<i>dim.</i> added by analogy with vl.1,2, va.
6	vc.	G (vc. No.1): chord 1 to note 1: added in blue crayon
6-8	vc.	G (vc. No.2): <i>diminuendo</i> --- added in blue crayon, crossed out in pencil
7-8	vl.solo	F: end of slur b.7 note 15 instead of b.8 note 1
7-8	vl.1	G (vl.1 No.3): added in blue crayon
7	vl.2	G (vl.2 No.4): added in blue crayon
7	va.	<i>dim.</i> added by analogy with vl.1,2, vc., cb.
7-8	vc.	G (vc. No.1): added in blue crayon
8	vc.	G (vc. No.1): <i>dim.</i>
8-9	cb.	G: added in blue crayon
9	va.	superfluous <i>div.</i> omitted
12	va. vc.	A: ♯ ♮ ♭ changed to ♯ ♮ ♮ in pencil (CN)
12	vc.	stacc. added by analogy with va. and in accordance with G
13	S.solo	E: vl.solo notes 17-32 added in pencil (CN)
13	vl.solo	F: <i>dim.</i> note 19 instead of note 13
14	vl.solo	F, G: note 19: d [#]
14	va.	G: <i>div.</i>
14	va. vc.	note 1: <i>arco</i> added in accordance with G (vc.)
14	vc.	G: <i>div.</i>
16	va.	G (va. Nos.2,3): upper part: slur changed to notes 2-3 in blue crayon
18	S.solo	A: <i>og</i> instead of <i>af</i>
24-25	vl.solo	slur emended from open slur; A: b.24 notes 4-6: slur; b.25: beginning of slur open (page turn)
24-25	va.solo 1	slur emended from open slur; A: b.24 notes 3-5: slur; b.25: beginning of slur open (page turn); G (va. No.1): end of slur changed from b.24 note 5 to b.25 note 1 in pencil
24-25	va.solo 2	G: slur
25	S.solo	note 4: ♯ added by analogy with fl.1; A: note 4: ♯ added in blue crayon (CN?); E: note 4: ♯ added in pencil
25	va.	G: ♭
27	cl.1	note 1: ♯ added by analogy with S.solo; G: note 1: ♯ added in pencil
29		<i>Andantino</i> added by analogy with b.1 and in accordance with G (fl., ob.1, cl., fg., cor., tr., timp., vl.solo, vl.1 Nos.1-4, vl.2, va., vc., cb.)

Bar	Part	Comment
29	fg.1	G: <i>ff</i>
29	cor.	<i>senza sord.</i> added because of <i>con sord.</i> in b.30 and in accordance with G (cor.1); G (cor.2): <i>senza sord.</i> added in pencil
29	Bar.solo	note 1: <i>ff</i> added as in E; E: note 1: <i>ff</i> added in pencil (CN)
29	vl.1,2 va. vc.	<i>trem.</i> added
29	va. vc.	G: <i>unis</i>
30	cor.1	note 1: (<i>con sord.</i> emended to <i>con sord.</i>)
30-32	cor.2	G: cor.1 added in pencil
30	Bar.solo	A: <i>Ord og</i> instead of <i>vege</i>
31-32	cor.3	G: b.31 note 2: end of slur
31	va.	G (va. No.3): <i>fz</i> crossed out in blue crayon
32	Bar.solo	A: <i>lidet</i> instead of <i>kuet</i> ; E: <i>lidet</i> changed to <i>kuet</i> in pencil
33	Bar.solo	A: <i>mindre</i> instead of <i>trange</i> ; E: <i>mindre</i> changed to <i>trange</i> in pencil
33-36	va.	G (va. No.3): <i>diminuendo</i> --- added in blue crayon
33-36	vc.	G (vc. No.1): <i>dim.</i> changed to <i>dim.---</i> in blue crayon
34-36	va.	G (va. No.1): added in blue crayon
34-35	vc.	G (vc. No.2): <i>diminuendo</i> added in blue crayon
35-36	va.	G (va. No.2): b.35 to b.36 note 2: added in blue crayon
36	vl.2	note 1: ♭ emended to ♮
37	vl.1,2	<i>trem.</i> added
39	vl.2	<i>unis.</i> added
41-42	S.solo	A: <i>han som han</i> instead of <i>vi, som vi</i>
42	S.solo	E: <i>hvor</i> instead of <i>som</i>
43	S.solo	note 2: ♯ added in accordance with E; E: ♯ added in pencil
43-45	vl.1	G (vl.1 No.3): added in blue crayon
43-44	vl.1	G (vl.1 No.5): b.43 to b.44 chord 2: added in blue crayon
43-45	vc.	G (vc. No.1): added in blue crayon
44-45	vl.2	G (vl.2 Nos.1,4): b.44 note 1 to b.45:
45-46	cl. fg.1	G: b.45 note 2 to b.46 note 2: added in blue crayon
45-46	cl.2	G: b.45 note 1 to b.46 note 1: tie
46	ob.1	G: notes 1-2: added in blue crayon
46	cl.2	note 1: ♭ added by analogy with fg.1
47	ob.1 fg.1	G: <i>p</i> added in blue crayon
47	cl.	G: note 1: <i>p</i> added in blue crayon
47	cor.1,2	<i>senza sord.</i> added by analogy with cor.3 and in accordance with G; G: <i>senza sord.</i> added in pencil
51	vl.1,2	♭ emended to ♮ by analogy with vc. and by analogy with b.45
52	vc.	G (vc. No.1): <i>p</i>


No. 6 "Langsomt rejste sig vor Moder"

Bar	Part	Comment
5-6		A: double bar
6-7		A: double bar
6	cl.2	marc. added by analogy with cl.1
6	vl.1	G (vl.1 No.1): note 4: B ^b changed to a' in blue crayon

Bar	Part	Comment
6	va.	notes 1-2: slur emended from notes 2-4 by analogy with vl.1 and in accordance with b.8 (vl.1,2); note 2: ten. omitted by analogy with vl.1
7-8		A: double bar
9-10	S.solo T.solo Bar.solo	A: <i>kendte trofast</i> changed to <i>samled sig med</i> in pencil (CN)
9-10	Bar.solo	E: <i>kendte trofast</i> changed to <i>samled sig med</i> in pencil
10	cor.2	G: pp
10	vl.2	G (vl.2 No.2): notes 1-4: slur
11	S.solo	A: <i>Sorg kan dysse</i> changed to <i>Trofast i de</i> in pencil (CN)
11-12	T.solo Bar.solo	A: <i>Sorg kan dysse Sind der blunder</i> changed to <i>Trofast i de tunge Stunder</i> in pencil (CN); E (Bar.solo): <i>Sorg kan dysse Sind der blunder</i> changed to <i>trofast i de tunge Stunder</i> in pencil
11-12	vl.1	G: (vl.1 No.1): b.11 note 1 to b.12 note 3:  ; (vl.1 No.3): b.11 note 2 to b.12 note 3:  ; (vl.1 No.4): b.11 note 2 to b.12 note 4:  ; (vl.1 No.5): b.11 note 2 to b.12 note 4: 
12-21	fl.1	G: b.12 note 1 to b.13 note 2, b.14 note 1 to b.15, b.17 notes 1-3, b.18 note 1 to b.21 note 1: slurs; b.16: notes 1-2, 3-6: slurs added in blue crayon
12	fl. cl.	G: note 1: p
12-13	fl.2	b.12 note 1 to b.13 note 1: slur added by analogy with cl.
12	S.solo	<i>Sind</i> emended to <i>Stunder</i> in accordance with T.solo, Bar.solo; <i>o</i> (<i>d''</i>) emended to <i>d</i> (<i>d''</i>) because of the emendation of the text
12	T.solo Bar.solo	A: <i>Sind der blunder</i> changed to <i>tunge Stunder</i> in pencil
13	fl.1	notes 1-2: superfluous slur omitted
13	fl.2	G: <i>d</i> .
13	vl.2	note 1: ten. added by analogy with va.
13-14		A: double bar
14	vl.2	notes 3-4: ten. added by analogy with vl.1 and in accordance with G; notes 5-6: slur added by analogy with vl.1; G: notes 5-6: slur added in blue crayon
14	va.	notes 2-3: ten. added by analogy with vl.1
15-16	cl.1	b.16 note 2: end of slur emended from b.16 note 3 by analogy with cor.1 and in accordance with G
16-21	fl.2	G: b.16 note 1 to b.17 note 1, b.18 note 1 to b.21 note 1: slurs
16	cl.1	notes 3-6: slur emended from ten. note 4 and slur notes 5-6 by analogy with cor.1
16	va.	G: (va. Nos.1,3): notes 1-3: slur added in blue crayon; (va. No.2): slur added in pencil
17-21	cl.1	b.17 note 1 to b.21 note 1: slur emended from open slur; A: b.17: beginning of slur open (page turn); G: b.17 notes 1-4, b.18 note 1 to b.21 note 1: slurs
17	S.solo Bar.solo	<i>cresc.</i> added by analogy with T.solo; A (T.solo): <i>cresc.</i> added in pencil (CN)
17-23	S.solo T.solo Bar.solo	text added as in J; A: text missing
18-19	fl.2 cor.1,2	G: b.18 note 4 to b.19 note 1: tie
19-20	cor.3	b.19 note 2 to b.20 note 1: tie added by analogy with fl.2

Bar	Part	Comment
20	fl. ob.	<i>poco rall.</i> emended to <i>rall.</i> by analogy with the other parts
20	vc.	notes 2-3: slur added by analogy with cb.
21	va.	<i>unis.</i> added
23	va.	G (va. Nos.1,3): <i>dim.</i>
24-26	vc.	G: only B ^b
25	cor. cb.	notes 2: marc. added by analogy with fg., vc. and in accordance with G (cor.)

No. 7 A Danish Merchant's Song

Bar	Part	Comment
		E: after title: (<i>Helge Nissen</i>) added in pencil (CN)
+1		C: <i>Med rolig Djærvhed</i> 'with quiet outspokenness'
+1	ob.1	<i>d</i> (<i>a'</i>) omitted by analogy with cl.2 and in accordance with correction in A, G; A: <i>a'</i> crossed out and rest added in pencil (unknown hand)
+1-1	fg.1	+1 to b.1 note 2: superfluous slur omitted;
+1-5	fg.1	A: slur added in pencil
		G: b.+1 to b.1 note 3, b.1 notes 4-7, b.1 note 8 to b.2 note 3, b.2 notes 4-7, b.2 note 8 to b.3 note 3, b.3 note 4 to b.5 note 1: slurs
1	fl.1	note 3: stacc. added by analogy with b.1 note 7, b.2 notes 3,7, b.3 note 3, b.4 note 3 and in accordance with G
1	ob.1	mp added by analogy with the other parts and in accordance with G
1	cl.1	notes 3, 7: stacc. added by analogy with fl.1 (b.1 note 7, b.2 notes 3, 7, b.3 note 3, b.4 note 3)
1	cl.2	mp added by analogy with cl.1 and in accordance with G
2	cl.1	notes 3, 7: stacc. added by analogy with fl.1
3	fl.1	note 7: stacc. added by analogy with b.1 note 7, b.2 notes 3, 7, b.3 note 3, b.4 note 3 and in accordance with G
3	cl.1	notes 3, 7: stacc. added by analogy with fl.1 (b.1 note 7, b.2 notes 3, 7, b.3 note 3, b.4 note 3)
4	cl.1	note 3: stacc. added by analogy with fl.1
4-12	Bar.solo	C: notated in 
5	woodw. cor.1,2	1. <i>volta</i> added because of repeats
5-12	Bar.solo	stanzas 2-5: text added as in J
5	vl.1,2	note 3: stacc. added by analogy with notes 1-2 and in accordance with G
6	va.	chord 1: stacc. added by analogy with note 1 and in accordance with G
6-7	Bar.solo	A (stanza 1): <i>selv naar han gaar paa</i> instead of <i>og gaar han hjem ad</i>
7	fl.2	G: notes 1-2: slur
8	Bar.solo	C: note 5: ten., <i>d</i>
8	vl.2 va. vc. cb.	notes 1-2: stacc. added by analogy with vl.1 and in accordance with G (vl.2 No.3)
9	fg.2	G: note 2: p added in pencil
9	cor.2,3	mp added by analogy with cor.1
9-12	Bar.solo	text added as in J; A: text missing
10	cl.1	G: note 2: stacc.
10	fg.	G: note 2: mf
10	Bar.solo	C: note 5: stacc.
11	va.	G (va. No.1): note 2: p added in pencil
11	vc. cb.	note 3: stacc. added by analogy with vl.1,2, va.
12 ^{HI}		second volta added because of repetition

Bar	Part	Comment
12 ^{II}	fl. cl.2 fg.2	G: note 1: <i>f</i> changed to <i>mf</i> in pencil
12 ^{II}	fl.2	G: notes 1-2: slur notes 2-3: tie added by analogy with cl.2;
12 ^{II}	ob. cl.1	G: note 1: <i>f</i> changed to <i>mp</i> in pencil
12 ^{II}	cl.2	G: notes 1-2: slur; notes 2-3: tie missing
12 ^{II}	fg.1	G: note 1: <i>f</i> changed to <i>mf</i> in blue crayon
12 ^{II}	cor.1	G: note 1: <i>f</i> crossed out in blue crayon
12 ^{II}	cor.2,3	G: note 1: <i>f</i> changed to <i>p</i> in pencil
12 ^I	Bar.solo	note 6 added because of repetitions
12 ^{II}	va.	G (va. No.3): chord 1: <i>ten.</i> added in pencil
12 ^I	vc.	G (vc. No.1): notes 1-3: slur added in blue crayon; note 3: stacc. added in blue crayon; notes 1-4: ~~~~~ crossed out in pencil; G (vc. No.2): notes 1-3: slur added in ink
12 ^I	cb.	G: notes 2-4: slur added in blue crayon; note 4: stacc. added in blue crayon




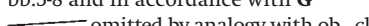
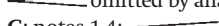

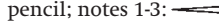
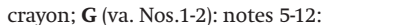
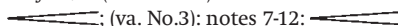
No. 8a "Handlen er en Stormagt"








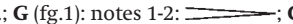
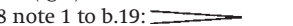

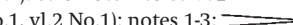
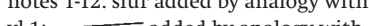
Bar	Part	Comment
1	fg.2	G: notes 1-2: slur
2	tutti	A: repeat signs crossed out in pencil (CN?)
2	cb.	notes 1-2: stacc. added by analogy with b.1 and in accordance with G (cb. No.1)
3	cl. fg. str.	<i>mp</i> added because of the repetition
3-14	fg.	slur emended from open slur; A: b.14: end of slur open (page turn); G: b.3 note 1 to b.4 note 2, b.5 note 1 to b.6 note 2, b.7 note 1 to b.8 note 2, b.9 note 1 to b.10 note 2, b.11 note 1 to b.12 note 2, b.13 note 1 to b.14 note 2: slurs
3	cor.1,2	<i>pp</i> added because of the repetition
3	va.	notes 4-6: slur added by analogy with notes 1-3 and in accordance with G; A: notes 4-6: slur added in pencil
5	fg.2	G: note 1: <i>p</i> added in blue crayon
5	cor.2	G: <i>p</i>
5	vl.1	G (vl.1 No.5): note 1: <i>pp</i>
5	vl.2	G (vl.2 No.4): note 1: <i>pp</i> crossed out in blue crayon
5	va.	G (va. No.1): <i>p</i> added in blue crayon, later erased
5	va.	G (va. No.3): <i>pp</i> crossed out in blue crayon
6	cor.1,2	G: \downarrow .
7	S.solo	E (stanza 3): <i>sin</i> instead of <i>dets</i>
11	vl.2	G (vl.2 No.2): notes 4-6: slur
12	fl.1 cor.1	superfluous <i>p</i> omitted
13-17	fl.1	slur emended from open slur; A: b.17: end of slur open (page turn); G: b.13 note 2 to b.14 note 5, b.15 note 1 to b.17 note 3: slurs
13	ob.1	note 1: <i>p</i> added by analogy with dynamic level in fl.1 and in accordance with G
13-18 ^I	ob.1	G: b.13 note 1 to b.14 note 5, b.15 note 1 to b.16 note 3: slurs; b.17 note 1 to b.18 ^I note 1: slur
13	fg.	note 2: marc. added by analogy with vc.
13	vl.1	note 4: beginning of slur emended from note 5 by analogy with b.11 and in accordance with G (vl.1 Nos.1,2,3,5); G (vl.1 No.4): notes 4-6: slur; A: note 4: \sharp added in pencil (CN)
13-14	vl.1	G (vl.1 No.1): b.13 note 2 to b.14 note 6: ~~~~~ ; (vl.1 No.5): b.13 note 4 to b.14 note 6: ~~~~~




Bar	Part	Comment
13-14	vl.2	G (vl.2 Nos.2,3): b.13 note 3 to b.14 note 5: ~~~~~
13	va.	note 4: beginning of slur emended from note 5 by analogy with b.11 and in accordance with G; G: note 3: <i>f'</i>
13-14	vc.	G (vc. No.1): b.13 note 1 to b.14 note 2: ~~~~~ ; (vc. No.2): b.13 note 2 to b.14 note 2: ~~~~~
13-14	cb.	G: b.13 note 1 to b.14 note 2: ~~~~~
14	fg.2	G: b.13 note 2 to b.14 note 1: ~~~~~
14-17	cor.1	slur emended from open slur; A: b.14: end of slur open (page turn); b.15 note 1: beginning of slur; b.17: end of slur open (page turn); G: b.15 notes 1-3, b.16 notes 1-3, b.17 notes 1-3: slurs
14-17	cor.2	slur emended from open slur; b.14 note 1: beginning of slur added by analogy with cor.1; A: b.15: beginning of slur open (page turn); b.17: end of slur open (page turn); G: b.14 notes 1-2, b.15 note 1 to b.16 note 2, b.17 notes 1-3: slurs
14	cor.2	note 1: <i>p</i> added by analogy with dynamic level in cor.1 and in accordance with G
15-17	fl.2	slur emended from open slur; A: b.17: end of slur open (page turn); G: b.15 note 1 to b.17 note 1, b.17 notes 2-3: slurs
15-18 ^I	ob.2	G: b.15 note 1 to b.17 note 1, b.17 note 2 to b.18 ^I note 1: slurs
15-17	cl.	slur emended from open slur; A: b.17: end of slur open (page turn); G (cl.1): b.15 note 1 to b.16 note 3, b.17 notes 1-3: slurs
15-17	fg.	slur emended from open slur; A: b.17: end of slur open (page turn); G: b.15 note 1 to b.16 note 3, b.17 notes 1-4: slurs
15-18 ^I	cor.3	slur emended from open slur; A: b.17: end of slur open (page turn); G: b.15 notes 1-2, b.16 notes 1-4, b.17 notes 1-3: slurs
15	va.	note 1: <i>f</i> added by analogy with vl.1,2 and in accordance with G
16	fg.	note 2: marc. added by analogy with vc., cb.
16-17	cor.2	b.16 note 2 to b.17 note 1: tie added by analogy with fl.2, ob.2
16	S.solo Bar.solo	E (stanza 3): <i>Tugt</i> changed to <i>Angst</i> in pencil
16	T.	A: note 1: \flat added in pencil (CN)
16-17	va.	G (va. No.3): end of slur changed from b.16 note 8 to b.17 note 1 in pencil
17	Bar.solo	A: <i>rall.</i> added in pencil (CN)
17	cb.	note 8: \flat emended to \natural (rhythmic error)
17	cb.	note 1: stacc. added by analogy with vc. and in accordance with G
18 ^I		A: <i>a Tempo</i> added in pencil (CN)
18 ^I -19 ^I	cor.1,2	b.19 ^I : slur emended to open slur because of repetition
18 ^I	cb.	note 2: <i>dim.</i> added by analogy with the other parts and in accordance with G (cb. No.1)
18 ^{II}		<i>a tempo</i> added by analogy with 18 ^I and in accordance with G fl., ob., cl., fg.1, cor.1,3, vl.1,2, va., vc. (No.1)
18 ^{II} -20	ob.	beginning of slur emended to open slur by analogy with b.18 ^I
18 ^{II} -20	cor.3	slur emended from open slur; A: b.17: end of slur open (page turn)
18 ^{II}	vl.1 vl.2 va. vc.	note 1: <i>arco</i> added by analogy with b.18 ^I and in accordance with G (vl.1,2, va.)

Bar	Part	Comment
19 ⁱ	vl.1	slur notes 1-6 emended to two slurs by analogy with vl.2, va. and in accordance with G


No. 8b "Spolen spinder"

Bar	Part	Comment
1-4	vl.1	end of slur emended from note 11 by analogy with vl.2 and in accordance with G
1	vl.1,2	A : note 1: <i>mf</i> changed to <i>mp</i> (CN)
5-11	fl.	G : b.5 note 1 to b.7 note 4, b.8. note 1 to b.11 note 4: slurs
5-11	ob.1	slur emended from open slur by analogy with fl.; A : b.9: beginning of slur open (page turn); G : b.5 note 1 to b.7 note 4, b.8. note 1 to b.11 note 4: slurs
5-11	ob.2	G : b.5 to b.8 note 2, b.9 note 1 to b.11 note 1: slurs
5-11	cl.1	G : b.5 to b.8 note 2, b.9 note 1 to b.11 note 1, b.11 notes 2-4: slurs
5-13	cl.2	G : b.5 note 1 to b.7 note 6, b.8 note 1 to b.10 note 2, b.11 notes 1-3, b.12 notes 1-5: slurs
5	fg.1	G : note 1: <i>p</i>
5-13	fg.1	G : b.5 note 1 to b.8 note 2, b.9 note 1 to b.10 note 2, b.11 notes 1-3, b.12 notes 1-4, b.13 notes 1-3: slurs; b.10 note 2 to b.11 note 1: tie added in blue crayon
5-13	fg.2	G : b.5 note 1 to b.8 note 2, b.9 note 2 to b.11 note 3, b.12 notes 1-4, b.13 notes 1-3: slurs
5-19	CORO	text added as in J ; music added as in B ; A : music and text except b.5 note 1 missing; b.5: note 1 added in pencil
5-6	vc.	emended by analogy with va. and in accordance with G ; A :
		
6	CORO	stanza 1: <i>Et Hundredaars</i> emended to <i>Hundredaars</i> because of the rhythm; stanza 2: <i>Og Viismænd</i> emended to <i>Viismænd</i> because of the rhythm
8	vl.2	end of slur emended from note 3 by analogy with vl.1 and in accordance with G
9	va. vc.	end of slur emended from note 11 by analogy with bb.5-8 and in accordance with G
9	cb.	b.9 note 1: stacc. omitted by analogy with bb.5-8
10-11	ob.1	G : b.10 note 4 to b.11 note 4: 
10-11	cl.2	G : b.10 note 2 to b.11 note 3: 
10-11	fg.	b.10 note 2 to b.11 note 1: tie added by analogy with ob.2, cl.1; A : tie added in pencil; G : tie added in pencil or blue crayon
10	fg.2	G : added in pencil
10	vc.	notes 1-12: slur added by analogy with bb.5-8 and in accordance with G
11	fl.	 omitted by analogy with ob., cl., fg.
11	ob.2 cl.1 fg.1	G : notes 1-4: 
11	cor.3	note 1: \flat added by analogy with ob.2, fg.; A : \flat added in pencil; G : note 1: \flat added in pencil; notes 1-3: 
11	vl.1,2	G : notes 1-4: 
11	va.	G : slur changed to bb.1-6, 7-12 in blue crayon; G (va. Nos.1-2): notes 5-12:  ; (va. No.3): notes 7-12: 

Bar	Part	Comment
11	vc.	G (vc. No.1): notes 7-12: 
12	va.	notes 2-4: slur added by analogy with vl.1,2
12	cb.	note 1: <i>f</i> added by analogy with vc. and in accordance with G ; G : notes 1-2: slur added in blue crayon; note 2: stacc. added in blue crayon
13	fl. ob. cl. fg.	 added by analogy with cor.3, str.
13	fg.2	note 3: B^b emended to B^b by analogy with fg.1 and in accordance with G
13	S.	note 2: \sharp added by analogy with fl.1, ob.1, vl.1,2
13	vc. cb.	notes 1-2:  added by analogy with vl.1,2, va. and in accordance with G
14-15	cl.2	G : b.14 note 1 to b.15 note 6: slur
14-15	cor.3	G : b.14 note 5 to b.15 note 4: 
14	cb.	G (cb. Nos.1,2): note 2: <i>dim.</i>
15	cl.2	G : note 2: <i>c'</i>
15	CORO	B (stanza 2): <i>mat</i> instead of <i>træt</i>
16-19	cl.1	G : b.16 note 1 to b.17 note 3, b.18 note 1 to b.19: slurs
16-19	cl.2	G : b.16 notes 1-3, b.17 notes 1-4, b.18 note 1 to b.19: slurs
16	fg.	note 1: <i>pp</i> added by analogy with fl., cl. and in accordance with G (fg.1)
16-19	fg.1	G : b.16 note 1 to b.17 note 5, b.18 note 1 to b.19: slurs
16-19	fg.2	G : b.16 notes 1-4, b.17 notes 1-5, b.18 note 1 to b.19: slurs
16	cb.	G (cb. No.1): note 1: <i>pp</i>
17	fg.	G : notes 1-4: 
17	vl.1	G (vl.1 No.5): notes 3-5: 
18-19	fl.1	G : b.18 note 3: end of slur
18	fg.	note 2:  added by analogy with fl., ob., cl.; G (fg.1): notes 1-2:  ; G (fg.2): b.18 note 1 to b.19: 
18-19	vl.1	G (vl.1 No.1): b.18 note 1 to b.19: 
18	vl.1,2	G (vl.1 No.1, vl.2 No.1): notes 1-3: 
19	ob.	\downarrow emended to \downarrow by analogy with fl., cl.; <i>dim.</i> added by analogy with fl., cl.
19	ob. cl.	<i>p dim.</i> added by analogy with fl. and in accordance with G (cl.2)
19	cl.1	G : \downarrow
19	fg.1	\downarrow (g) added by analogy with B., cb.; <i>p dim.</i> added by analogy with ob. and in accordance with G
19	fg.2	\downarrow (G) added by analogy with B., cb.; <i>p dim.</i> added by analogy with ob. and in accordance with G
19	T. B.	<i>dim.</i> added by analogy with S., A.
19	va.	<i>dim.</i> added by analogy with vl.1,2 and in accordance with G
19	vc. cb.	<i>p dim.</i> added by analogy with vl.1,2 and in accordance with G ; A : <i>p dim</i> added in ink
19	vc. cb.	\downarrow emended to \downarrow by analogy with vl.1,2, va. and in accordance with G ; A : \downarrow added in ink
20-21	va.	b.20 note 7 to b.21 note 12: music added by analogy with vl.1 and in accordance with G
21	vl.2	notes 4-12 added by analogy with vl.1 and in accordance with G
22	vl.2	notes 1-12: slur added by analogy with vl.1;  added by analogy with vl.1, va.


Bar	Part	Comment
23	vl.1,2	 added by analogy with va. and in accordance with G (vl.1 Nos.1-3, vl.2); G (vl.1 No.4): bb.23-24:  ; (vl.1 No.5): b.23 notes 7-12: 
23-24	vl.2	b.23 note 1 to b.24 note 1: added by analogy with vl.1 and in accordance with G
23	vl.2 va.	fz added by analogy with vl.1 and in accordance with G

No. 9. "Danmark, i tusend Aar"

Bar	Part	Comment
		No. 9 added; the instrumental parts added as in G and the choral parts as in B ; the text added as in J ; A : instrumental parts except b.1, text from b.4 and number missing
1	CORO	B : <i>Tempo risoluto</i>
2-4	CORO	A : <i>Danmark i tusend Aar</i> added in pencil (CN)
2-5	CORO	B, I (stanza 2): <i>Atter en stormfuld Vaar vælter mod Havn og Gaard</i> instead of <i>Danmark, imod dig slaar atter en stormfuld Vaar</i> ; E : <i>Atter en stormfuld Vaar vælter mod Havn og Gaard</i> changed to <i>Danmark, imod dig slaar atter en stormfuld Vaar</i> in pencil
3	vl.1,2	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
4	cor.3	notes 1-4: marc. added by analogy with cor.2
4	va. vc. cb.	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
5	ob.	note 3: marc. emended to stacc. by analogy with cl.
5	fg. cor.2,3	note 2: stacc. added by analogy with ob., cl., cor.1
5	tr.	note 3: stacc. added by analogy with ob., cl., cor.1; note 4: marc. added by analogy with ob., cl., cor.1
5-6	CORO	B, I (stanza 1): <i>kun én Slægts</i> instead of <i>vor Stammes</i> ; stanza 3: <i>som én Slægts</i> instead of <i>og fri Mænds</i> ; E (stanza 1): <i>kun én Slægts</i> changed to <i>vor Stammes</i> in pencil; stanza 3: <i>som én Slægts</i> changed to <i>og fri Mænds</i> in pencil
5	vl.1,2	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
6	tr.	note 1: marc. added by analogy with ob., cl., cor.1
6	va. vc. cb.	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
7	fg. cor.2,3	G : notes 1-3: 
7	va. vc. cb.	G : notes 2-3: slur added in blue crayon; notes 2-3: ten. added in blue crayon
8	tr.	G : note 1: ff
8	CORO	B, I (stanza 1): <i>plyndret</i> instead of <i>hærget</i> ; stanza 2: <i>Kamp</i> instead of <i>Strid</i> ; E (stanza 1): <i>plyndret</i> changed to <i>hærget</i> in pencil; stanza 2: <i>Kamp</i> changed to <i>Strid</i> in pencil
8-13	CORO	B, I (stanza 3): <i>tag du os, Mand for Mand, brug du os, hvor du kan, staa, naar vi faldt, vort Land</i> instead of <i>Brug du os, hvor du kan, tag du os Mand for Mand! Staa skal vort Fædreland</i> ; E : <i>tag du os, Mand for Mand, brug du os, hvor du kan, staa, naar vi faldt, vort Land</i> changed to <i>Brug du os, hvor du kan, tag du os Mand for Mand! Staa skal vort Fædreland</i> in pencil



Bar	Part	Comment
9	vl.1,2	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
10	va. vc. cb.	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
11	vl.1,2	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
12	va. vc. cb.	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
13	fl.	note 4: superfluous ff omitted
13	vl.1,2	G : notes 1-2: slur added in blue crayon; note 2: ten. added in blue crayon
13	va. vc. cb.	G : notes 2-3: slur added in blue crayon; note 3: ten. added in blue crayon
14	tr.2	notes 1-2: marc. emended to ten. by analogy with cor., tr.1






No. 7 Appendix, Andante

Bar	Part	Comment
7	vc.	note 1: superfluous <i>div.</i> omitted
8	vc.	note 2: <i>unis.</i> added
9	va.	 added by analogy with vl.1,2, vc., cb.
10	RECIT.	stanza 2: <i>Mening Maal</i> emended to <i>Mening og Maal</i> by analogy with stanza 1
12'	vl.1,2 va.	note 2: mf added by analogy with b.+1
12'	vc.	note 1: mf added by analogy with b.+1


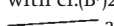
CANTATA FOR THE CENTENARY OF THE POLYTECHNIC COLLEGE



No. 1 "En Funke blev tændt"

Bar	Part	Comment
1	tb.2	<i>tb.2</i> added because of two notes (an octave) in b.4 and as in B
1	T.	 emended to 
1-3	fl. ob. cl.(E ^b) cl.(B ^b)	A : b.1 note 1 to b.3 note 7: slur added in pencil
1-3	fl. ob. cl.(E ^b)2 cor.1,2,3	B : b.1 note 1 to b.3 note 1: slur added in pencil
1-2	cl.(E ^b)1	B : b.1 note 1 to b.2 note 1: slur added in pencil
1	cl.(E ^b)	B : notes 1-8: stacc. added in pencil
1	cl.(B ^b)1	B : notes 1-2, 4-8: ten. added in pencil
1	cor.4	B : notes 4-8: slur; <i>Legato</i> added in pencil above staff
1	tb.1,2	B : <i>Legato</i> added in pencil above staff
2-3	cl.(E ^b)1	B : b.2 note 2 to b.3 note 7: slur added in pencil; notes 2-3: stacc. added in pencil
2	cl.(E ^b)2	B : notes 1-9: stacc. added in pencil
2-3	cl.(B ^b)1	B : ten. added in pencil
2	cor.4	B : notes 1-3, 4-6, 7-9: slurs added in pencil
3	cl.(B ^b)1	B : notes 1-7: ten. added in pencil
3	cor.4	B : notes 1-3, 4-6: slurs added in pencil
3	tb.	ff added by analogy with the other instruments
5-6	cl.(B ^b)1	B : b.5 note 1 to b.6 note 3: slur added in pencil
6	fg.	note 4: fz added as in B and by analogy with the other instruments
6	cnt.2	B : 3 <i>gange</i> ("3 times") added in pencil below staff

Bar	Part	Comment
9	cor.2	B: note 3: <i>g'</i>
9	cor.4	B: note 3: <i>f''</i> corrected from <i>g'</i>
9	T.2	note 8: <i>c^{b''}</i> emended to <i>c^{b''}</i> ; F: <i>c^{b''}</i> added in pencil
9	B.1	C: note 7: <i>f</i>
10	cl.(E ^b)2	<i>f</i> added by analogy with fl.2, cl.(E ^b)1, cnt.2
11	cnt.1	B: <i>mf</i> added in pencil below staff (CN?)
12	B.2	C: note 9: <i>c</i>
17-20	cnt.1	slur emended from open slur; A: b.18: end of slur open (page turn)
17-18	T.1	tie removed because of two different notes (<i>d'</i> and <i>d^{b'}</i>)
17-19	T. B.	slur emended from open slur; A: b.18: open slur (page turn)
25	cor.3,4	<i>pp</i> added as in B and by analogy with cor.1,2
27	T. B.	<i>poco a poco</i> emended from b.28 to b.27 as in E and by analogy with instrumental parts
28	above system	A: <i>poco a poco</i> added before <i>cresc.</i>
29-30	flic.bar. trb.	<i>cresc. poco a poco</i> emended to <i>poco a poco cresc.</i> by analogy with fl.1,2, ob.
30-32	fg.	A: end of slur corrected from b.32 note 3 to b.32 note 2
32-33	fl.1 ob.1	<i>ff</i> emended from b.32 note 3 to b.33 note 1 by analogy with fl.2, ob.2, cl.(E ^b), cl.(B ^b), fg.
34	fl.2 ob. cl.(E ^b) cl.(B ^b) fg. flic.ten. flic.bar. trb.	<i>molto</i> added as in B and by analogy with fl.1
35-36	tb.	 added by analogy with flic.ten., flic.bar., trb.
36	cl.(B ^b)2,3 fg.	<i>molto</i> added by analogy with cl.(B ^b)1
38	tr.2,3	marc. added by analogy with tr.1
39-40	cor.1	A: slur erased
39-40	cor.2-4	A: tie erased
42	ob.	<i>dim.</i> added as in B (ob.1) and by analogy with fl., cl.(B ^b)
42	cor.	<i>dim.</i> added by analogy with flic.ten.
42	flic.ten.2	note 1: <i>b'</i> emended to <i>b^{b'}</i> ; note 3: <i>a'</i> emended to <i>a^{b'}</i> as in b.44
45 ¹	flic.ten.1	<i>b'</i> in brackets = emended to 
45 ¹	flic.ten.2	<i>g'</i> in brackets = emended to 
48	tb.1	 added as in B and by analogy with tb.2,3
49	trb.1	 added by analogy with the other instruments
49	trb.2,3	<i>pp</i> added by analogy with trb.1

No. 2 "Skovene sank"

Bar	Part	Comment
		A: <i>II Recitation med Mandskor</i> 'II Recitation with male choir'
1	cl.(B ^b)2	<i>mp</i> added as in B and by analogy with cl.(B ^b)1
8	cl.(B ^b)1	<i>cresc.</i> emended to  by analogy with cl.(B ^b)2
8	cor.1,2	 added by analogy with fg.
9	cor.2	<i>mf</i> added by analogy with cor.1
11	fg.1	B: note 3: the original note (illegible) corrected in pencil to <i>C</i> with the addition of a natural sign as reminder; note 5: \sharp added in pencil
12	cor.3,4	<i>a2</i> and <i>molto</i> added as in B (cor.3) and by analogy with cor.1,2
12	RECIT.	A: <i>Skygger forbi. Stenen fik Sjæl!</i>

Bar	Part	Comment
13	T.2	C: note 4: <i>c''</i>
13	B.	<i>molto</i> added as in C and by analogy with T.1,2
18	T. B.	C, L: <i>Tanken til Lyn.</i>
25	cor.3,4	<i>-</i> and  added by analogy with cor.1,2
25	cor.3	B: ten. added in pencil (CN?)
25	cor.4	B: <i>Sor.</i> added in pencil
25	T. B.	A: *, referring to the following addition in pencil below the system: * (<i>Choret maa straks gøre diminuendo, saa man hører Ordene. Akkorden holdes indtil Ordet 'Solen'</i>) ('The choir must immediately make a diminuendo so that the words can be heard. The chord must be maintained until the word "Solen"')
26	cl.(B ^b)2	B: <i>p</i> changed to <i>mp</i> in pencil
28	B.	C: note 2: <i>f</i>
31	fl.1	slur notes 1-2 emended to slur notes 1-3 as in B and by analogy with fl.2, cl.(B ^b)2, fg.
33-36	cl.(B ^b)1	slur emended from open slur; A: b.35: slur open (page turn)
35	RECIT.	A: <i>Stjernernes Gaade.</i>
36-40	fl.2	A: <i>cre-scen-do</i> added in pencil (CN)
37-38	fl.1	A: <i>cre-scen-do</i> added in pencil (CN)
37-40	cl.(B ^b)1,2 trgl.	A, B: <i>cre-scen-do</i> added in pencil (CN)
37	cl.(B ^b)1	<i>p</i> added by analogy with fl.1
38-40	fg. cor.1	A, B: <i>cre-scen-do</i> added in pencil (CN)
38	RECIT.	A: <i>Gøgens Kuk,</i>
40-41	cor.2	B: end of slur corrected from b.40 note 7 to b.41 in pencil (CN?)
41	cor.1,2	<i>f</i> added by analogy with fl., cl.(B ^b), fg., trgl.
41	cor.1	B: ten. added in pencil (CN)
43	timp.	B: <i>Timp. B.F.</i> added in ink below the staff
45	trb.2,3	<i>ff</i> added by analogy with trb.1
50	fl. ob.1	A: illegible [<i>m</i> or <i>ff</i>] crossed out and changed to <i>f</i>
51	timp.	<i>mf</i> added by analogy with fl., ob., cor., flic.ten.1,2
	after the last bar	<i>attaca</i> added as in E, F and because of missing final chord and  between 2. and 3. movement

No. 3 "Tanker skal tændes"

Bar	Part	Comment
		C $\frac{3}{4}$ etc. tacitly emended to indication of time-signature before the bars in question; A, B: b.1: time-signature C $\frac{3}{4}$ etc.
5-6	fg. tb.	slur emended from open slur; A: b.6: beginning of slur open (page turn)
9	fl. ob. cl.(B ^b)1,2 fg. cor.3	notes 1-3: slur added by analogy with b.3
9	cor.2	notes 1-3: slur added by analogy with cor.3
17-18		E: <i>spi-ren-de Spor</i>
17-18	B.	b.17 note 4 to b.18 note 1: slur added as in C
18		E: <i>poco rall.</i>

No. 4 "Vort lyse Land"





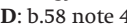
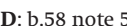
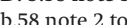
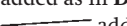
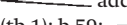


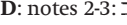

Bar	Part	Comment
12	cor.3	note 4: ten. added by analogy with cor.1,2,4






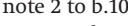

Bar	Part	Comment
20	fl.picc. ob. cl.(E ^b) cl.(B ^b) cor.3-4 tr. trb.a. trb.t.1	D : note 1: \frown crossed out, \frown added after last note
20	fg. trb.b. tb.	D : note 3: \frown crossed out, \frown added after last note
20	tr.3	\downarrow emended to \downarrow ; D : bar incomplete
H Y M N T O A R T		
Bar	Part	Comment
1-3	cor.2	D : b.1 note 2 to b.3 note 4: slur
4	cor.1,2 timp.	1. <i>volta</i> added and brackets around notes omitted
4	timp.	\downarrow added
4-25	CORO	text for stanza 2 added as in D
5-7	fg.	A : slurs changed from slur b.5 note 3 to b.7 note 4 in ink (CN?)
5	T.	D (stanza 2): note 3: stacc.
6	cor.3	D : note 1: <i>a'</i> changed to <i>g'</i> in pencil
6	cnt.2	D : <i>mf</i> - <i>p</i> changed to <i>mp</i> - <i>f</i> in ink
6	T.solo	<i>Kun 2' Gang</i> 'only the 2nd time' emended to 2. <i>volta</i> ; D : the cue for the tenor (beginning of text: <i>I lys vi løfte vil til Sang</i>) is undoubtedly aimed at the soprano beginning the text of the second stanza (<i>Hil Farven, Penslen fabler om</i>). The text of the tenor is thus different from that of the chorus
7	A.	D, E : note 2: <i>c''</i>
8-9	T.solo	D : beginning of slur b.9 note 1 instead of b.8 note 5
10	fg.	notes 1-3: slur added by analogy with trb.2
13-15	S.2	D (stanza 1): b.13 note 3 to b.15: \frown ; E (stanza 1): b.13 note 4: beginning of \frown
14-15	fl.	D : <i>cresc.</i> ---
14-15	ob. cl.	D : <i>cresc.</i> ---
14-15	fg. cor.3	D : b.14 note 3 to b.15 note 6: <i>cresc.</i> ---
14-15	cor.1,2	D : b.14 note 2 to b.15 note 3: <i>cresc.</i> ---
14-15	cnt.	D : <i>cresc.</i> ---
14-15	trb.1	D : b.14 note 4 to b.15 note 6: <i>cresc.</i> ---
14-15	trb.2	D : b.14 note 1 to b.15 note 6: <i>cresc.</i> ---
14-15	trb.3 tb.1,2	D : <i>cresc.</i> ---
14-15	S.	D, E (S.2) (stanza 2): \frown
14-15	A.	E (stanza 2): b.14 note 4 to b.15 note 3: <i>cresc.</i> ---
14	A. T. B.	<i>cresc.</i> added by analogy with S.
14-15	T.	D (stanza 1): b.14 note 1 to b.15 note 1: <i>cres-cen-do</i> ; (stanza 2): b.14 note 3 to b.15 note 5: <i>cres-cen-do</i> ; E (stanza 1): b.14 note 1 to b.15 note 6: <i>cre-scen-do</i> ; E : b.14 note 3 to b.15 note 6: <i>cre-scen-do</i>
14-15	B.	D, E (stanza 1): b.14 note 3 to b.15 note 6: <i>cres-cen-do</i> ; D (stanza 2): b.14 note 5 to b.15 note 4: <i>cres-cen-do</i> ; E (stanza 2): b.14 note 5 to b.15 note 6: <i>cre-scen-do</i>
16	trb.2	note 6: \downarrow added as in D and by analogy with fg., B.; A : note 6: \downarrow added in pencil
16	S.	D, E (stanza 1): note 1: <i>ff</i>
16-17	A.	E : b.16 note 3 to b.17 note 4: <i>dim.</i> ---
16	T.	D (stanza 2): notes 5-6: <i>dim.</i>
16-17	T.	E : b.16 note 5 to b.17 note 3: <i>dim.</i> ---
16	B.	E : <i>f</i> changed to <i>pp</i> in pencil
17	fg. tb.	<i>p</i> added by analogy with cl., cnt.
17	cor.4	D : \downarrow \downarrow


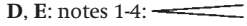
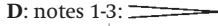


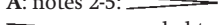
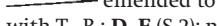

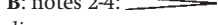

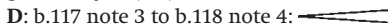
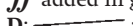
Bar	Part	Comment
17	A. T.	<i>dim.</i> added by analogy with S., B.
17	A.	D (stanza 2): notes 1-3: <i>dim.</i>
17	T.	D (stanza 1): notes 1-2: <i>dim.</i>
17	B.	C, D, E (stanzas 1-2): note 3: <i>d^b</i> ; D : notes 3-4: \frown ; E : notes 2-4: \frown
18-19	cl.2	b.19 note 3: end of slur emended from note 2 by analogy with cl.1
18	CORO	(stanza 2: <i>pp</i>) added as in D, E
19	cl.2	note 1: \downarrow added by analogy with B.
20-21	cor.1	D : b.20 note 3 to b.21 note 4: \frown
20-21	S.	D : b.20 note 3 to b.21 note 2: <i>cresc-cen-do</i>
20	A.	note 4: <i>cresc.</i> added by analogy with S.; D (stanza 2): b.20 note 1 to b.21 note 4: <i>crescendo</i> ---
20	T.	note 3: <i>cresc.</i> added by analogy with S.; D (stanza 1): b.20 note 3 to b.21 note 4: <i>cres-cen-do</i> ; (stanza 2): b.20 note 3 to b.21 note 1: <i>cresc.</i>
20	B.	note 2: <i>cresc.</i> added by analogy with S.; D (stanzas 1-2): b.20 note 1 to b.21 note 2: \frown ; E (stanza 1): b.20 note 2 to b.21 note 2: <i>cres-cen-do</i> ; (stanza 2): b.20 note 1 to b.21 note 2: \frown
21	A.	E (stanza 2): notes 3-4: <i>poco f</i>
22	A. B.	D (stanza 2): <i>poco f</i> ; E (stanza 2) note 1: <i>f</i> changed to <i>p</i> in pencil
23	S.1	D : notes 1-2: <i>dim.</i>
23	S.2	D, E (stanza 2): note 3: <i>dim.</i>
23-24	A.	D, E (stanza 2): b.23 note 1 to b.24 note 5: <i>dim.</i> ---
23	T.	D (stanza 2): note 1: <i>dim.</i>
23-24	T.	E (stanza 2): b.23 note 1: <i>dim.</i> ---; b.24 note 3: <i>dim.</i> ---
23	B.	D, E (stanza 2): note 1: <i>dim.</i>
24	fg.	<i>dim.</i> added as in D and by analogy with cl.1
24	cor.4	D : note 3: <i>dim.</i>
24	T.solo	D : note 4: <i>rall.</i>
24	S.	D, E : \frown
24	A. T. B.	note 2: <i>dim.</i> added as in D and by analogy with S.
25 ⁱ	A. T. B.	note 1: <i>mf</i> added as in D (A., T.) and by analogy with S.
25 ⁱⁱ	cl.(E ^b)	<i>pp</i> added as in D and by analogy with fl., ob.
25 ⁱⁱ	cl. fg.	<i>solo</i> added by analogy with tb.1
25 ⁱⁱ	A.	<i>pp</i> added by analogy with S.; D : <i>p</i>
25 ⁱⁱ	T. B.	<i>pp</i> added as in D and by analogy with S.
28	T.solo	B : notes 2-3: <i>e^b-e^{b''}</i> ; note 2: \sharp added in ink (CN)
30	T.solo	B : note 2: <i>e^{b''}</i>
32	S.solo	B : note 5: <i>e^{b''}</i> changed to <i>e''</i> in ink (CN)
32-34	T.solo	D : position of the text:


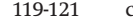









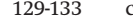
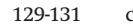


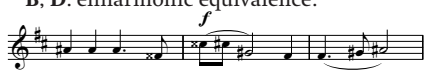
33	S.solo	note 3: <i>b^{b'}</i> emended to <i>b^{b''}</i> as in B, D
33	T.solo	B : notes 5-6: <i>e^{b''}</i>
34	S.solo	B : notes 4-5: <i>e^{b'}-e^{b''}</i>
34	T.solo	B : note 2: <i>b^{b'}</i>
35	S.solo T.solo	D : <i>rall...</i>
35	T.solo	B : note 1: <i>e^{b''}</i>
40	fl.2	D : note 6: <i>g''</i>
45	fl.2	A : note 5: the note may be read as <i>d''</i> ; D : note 5: <i>d''</i>
49-54	T.solo	text emended from <i>det bedste, som vi kan, vi bygger for vort Land, vort kære Land</i> as in D

Bar	Part	Comment
51	S.solo	D: <i>der</i> instead of <i>som</i>
51-54	T.solo	D: b.51 note 3 to b.52 note 2: <i>cre-scen</i> ; b.52 note 5: <i>f</i> ; b.53 note 4 to b.54 note 1:  <i>ff</i>
53	fl.1	<i>cresc.</i> emended to  by analogy with the other woodw.
53	cor.3,4	D: notes 1-3: 
53-54	S.solo	D: <i>cre-scen-do</i> <i>ff</i>
53	T.solo	 added by analogy with S.solo; notes 1-2: ♪ (a ^{b''}) ♪ (g'') emended to ♪ (a ^{b'''}) as in B, D
54	fl.	note 4: e ^{b'''} emended to e ^{i'''} by analogy with ob.; D: note 4: ♯ added in pencil
54	S.solo	<i>ff</i> added as in D ; B: <i>f</i>
54	T.solo	♪ (e'') emended to ♪ (e'') ♪ (a') as in B, D ; <i>ff</i> added as in D
56	cnt.1	notes 1-6: <i>marc.</i> added as in D and by analogy with bb.54-55, 57-59
58-59	fl.2	D: b.58 note 4 to b.59 note 5: 
58-59	cl.(E ^b)	D: b.58 note 5 to b.59 note 4: 
58-59	cor.3,4	b.58 note 2 to b.59 note 3: 
58-59	tb.	added as in D and by analogy with cor.1,2  added by analogy with trb.; D (tb.1): b.59: 
59	cor.1	D: note 3: <i>ff</i> added in green crayon (CN)
59	trb.1,2	D: note 4: <i>Solo</i>
71-72	cor.1,2	<i>marc.</i> added by analogy with b.70, bb.61-62 (trb.1,2), bb.65-66 (trb.3, tb.)
74-77	cnt.	<i>marc.</i> added as in D and by analogy with b.59 note 4 to b.62 (trb.1,2); D: <i>marc.</i> added in green crayon (CN)
78	fl.1	D: <i>f</i> changed to <i>fff</i> in green crayon (CN)
78-80	fl.1	<i>marc.</i> added as in D ; D: <i>marc.</i> added in green crayon (CN)
78	fl.2 cl.(E ^b) cl.2	D: <i>f</i> changed to <i>ff</i> in green crayon (CN)
78-79	fl.2	<i>marc.</i> added as in D ; D: <i>marc.</i> added in green crayon (CN)
78-81	ob.	<i>marc.</i> added as in D ; D: <i>marc.</i> added in green crayon (CN); b.79: <i>marc</i> added in green crayon (CN)
78-81	cl.(E ^b) cl.2	<i>marc.</i> added as in D ; D: <i>marc.</i> added in green crayon (CN)
78-81	cl.1	<i>marc.</i> added by analogy with cl.2
78	cnt.1	D: note 5: * and (<i>fff</i>) added in green crayon (CN); * refers to <i>markeret</i> 'with emphasis' added at the bottom of the page
78	cnt.2	D: note 5: * and (<i>ff</i>) added in green crayon (CN); * refers to <i>markeret</i> 'with emphasis' added at the bottom of the page
80-81	fl.2	<i>marc.</i> added by analogy with bb.78-79
81	fl.1	<i>marc.</i> added by analogy with bb.78-80
82	fl.1	D: note 6: <i>fff</i> added in green crayon (CN)
82-83	fl.2	D:  added in green crayon (CN)
82-83	cl.2	D:  <i>fff</i> added in green crayon (CN)
82	cor.1	D: note 2: <i>ff</i> added in green crayon (CN)
82	cor.2	D: note 2: <i>marc.</i> added in green crayon (CN)
82	cnt.1	D: note 4: * and (<i>fff</i>) added in green crayon (CN); * refers to <i>markeret</i> 'with emphasis' added at the bottom of the page
83	cor.1	D: <i>marc</i> added in green crayon (CN)
84	trb.1,2	D: notes 2-3: 
84	S.2	D: after last note: ‡ (rhythmic error)
85	S.2	B, D: note 2: <i>dim.</i>
85	A.	 added by analogy with S.2; B, D, E: <i>dim.</i>

Bar	Part	Comment
85	T.	 added by analogy with S.2; D: notes 3-4: <i>dim.</i> ; E: note 3: <i>dim.</i>
86	S.2	D: <i>samler</i> instead of <i>fylker</i>
86	A.	 added by analogy with S.2 and as in D
87-88	fg. trb.3 tb.	<i>marc.</i> added by analogy with bb.85-86
87	T.	 added as in D ; B: b.86 notes 1-2: 
88	T.	<i>f</i> added as in D
89-90	T.	D: <i>Tidens Skønhedsmaal</i> instead of <i>Skønhedsmaal</i>
92	cor.	note 2: g [#] emended to g ⁱ by analogy with T.; D (cor.1): note 2: ♯ added in pencil
92	T.	B: note 5: ♪ 7
93-96	cor.1,2	<i>marc.</i> added by analogy with bb.97-100 (cl.1, fg.)
93	T.	B: <i>meno f</i>
95	T.	B: note 2: ♯ added in pencil
97	cl.1	<i>marc.</i> added by analogy with fg.; D: <i>Solo</i> added in green crayon (CN); <i>mf</i> changed to <i>f</i> in green crayon (CN)
97	fg.	D: <i>mf</i> changed to <i>f</i> in green crayon (CN)
97-100	fg.	<i>marc.</i> added as in D ; D: <i>marc.</i> added in green crayon (CN)
97-100	cor.3,4	A: music pasted in
98-100	cl.1	b.98 note 1 to b.100 note 2: <i>marc.</i> added as in D ; b.100 notes 3-4: <i>marc.</i> added by analogy with b.98 note 1 to b.100 note 2; D: b.98 note 1 to b.100 note 2: <i>marc.</i> added in green crayon (CN)
98	cor.4	D:  added in green crayon (CN)
101	cl.1	note 2: c [#] emended to d [#] by analogy with fg., A.
101	cl.2	D: <i>mf</i> changed to <i>f</i> in green crayon (CN)
101-104	cl.2 cnt.2	<i>marc.</i> added by analogy with bb.97-100 (cl.1, fg.)
101	cnt.2	D: <i>Solo</i> added in green crayon (CN)
103	cl.1	D: <i>mf</i> changed to <i>f</i> in green crayon (CN)
103-105	cl.1	<i>marc.</i> added as in D ; D: b.103 note 1 to b.105 note 2: <i>marc.</i> added in green crayon (CN)
103	cl.2 cnt.2	notes 1-2: slur omitted by analogy with b.99 (cl.1, fg.)
103	trb.1	notes 5-6: slur added by analogy with cor.1,2
104	cmplli.	note 5: c [#] emended to c ^b by analogy with fl., ob., cl.(E ^b)
105-107	fl.1	D: b.105 note 2 to b.107 note 5: <i>cresc.</i> ---
105-107	fl.2	D: b.105 note 3 to b.107 note 5: <i>cresc.</i> ---
105	ob.	D: notes 3-6: <i>cresc.</i> ---
105	cl.1	D: notes 2-4: <i>cresc.</i> ---
105-107	fg.	D: b.105 note 1 to b.107 note 4: <i>cresc.</i> ---
105-107	cor. trb.1,2	D: b.105 note 2 to b.107 note 4: <i>cresc.</i> ---
105-107	cnt.1	D: b.105 note 3 to b.107 note 3: <i>cresc.</i> ---
105-107	cmplli.	D: b.105 note 1 to b.107 note 5: <i>cresc.</i> ---
105-107	S.2	b.105 note 1 to b.107 note 4: <i>cre-scen-do</i> added by analogy with S.1; B: b.105 note 2: <i>cresc.</i> ; D: b.105 note 2 to b.107 note 1: <i>cre-scen-do</i>
105-107	A.	b.105 note 2 to b.107 note 4: <i>cre-scen-do</i> added by analogy with S.1; B: note 2: <i>cresc.</i> ; D: b.105 notes 1-3: <i>cre-scen-do</i> ; b.106 note 2 to b.107 note 4:  ; E: b.105 note 3 to b.107 note 4: <i>cre-scen-do</i>
105-107	T.	b.105 note 2 to b.107 note 4: <i>cre-scen-do</i> added by analogy with S.1; E: b.105 notes 1-3: <i>cre-scen-do</i> ; b.106 note 2 to b.107 note 4: 

Bar	Part	Comment
106-107	cor.2	D:  added in green crayon (CN)
107	S.2	D, E: notes 1-4: 
108	cl.	D: note 1: <i>f</i> changed to <i>ff</i> in green crayon (CN)
108	trb.2	note 1: <i>f</i> added by analogy with trb.1 and as in D
108	cmpli.	note 3: <i>c[♯]</i> emended to <i>c[♯]</i> by analogy with fl., ob., cl.(E ^b)
109	fg.	D: <i>Solo</i> added in green crayon (CN)
109-112	fg.	marc. added as in D ; D: marc. added in green crayon (CN)
109-112	trb.3 tb.	marc. added by analogy with fg.
110	fg.	D: <i>Solo</i> added in green crayon (CN)
110	cmpli.	note 5: <i>c[♯]</i> emended to <i>c[♯]</i> by analogy with fl., ob., cl.(E ^b)
111	cmpli.	note 1: <i>c[♯]</i> emended to <i>c[♯]</i> by analogy with fl., ob., cl.(E ^b)
112	cmpli.	note 4: <i>c[♯]</i> emended to <i>c[♯]</i> by analogy with fl., ob., cl.(E ^b)
113	cl.1	marc. added as in D ; D: notes 2-4: marc. added in green crayon (CN); note 2: <i>fff</i> added in green crayon (CN)
113	cnt.1	D: note 2: <i>Solo</i> added in green crayon (CN)
113-115	cnt.1	marc. added as in D ; D: b.113 note 2 to b.115 note 4: marc. added in green crayon (CN)
114-115	cl.1	marc. added by analogy with b.113 notes 2-4 and by analogy with cnt.1
116	fl.	D: notes 1-3: 
116	cor.2	D: note 1: 
116	cor.4	D: note 3: 
116	S.1	A: notes 2-5:  added in ink (CN?)
116	S.	 emended to <i>dim.</i> by analogy with T., B.; D, E (S.2): note 1: <i>dim.</i>
116	A.	<i>dim.</i> added by analogy with T., B.; D: notes 1-5:  ; D, E: note 1: <i>dim.</i>
116	T.	B: notes 2-4:  ; E: notes 1-4: <i>dim.</i> ---
116	B.	B, D, E: notes 1-3: 
117	cl.1	D: note 1: <i>mf</i> added in green crayon (CN)
117-119	cl.1	marc. added as in D ; D: marc. added in green crayon (CN)
117-118	cl.1	D: b.117 note 3 to b.118 note 4:  added in green crayon (CN)
117	cl.2	D: note 2: <i>mf</i> added in green crayon (CN)
117-120	cl.2	marc. added as in D ; D: b.117 note 2 to b.120 note 3: marc. added in green crayon (CN)
117-119	cnt.2	marc. added as in D ; D: b.117 note 1 to b.119 note 1: marc. added in green crayon (CN)
117	trb.3	D: <i>p</i>
117-119	B.	D: b.117 to b.119 note 1: <i>cres-cen-do</i>
118-120	fl.1	D: b.118 note 1 to b.120: <i>cresc.</i> ---
118-120	fl.2	marc. added as in D ; D: b.118-120: marc. added in green crayon (CN); b.118 note 1 to b.120 note 4: <i>cresc.</i> ---; b.118 note 1: <i>mf</i> added in green crayon (CN); b.121 note 1: <i>ff</i> added in green crayon (CN)
118-120	ob.	D:  added in green crayon (CN)
118-120	cl.(E ^b)	marc. added by analogy with fl.2
118-120	cl.1	D: b.118 note 2 to b.120 note 4: <i>cres-cen-do</i> ---
118-120	cl.2	D: b.118 note 2 to b.120 note 4: <i>cresc.</i> ---
118-120	fg.	D: b.118 to b.120 note 2: <i>cresc.</i> ---
118	cor.3	b.118 note 1: <i>cresc.</i> added by analogy with woodw.; D: b.118 note 1 to b.120: <i>cresc.</i> ---
118-120	cnt.	D: b.118 note 2 to b.120 note 4: <i>cresc.</i> ---

Bar	Part	Comment
118-120	cnt.1	marc. added by analogy with fl.2
118-120	trb.3	D: b.118 to b.120 note 2: <i>cresc.</i> ---
118-120	S.2 A.	b.118 note 1 to b.120 note 4: <i>cre-scen-do</i> added as in D and by analogy with S.1
118-120	T.	b.118 note 1 to b.120: <i>cre-scen-do</i> added as in D and by analogy with S.1
118-120	B.	b.118 to b.120 note 2: <i>cre-scen-do</i> added by analogy with S.1; D: b.118 to b.120 note 1: <i>cres-cen-do</i>
119-121	cl.1	D: b.119 note 1 to b.121 note 1: <i>cresc</i>
119-121	cnt.1	 <i>ff</i> added in green crayon (CN)
119-121	cnt.1	D: b.119 note 2 to b.121 note 1:  <i>f</i> added in green crayon (CN)
119-120	cnt.2	b.119 note 2 to b.120 note 4: marc. added by analogy with bb.117 note 1 to b.119 note 1; D: b.119 note 4 to b.120 note 4:  added in green crayon (CN)
120	cl.1	marc. added by analogy with bb.117-119
120	cl.2	note 4: marc. added by analogy with b.117 note 2 to b.120 note 3
121	cl.2	D: note 1: <i>f</i> changed to <i>ff</i> in green crayon (CN)
121	trb.3	note 2: superfluous <i>f</i> omitted
122	cl.2	D: note 1: <i>mf</i> added in green crayon (CN)
122	S. A.	note 1: <i>f</i> added as in B (S.1, A.), D
122	S.2	D: note 5: <i>g'</i>
125-126	cnt. trb.1,2	b.125 note 1 to b.126 note 2: marc. added in accordance with S.2
125	S.1	B: note 1: marc.; note 2: stacc.
125-126	A.	<i>ja, løft</i> added as in D and by analogy with S.1
126	cnt.1	D: note 2: <i>Solo</i> added in green crayon (CN)
126-128	cnt.	b.126 note 2 to b.128 note 2: marc. added as in D ; D: b.126 notes 2-4, b.127 note 2 to b.128 note 2: marc. added in green crayon (CN)
126-128	trb.1,2	b.126 note 1 to b.127 note 3: marc. added as in D (trb.1); b.127 note 4 to b.128 note 2: marc. added by analogy with b.126 note 1 to b.127 note 3; D (trb.1): b.126 note 1 to b.127 note 3: marc. added in green crayon (CN); <i>Solo</i> added in green crayon (CN)
127	fg.	note 1: <i>f</i> added by analogy with cor., trb.3, tb.; D: note 1: <i>ff</i> added in green crayon (CN)
127	cnt.1	b.127 note 1: marc. added by analogy with b.126 notes 2-4, b.127 note 2 to b.128 note 2
127-128	trb.1,2	b.127 note 4 to b.128 notes 1-2: marc. added by analogy with cnt.1
128	fl.1	D: notes 1-4: 
128	fl.2	D: notes 2-5: 
128	cl.(E ^b)	 added by analogy with fl., ob., cl., fg.
128	S.2	B: notes 1-4:  ; D, E: notes 1-2: <i>dim.</i>
128	A.	 added by analogy with S., B.
128	T.	 added by analogy with S., B.;
128	B.	D, E: notes 1-4:  note 1: superfluous <i>dim.</i> omitted; B: notes 1-4:  ; D, E: note 1: <i>dim.</i>
129-132	fl. ob. cl.2	D: b.129 note 2 to b.132: <i>cresc.</i> ---
129-132	cl.1	D: b.129 note 1 to b.132: <i>cresc.</i> ---
129-133	cl.1	D: b.129 note 2 to b.132:  <i>molto</i> added in green crayon (CN); b.133: <i>f</i> changed to <i>ff</i> in green crayon (CN)
129-131	cl.2	D: b.129 note 2 to b.131:  added in green crayon (CN)

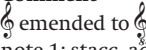
Bar	Part	Comment
129-132	fg.	D: b.129 note 2 to b.132 note 2: <i>cresc.</i> ---
129	cnt.2	<i>cresc.</i> added by analogy with the other parts
129-132	trb.1,2	D: b.129 note 5 to b.132: <i>cresc.</i> ---
129-132	trb.3	D: b.129 note 2 to b.132 note 2: <i>cresc.</i> ---
129-132	tb.1	D: b.129 note 3 to b.132 note 2: <i>cresc.</i> ---
129	S.2	D: note 3: \downarrow
129-130	A.	D: b.129 note 2 to b.130 note 4: <i>cres-cen-do</i> ---
129-131	T.	<i>cresc.</i> added by analogy with S.1, A., B.; D: b.129 note 5 to b.131: <i>cres-cen-do</i> ---
129-132	B.	D: b.129 note 3 to b.132 note 1: <i>cres-cen-do</i> ; E: b.129 note 3 to b.132 note 2: <i>cres-cen-do</i>
130-132	cor.1,3,4	D: b.130 note 1 to b.132 note 2: ==== added in green crayon (CN)
130-132	cnt.	marc. added in accordance with S.2; D: b.130 note 3 to b.132 note 4: <i>cresc.</i> ---
130-131	S.2	D: b.130 note 3 to b.131 note 4: <i>cres-cen-do</i>
130	A.	note 4: $c^{\#}$ emended to $d^{\#}$ as in B, D and by analogy with cnt.2
130	T.	notes 1-2: $f^{\#}$ - $g^{\#}$ emended to $g^{\#}$ - $a^{\#}$ as in B, D
131-132	fl.1	D: ==== <i>molto</i> added in green crayon (CN)
131-132	S.1	D, E: ====
131	S.2	<i>samles</i> emended to <i>fylker</i> by analogy with b.127
131-132	A.	D, E: b.131 note 1 to b.132 note 4: ====
132-134	A.	B, D: enharmonic equivalence: 
132	T.	<i>og</i> emended to <i>at</i> by analogy with b.137 (B.), 139 (S.1, S.2)
133	cl.(E ^b) S.1	A: note 1: f added (CN)
133-134	trb.1	D: b.133 note 2 to b.134 note 2: slur
134	cl.1	note 4: $a^{\#}$ emended to $g^{\#}$ by analogy with fl., ob., cl.(E ^b), S.
135-137	ob.	D: b.135 note 3 to b.137 note 1: ==== fff added in green crayon (CN)
135-136	cnt.2	D: b.135 note 4 to b.136 note 3: slur
135	S.2	note 3: $b^{\#}$ emended to b^{\flat} as in B, D and by analogy with cnt.1
136-138	fl.2	D: b.136 note 2: beginning of slur
139	S.1	D: note 5: $f^{\#}$; E: note 2: $c^{\#}$
139-140	A.	b.139 note 6 to b.140 note 1: tie added as in D, E
140	cor.	notes 1-4: slur added by analogy with fg., tb.
140	cnt.2	note 2: $g^{\#}$ emended to g^{\flat} by analogy with fg., cor., A.
140	trb.1,2	note 2: $e^{\#}$ emended to e^{\flat} by analogy with T. and as D
141-142	fl.	marc. added as in D; D (fl.2): marc. added in green crayon (CN)
141	ob. cl.(E ^b) cl.1	D: notes 3-8: ====
141	ob. cl.(E ^b) cl. fg.	marc. added as in D; D: marc. added in green crayon (CN)
141	cl.2	D: notes 2-8: ====
141	fg.	D: notes 3-8: ====
142-143	ob. cl.(E ^b) cl. fg.	marc. added by analogy with b.141
142	trb.1,2	note 1: ff added by analogy with the other parts
142	A.	D: note 1: b^{\flat}
143	fl.	marc. added as in D (fl.1) and by analogy with bb.141-142
143	cl.(E ^b)	note 2: c^{\flat} emended to $c^{\#}$ by analogy with the other woodw.


Bar	Part	Comment
146	cl.1	note 8: $d^{\#}$ emended to d^{\flat} by analogy with ob., cl.(E ^b), fg. and as in B
148	fl.1	D: notes 1-3: marc. added in green crayon (CN)
148	woodw.	note 2: d^{\flat} emended to d as correction in B; B: \flat changed to \natural in ink (CN)
148	T.	note 2: $c^{\#}$ emended to c^{\flat} as in B, D and by analogy with S.1
150-153	cnt.	b.150 note 4 to b.153 note 4: marc. added by analogy with trb.1
150	trb.1,2	note 10: marc. added as in D; D (trb.1): marc. added in green crayon (CN)
151	fl.1 ob. cl.2	D: note 1: fff added in green crayon (CN)
151	fg. cor. cl.(E ^b)	D: note 1: ff added in green crayon (CN); note 7: a'
151-153	trb.1,2	marc. added by analogy with b.150 note 10
151	CORO	<i>hævd</i> emended to <i>hærd</i> as in D
152	cl.(E ^b) cl. fg. cor.	note 7: marc. added by analogy with fl., ob.
156-157	fl.1	marc. added as in D; D: b.156 note 1 to b.157 note 3: marc. added in green crayon (CN)
156	fl.2	marc. added as in D; D: marc. added in green crayon (CN)
156-157	ob. cl.(E ^b) cl.	b.156 note 1 to b.157 note 3: marc. added by analogy with fl.
157	fl.2	notes 1-3: marc. added by analogy with fl.1 and b.156
158	cl.2	D: d^{\flat} ($d^{\#}$)
160-161	B.	B: b.160 note 1 to b.161 note 5 missing
161	cl.(E ^b)	note 2: g^{\flat} emended to $g^{\#}$ by analogy with cor.2, cnt.2, trb.2
161	cor.3	D: note 1: f added in green crayon (CN)
161	S.2	D, E: note 2: b^{\flat}
162	fl. ob. cl.(E ^b) cl. fg.	D: note 1: fff added in green crayon (CN)
162	cor.1,2,3 cnt.1	note 7: $d^{\#}$ emended to d^{\flat} by analogy with S.2; D: notes 1-8: slur
162	cl.1	D: stacc. added in green crayon (CN)
162	cor.1	notes 13-16: marc. added as in D; notes
166	fl.1 ob. cl.(E ^b)	11-12: marc. added by analogy with D (fl.2); D: notes 13-16: marc. added in green crayon (CN)
166	fl.2	marc. added as in D; D: notes 11-16: marc. added in green crayon (CN)
166	cl.(E ^b)	D: note 11: ff added in green crayon (CN)
166	cl.1	notes 11-16: marc. added by analogy with fl., ob., cl.(E ^b)
166	cl.2	notes 1-10: slur emended from notes 9-10 by analogy with cl.1 and as in D; notes
167	fl. ob. cl.(E ^b)	11-16: marc. added by analogy with fl., ob., cl.(E ^b)
167	fl. ob. cl.(E ^b)	notes 11-16: marc. added as in D; D: notes 11-16: marc. added in green crayon (CN); D: notes 11-14: <i>marc:</i> added in green crayon (CN)
167	fl. ob. cl.(E ^b) cl.	B: notes 3-4: $c^{\#}$ - $d^{\#}$
167	ob.	end of slur emended from note 9 as in D and by analogy with fl.
167	cl.(E ^b)	D: note 11: ff added in green crayon (CN)
167	cl.	notes 11-16: marc. added by analogy with fl., ob., cl.(E ^b)
168	fl. ob. cl.(E ^b)	marc. added as in D; D: notes 11-16: marc. added in green crayon (CN); D (fl.1): notes 11-14: <i>mar:</i> added in green crayon (CN); (cl.(E ^b)): <i>marc:</i> added in green crayon (CN)


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

CANTATA FOR THE FIFTIETH ANNI-
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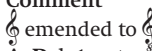
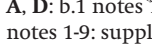
No. 1 *The Bright Amber*



Bar	Part	Comment
2	T. cb.	 emended to note 1: stacc. added by analogy with vc. and b.3
3	ob.2 fg.2 cor.2	marc. added by analogy with ob.1, fg.1, cor.1
3	vl.2 va.	note 1: stacc. added by analogy with vl.1 and b.2
5-14	vl.1,2 va.	<i>segue</i> emended to stacc.
5-13	vc. cb.	b.5 to b.13 note 6: <i>segue</i> emended to stacc.
7	ob.	B : note 1: \downarrow ; note 2: fz
10	ob.2	marc. added by analogy with ob.1
10	fg.2	marc. added by analogy with fg.1
10, 13	cor.2	marc. added by analogy with cor.1
13	vl.1,2	note 9: g^b emended to g^{\flat} as pencil correction in A (Mogens Wöldike?) and as in B , D
13	va.	note 9: g^{\flat} emended to g^{\flat} as pencil correction in A (Mogens Wöldike?); B , D : g^{\sharp}
13	vc. cb.	note 9: G^{\flat} emended to G^{\flat} as pencil correction in A (Mogens Wöldike?) and as in B , D
14	vc. cb.	stacc. added by analogy with b.13
16	fg.1	marc. added by analogy with b.15 and ob.1, cor.1
16	fg.2	B : notes 2-3: \downarrow . (C)
16-17	vl.1,2	slur added by analogy with va., vc., cb.
16-17	va. vc. cb.	slur emended from open slur; A : b.16: end of slur open (page turn)
17	ob.1 fg.1 cor.1	open slur omitted
17	ob.2 fg.2 cor.2	end of slur emended from b.16 note 3 by analogy with bb.34-36 and in accordance with D ; A : open slur in b.17 (page turn)
17	vl.1,2 va.	note 1: stacc. added by analogy with cb.
18, 20, 21	fg. cor.	marc. added by analogy with b.17
18-22	str.	b.18 note 2 to b.22: <i>segue</i> emended to marc.
18	va.	B : notes 4-6: a^{\flat}
20-21	ob.	b.20 note 1 to b.21 note 1: marc. added by analogy with str. and bb.39-40
20	ob.2	note 8: g' emended to d'' as in B and by analogy with vl.2
21	ob.	note 2: marc. added by analogy with fg., cor.
22	cor.1	note 2: beginning of slur emended from b.23 note 1 by analogy with fg.1
22-23	cor.2	b.22 note 2 to b.23 note 1: slur added by analogy with fg.2
22	va.	note 6: stacc. emended to marc. by analogy with vl.1,2, vc., cb. and b.41


Bar	Part	Comment
23	ob.1	A : notes 1-2 corrected from e''' (CN)
23	fg. cor.	A : <i>II</i> added in pencil before b.24 (Mogens Wöldike?)
23-24	str.	b.23 note 7 to b.24 note 18: <i>segue</i> emended to marc.
25	vc.	B : notes 2-13: one slur
26	vl.1	A : note 1: \vee added in pencil
26	vc.	B : notes 1-12: one slur
29	ob. fg. cor.	\downarrow emended to $\downarrow \gamma$ as in B and by analogy with b.48
29	va. vc. cb.	note 4: stacc. added by analogy with vl.1,2 and b.30
30	CORO	<i>cresc.</i> emended to  by analogy with b.49
30	str.	B : <i>mf</i>
30	vl.2 vc.	note 4: stacc. added by analogy with vl.1 and b.29
30	cb.	stacc. added by analogy with vl.1 and b.29
31	cor.	<i>marc.</i> omitted because redundant
31	cor.2	marc. added by analogy with cor.1
31	vc.	missing γ added as pencil correction in A (Mogens Wöldike?) and in accordance with D
31	vc. cb.	notes 1-4: marc. added by analogy with vl.1,2, va.
32	A. T. B.	redundant open slur omitted by analogy with S.2
32	str.	notes 6-14: <i>segue</i> emended to marc.
33	S.2	added as in B ; A : missing (open tie b.32, page turn)
33-35	vl.1,2	from b.33 note 2: marc. added by analogy with b.32
33	va. vc. cb.	note 1: marc. added by analogy with vl.1,2
33-35	va. vc. cb.	from b.33 note 2: marc. added by analogy with vl.1,2
36-37, 39, 40	fg. cor.	marc. added by analogy with b.17
36	fg.2	marc. omitted by analogy with ob.2, cor.2 and b.17
36	vl.1,2 va.	note 1: stacc. added by analogy with vc., cb. and b.17
37	va.	B : b.37: notes 4-6: a^{\flat}
37-41	va.	marc. added by analogy with vl.1,2, vc., cb.
37-41	vl.1,2 vc. cb.	from b.37 note 2: <i>segue</i> emended to marc.
39	ob.2	note 8: emended from g' to d'' as in B and by analogy with vl.2
40	ob.	note 2: marc. added by analogy with fg., cor.
40	CORO	notes 1-3: emended from $\downarrow \downarrow \downarrow$ because of the duplet indication
41	fg.1 cor.1	note 2: beginning of slur emended from b.44 note 1 by analogy with b.23
41-42	cor.2	b.41 note 2 to b.42 note 1: slur added by analogy with fg.2
41-43	str.	<i>segue</i> emended to marc.
44	vl.1,2 va. vc.	note 1: marc. emended to stacc. by analogy with b.25
44	vc.	B : notes 2-13: one slur
45	vl.1	A : \vee added in pencil
45	vl.2	notes 13-14: slur added by analogy with bb.44, 46 and vl.1, va., vc.
45	vc.	B : notes 1-12: one slur
48	ob.2	A : \downarrow (d^{\flat}) erased
48	ob.2 fg. cor.	\downarrow emended to $\downarrow \gamma$ as pencil correction in A (Mogens Wöldike?) and by analogy with b.29

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

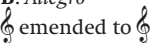
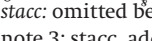
No. 2 The Long Journey

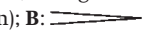






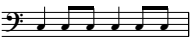
Bar	Part	Comment
1-2	Bar.solo T ob.1	 emended to  A, D: b.1 notes 1-5, b.1 notes 6-10, and b.2 notes 1-9: supplementary slurs added in pencil (Mogens Wöldike?)
10	vl.1,2 va. vc.	<i>stacc.</i> omitted because redundant
11	Bar.solo	<i>Kramgodt</i> emended to <i>Kramgods</i> by analogy with Bb
11	va.	notes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


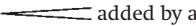


Bar	Part	Comment
28	vc. cb.	note 1: <i>ten.</i> added by analogy with b.67
29-32	fg.2	open slur (page turn) beginning at b.29
30-40	fg.1	note 4 and slur b.32 notes 1-2 emended to one slur
30-40	fg.1	open slur (page turn) beginning at b.30 note 1 and slur b.32 note 2 to b.40 emended to one slur
30	vl.1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

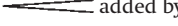
Bar	Part	Comment
68-71	fg.2	open slur (page turn) beginning at b.68 note 4 and slur b.71 notes 1-2 emended to one slur by analogy with bb.29-32
68	cor.2	slur added by analogy with bb.29, 67
69-71	cor.2	open slur beginning at b.68 note 3 and slur b.71 notes 1-3 emended to one slur by analogy with bb.30-32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

No. 3 Forward and Homeward


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

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

Bar	Part	Comment
48-50	cor.	slur omitted because redundant
49-50		A: double bar added in pencil
50-58	vl.1	D: b.50 note 2 to b.58 note 4: slur split up into a number of shorter slurs
54-57	vc.	ten. and stacc. added by analogy with bb.51-53
56	vl.1	note 12: $b^{b'}$ emended to b^b because of $b^{b'}$ in grace-notes
57	vl.1	notes 3, 5, 7: $b^{b'}$ emended to b^b because of $b^{b'}$ in grace-notes (note 1)
58-66	vl.1	D: b.58 note 11 to b.66 note 10: slur split up into a number of shorter slurs
60	vl.1	A: first crotchet: corrected from $\downarrow (e'')$ \downarrow (g'') (CN); second crotchet: corrected from $\downarrow (g'')$ (CN)
60	vl.2	notes 3, 5, 7, 12: $b^{b'}$ emended to b^b because of $b^{b'}$ in grace-notes (note 1)
60-66	vc.	ten. and stacc. added by analogy with bb.58-59
62-63	va.	tie added as in B and by analogy with bb.54-55 (vl.1), bb.58-59 (vl.2)
64	va.	note 12: b^b emended to b^b because of b^b in grace-notes
65	va.	notes 3, 5, 7: $b^{b'}$ emended to b^b because of $b^{b'}$ in grace-notes (note 1)
66-67		A: double bar added in pencil
67	vl.1	B: note 1: c'
67	vl.2	B:
		
68-74	fg.2	slur b.68 note 3 to b.74 emended to two slurs by analogy with bb.34-40
68-69	vl.1	<i>segue</i> emended to ten.
69	vl.2	<i>segue</i> emended to ten.
70-73	vl.1	ten. and stacc. added by analogy with bb.36-38
70	vl.2	stacc. added by analogy with b.36
71	vl.2	ten. added by analogy with b.37
73	vl.2	slur added by analogy with b.39
74-76	cor.1	slur emended from open slur by analogy with b.42; A: b.76 note 2: end of slur open (page turn)
74-75	cor.2	tie added by analogy with bb.40-41
74	B.	 added by analogy with S., A., T.
74	vl.1	note 5: ten. added by analogy with va.
74	vl.2	note 4: ten. added by analogy with va.
74	vc.	A: first quaver: γ erased
75-78	ob.	slur emended from open slur by analogy with bb.41-44; A: b.77: beginning of slur open (page turn)
75-76	vl.1	B:
		
75-76	vl.2	B:
		
76	fg.	<i>segue</i> emended to marc.
76-78	vc. cb.	<i>segue</i> emended to marc.
77	fg.	beginning of slur emended from open slur by analogy with b.43; A: b.77: beginning of slur open (page turn)
77	vl.2	ten. added by analogy with b.43
80	ob.1	notes 3, 5: $b^{b'}$ emended to b^b as in B, by analogy with S., vl.1 and b.46 and in accordance with D

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

No. 4 School

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

No. 5 Youth

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

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


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

No. 1 "Vendt imod den friske Sø"




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



No. 2 "Spurgte en Verden os"

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

Bar	Part	Comment
29-45		A: only b.29 is written out; bb.30 ff.: "her følger 2 ^{det} Vers / se Pag 1", here the second stanza is to follow, see page 1 (meaning that No.1, bb. 3-19 is to be repeated with the text of the second stanza; see comment to No. 1, bb. 2-18 above)
35	T.2	note 1: <i>b^b</i> emended to <i>g'</i> by analogy with No.3 b.23 and in accordance with D, E
42	T.2	E : note 1: <i>c''</i> corrected to <i>a'</i>
42	B.1	E : note 1: <i>g</i> corrected to <i>f[‡]</i>
44-45		A :  added in pencil; after barline: repeat added in pencil (Anders Rachlew?)
45	cl. fg. cor. trb.b.	C : corrected to 3 bar rest and pause in pencil (see facsimile p. xl)

No. 3 *Du er kort, fagre Sommer*

Bar	Part	Comment
	T.	 emended to 
1	RECIT.	F, G, H : <i>Du er kort kun, fagre</i>
1	cl.1	A : note 2: <i>b^b</i> corrected to <i>b^{b''}</i>
2	cl.	marc. added by analogy with b.4; A : marc. added in blue crayon (cl.2)
4-6	fg.2	slur emended from open slur; A : b.4: end of slur open (pageturn)
6	fg.1	A : fourth crotchet: <i>ten</i> added in blue crayon above staff
6-7	fg.1	slur emended from open slur by analogy with C ; A : b.6: end of slur open
9	fg.1	A : note 10: <i>a</i> corrected to <i>f[‡]</i>
10	cl.1	A, C : note 5: <i>e^b</i> corrected in pencil to <i>e^{b''}</i>
11	cl.1	A, C : note 3: <i>e^b</i> corrected to <i>e^{b''}</i> in pencil; A : fourth quaver:  added in blue crayon
15	fg.2	note 5: <i>↓</i> emended to <i>↓</i> by analogy with fg.1
17	cl.2	marc. added by analogy with cl.1
17	trb.b.	A : (<i>mf</i>); C : I-II <i>mf</i> / III <i>f</i> added in pencil
17	T.2 B.	<i>f</i> added by analogy with T.1

Bar	Part	Comment
18	cor.1	note 1: <i>↓</i> emended to <i>↓</i> by analogy with cl.1, T.1 and in accordance with C
18	cor.2	slur added by analogy with cl.2
18	B.1	note 4: <i>↓</i> emended to <i>↓</i> as in B No.1 b.3 and No.2 b.30 and by analogy with trb.b., B.2
19-20	cor.1	slurs b.19 notes 1-4 and b.20 notes 1-2 emended to one slur by analogy with cl.1
23	T.2	B : note 1: <i>b^b</i>
24	cor.2	ten. added by analogy with cl.2
25	cl.2	ten. added by analogy with cl.1
25	cor.1	notes 3-4: ten. added by analogy with cl.1
25	cor.2	ten. added by analogy with cor.1 and cl.1
25	CORO	B : note 1: <i>Træt</i>
25-26	cor.1	beginning of slur emended from b.25 note 3 by analogy with cl.1; A : beginning of slur corrected from b.25 note 1 to note 3 in ink (CN?); C : b.25 note 3: beginning of slur
26	T.2	note 3: <i>↓</i> emended to <i>↓</i> as in B and by analogy with cl.2, cor.2
27	cor.2	note 1: emended from <i>↓ ↓</i> by analogy with cl.2; tie added by analogy with cl.2
27-28	cor.2	slur added by analogy with cl.2
29-30	B.	 added by analogy with T.
30	fg.1	C : note 2: corrected from <i>E</i> to <i>C</i> in ink
30	fg.	note 2: <i>E</i> emended to <i>C</i> as in C and by analogy with B.2; A : note 2: the letter <i>C</i> written in pencil next to note 2 (indicating that the note should be <i>C</i> in stead of <i>E</i>)
30	cor.2	note 3:  added by analogy with all other parts
30	T.2	E : note 1: <i>c''</i> corrected to <i>a'</i>
30	B.1	<i>ff</i> added by analogy with T.; E : note 1: <i>g</i> corrected to <i>b[‡]</i>
30	B.2	<i>ff</i> added by analogy with T.
34	fg.	A : note 2: <i>E</i> emended to <i>C</i> ; the letter <i>C</i> written in ink next to note 2 (indicating that the note should be <i>C</i> in stead of <i>E</i>)
35	B.2	B : 