

CARL NIELSEN

1865 - 1931

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VÆRKER  
WORKS

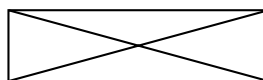
Udgivet af Carl Nielsen Udgaven  
Det Kongelige Bibliotek  
Hovedredaktør Niels Krabbe

Serie III. Vokalmusik. Bind 2

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

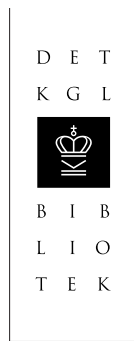
Series III. Vocal Music. Volume 2

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Edition Wilhelm Hansen  
Copenhagen 2008





CARL NIELSEN

KANTATER 2

CANTATAS 2

Udgivet af  
Edited by  
Lisbeth Larsen  
Elly Bruunshuus Petersen



Edition Wilhelm Hansen  
Copenhagen 2008

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

**CN** 00046  
**ISBN** 978-87-598-1712-4  
**ISMN** M-66134-206-9

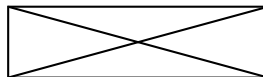
**Sponsored by** Augustinusfonden

**Distribution** Edition Wilhelm Hansen A/S, Bornholmsgade 1, DK-1266 Copenhagen K

**Translation** James Manley (Preface)

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



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# INDHOLD

## CONTENTS

General Preface vii Generelt forord

Preface ix Forord

Facsimiles xxxiii Faksimiler

CANTATA FOR THE LORENZ FRØLICH CELEBRATION	1	KANTATE TIL LORENZ FRØLICH-FESTEN
CANTATA FOR THE INAUGURATION OF THE STUDENT UNION BUILDING	11	KANTATE VED STUDENTERSAMFUNDETS BYGNINGS INDVIELSE
No. 1 "Fred over Huset – Ordet frit i Salen"	11	Nr. 1 "Fred over Huset – Ordet frit i Salen"
No. 2 "Se Livet bølger som et Hav i Stormvejr"	24	Nr. 2 "Se Livet bølger som et Hav i Stormvejr"
No. 3 "Fred over Huset – Aandens Pust i Salen"	26	Nr. 3 "Fred over Huset – Aandens Pust i Salen"
CANTATA FOR THE ANNUAL UNIVERSITY COMMEMORATION OPUS 24	37	KANTATE VED UNIVERSITETETS AARSFEST OPUS 24
PART ONE 37 FØRSTE DEL		
No. 1 "Myldrende Vrimmel og Fødders Tramp"	37	Nr. 1 "Myldrende Vrimmel og Fødders Tramp"
No. 2 "O Videns Lys, o høje Sol"	70	Nr. 2 "O Videns Lys, o høje Sol"
PART TWO 102 ANDEN DEL		
No. 3 "Tit ad Veje trange Viden maatte færdes"	102	Nr. 3 "Tit ad Veje trange Viden maatte færdes"
PART THREE 118 TREDJE DEL		
No. 4 <i>Final Song</i> . "Som Løv paa Linde"	118	Nr. 4 <i>Slutningssang</i> . "Som Løv paa Linde"
CANTATA FOR THE COMMEMORATION OF THE 250TH ANNIVERSARY OF THE STORMING OF COPENHAGEN	129	KANTATE TIL MINDEFESTEN I ANLEDNING AF 250-AARSDAGEN FOR STORMEN PAA KØBENHAVN
No. 1 "Hvor Livet ikke løfter"	129	Nr. 1 "Hvor Livet ikke løfter"
No. 2 "Fra Klokkernes Malme"	130	Nr. 2 "Fra Klokkernes Malme"

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## GENERAL PREFACE

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

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

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

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

### Series I, Stage Music

Operas  
Incidental music

### Series II, Instrumental Music

Symphonies  
Other orchestral works  
Concertos  
Chamber music  
Piano and organ works

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## GENERELT FORORD

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

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

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

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

### Serie I, Scenemusik

Operaer  
Skuespilmusik

### Serie II, Instrumentalmusik

Symphonier  
Andre orkesterværker  
Koncerter  
Kammermusik  
Klaver- og orgelværker

### Series III, Vocal Music

Cantatas  
Songs  
Choral Pieces

### Series IV, Juvenilia et Addenda

#### Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998  
The Carl Nielsen Edition*

*Revised 2008*

### Serie III, Vokalmusik

Kantater  
Sange  
Korsatser

### Serie IV, Juvenilia et Addenda

#### Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998  
Carl Nielsen Udgaven*

*Revideret 2008*

# FORORD

## PREFACE

Carl Nielsen's cantatas are published in Vols. 1-3 of Series III, Vocal music. Vol. 1 comprises the three choral works, *Hymnus amoris*, *Springtime on Funen* and *Sleep*, while Vols. 2-3 contain 12 occasional cantatas written in the years between 1900 and 1930.<sup>1</sup> Apart from this broad time-span, these cantatas differ significantly in their musical structure and in terms of the occasion or institution for which they were written. Both important and less important events were marked by Nielsen's music, some of them being covered by the press and some passing almost unnoticed, at least so far as the music is concerned. Some of the cantatas are for full orchestra with soloists and choir; others are restricted to piano and voice. As these works are by their nature strictly ephemeral, they are among Nielsen's most rarely performed – in many cases a cantata was only performed on the occasion for which it was written.

The first five cantatas were written between 1900 and 1909 – a period that also includes such major works as the two operas, *Symphony No. 2*, and the extensive score for Holger Drachmann's play *Sir Oluf He Rides* –.<sup>2</sup> The most important of these

Carl Niensens kantater udgives som bind 1-3 i Serie III, Vokalmusik. Første bind omfatter korværkerne *Hymnus amoris*, *Fynsk Foraar* og *Sønnen*, mens bind 2-3 omfatter 12 lejlighedskantater skrevet i årene mellem 1900 og 1930.<sup>1</sup> Spænder lejlighedskantaterne således vidt i tid, spænder de lige så vidt, både når det gælder det musikalske anlæg, anledningen til deres tilblivelse og institutionen, til hvilken de blev skrevet. Store såvel som mindre begivenheder blev foreviget gennem Carl Niensens musik, nogle med betydelig genlyd i pressen, andre stort set upåagtet – i hvert fald for musikkens vedkommende. Visse af kantaterne er for fuldt orkester, kor og solister, mens andre er for en begrænset besætning af klaver og en enkelt sangstemme. Da disse værker ifølge sagens natur er stærkt tidsbundne, hører de til Carl Niensens sjældent opførte værker – i mange tilfælde blev en kantate kun opført ved den ene lejlighed, hvortil den var skrevet.

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

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

2 *Cantata for the Lorenz Frølich Celebration* (Axel Olrik), *Cantata for the Inauguration of The Student Union Building* (Holger Drachmann), *Cantata for the Annual University Commemoration* (Niels Møller), *Cantata for the Commemoration of the 250<sup>th</sup> Anniversary of the Storming of Copenhagen* (L.C. Nielsen), and *Cantata for the Opening Ceremony of the National Exhibition in Aarhus 1909* (L.C. Nielsen).

1 Hertil kommer yderligere tre kantater, som med forskellig begrundelse ikke er gengivet i bindene med kantater: For det første den såkaldte "Ligbrændingskantate" (*Korsang til Ligbrændingsforeningens 50-Aars-Jubilæum*, "Af Flamme blev du avlet"), opført i en radioudsendelse i marts 1931, som blot består af en femstemmig a cappella korsats, der gengives i *Carl Nielsen Udgavens* bind med korsange; for det andet Valdemar Rørdams kantate til indvielse af radiumstationen i København 4.3.1931, skrevet til allerede eksisterende musik af C.E.F. Weyse, Peter Heise, N.W. Gade og Carl Nielsen; Niensens bidrag hertil omfatter korsatsen "I Lænker maa vi leve" til hans melodi til digtet *Aftensang* samt "Kundskab eller kærligt Sind?" til melodien til "Paaskeblomst, en Draabe stærk". Denne kantate gengives ikke i *Carl Nielsen Udgaven* (begivenheden er omtalt i *Politiken* og *Berlingske Tidende* 5.3.1931; Rørdams tekst til kantaten findes i *DK-KK, Småttryksamlingen*). Og endelig for det tredje *Kantate til Mindefesten for P.S. Krøyer* fra 1909, som på grund af den mangelfulde overlevering ikke gengives i udgavens Serie III men i bindet med *Juvenilia et Addenda*.

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

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

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

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

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

#### CANTATA FOR THE LORENZ FRØLICH CELEBRATION

**C**antata for the Lorenz Frølich Celebration to a text by Axel Olrik<sup>5</sup> was composed for the occasion of the painter Lorenz Frølich's 80th birthday, which was marked by a celebration in Koncertpalæet in Copenhagen on 30 November 1900.<sup>6</sup>

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

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

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

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

6 Lorenz Frølich (1820-1908).

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

De næste tre kantater er skrevet i årene 1915-1917 – en periode hvor det i øvrigt var fjerde symfoni og de danske sange, der stod i centrum. To af kantaterne blev skrevet til minde om et par af Musikforeningens store personligheder, Franz Neruda og Niels W. Gade, mens den tredje var med til at markere Grosserer-Societetets 100-årsdag.<sup>3</sup>

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

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

#### KANTATE TIL LORENZ FRØLICH - FESTEN

**K**antate til Lorenz Frølich-Festen til tekst af Axel Olrik<sup>5</sup> blev komponeret i anledning af maleren og tegneren Lorenz Frølichs 80-års fødselsdag, der blev fejret ved en fest i Koncertpalæet i København den 30. november 1900.<sup>6</sup>

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

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

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

5 Folkemindeforsker og litteraturhistoriker (1864-1917).

6 Lorenz Frølich (1820-1908).



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

Lisbeth Larsen

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

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

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

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

16 Danish author (1846-1908).

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

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

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

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

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

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

Lisbeth Larsen

#### KANTATE TIL STUDENTERSAMFUNDETS BYGNINGS INDVIELSE

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

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

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

16 Forfatter (1846-1908).

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

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

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

20 Victor Bendix (1851-1926), komponist.

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

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

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

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

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

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

22 Danish barrister (1864-1928).

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

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

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

26 DK-Kk, acc. 2000/95.

27 *København*, 2.6.1901.

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

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

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

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

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

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

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

22 Overretssagfører (1864-1928).

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

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

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

26 DK-Kk, acc. 2000/95.

27 *København*, 2.6.1901.

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

The score has also been chosen as the main source for the text; however, errors and punctuation in the first and third sections have been tacitly corrected in accordance with the printed programme, while the text for the melodrama of the second section, which is printed neither in the programme nor in *Indflytningsfesten i Studentersamfundets Hjem, den nye Bygning ved Frue Plads, den 1. June 1901*,<sup>29</sup> has been corrected in accordance with *Politiken*, which on 2 June 1901 published the whole text of the cantata.

Elly Bruunshuus Petersen

#### CANTATA FOR THE ANNUAL UNIVERSITY COMMEMORATION

**C**antata for the Annual University Commemoration was composed in 1908 at the request of the University of Copenhagen. Among Nielsen's cantatas it enjoys a special position, since it was conceived from the outset for performance as a regular item at the University's annual commemoration in the future too, unlike the other cantatas, which were composed for one particular occasion.

As early as October 1905 a meeting of the University Council had proposed the setting-up of a committee to work on the issue of replacing the university's two annual celebrations with one annual event, the University Commemoration.<sup>30</sup> On 31 May 1906 the formal content of the new annual commemoration was adopted and a cantata committee of seven members was established, consisting of, among others, Frants Buhl and Harald Høffding, with a view to the creation of a new cantata that suited the form and content of the new commemoration.<sup>31</sup> The new event was celebrated for the first time on 22 November

29 A collection of articles edited by C.A. Nielsen for The Students' Society.

30 The two celebrations had hitherto been the *Reformation Commemoration*, which was celebrated in November, and the celebration of the King's birthday, in King Christian IX's case for the last time on 13.4.1905. The next year, on 5.4.1906, a funeral ceremony was held for the King. Cf. *Rigsarkivet*, Københavns Universitet, Den akademiske Lærerforsamling. Forhandlingsprotokol. See also *Aarboeg for Københavns Universitet, 1904-1907*, Copenhagen 1911, pp. 381-383.

31 Cf. *Rigsarkivet*, Københavns Universitet, Den akademiske Lærerforsamling. Forhandlingsprotokol. Frants Buhl (1850-1932), professor of theology, at one time the chairman of the board of trustees of Musikforeningen. Harald Høffding (1843-1931), cand. theol., professor of philosophy.

stemmemateriale. Partituret er ligeledes valgt til hovedkilde for tekstens vedkommende; dog er fejl og tegnsætning i første og tredje del stiltiende rettet i overensstemmelse med det trykte festprogram, mens teksten til melodramaet i anden del, som hverken er trykt i programmet eller i *Indflytningsfesten i Studentersamfundets Hjem, den nye Bygning ved Frue Plads, den 1. Juni 1901*,<sup>29</sup> er rettet til efter *Politiken*, som bragte hele kantateteksten 2. juni 1901.

Elly Bruunshuus Petersen

#### KANTATE VED UNIVERSITETETS AARSFEST

**K**antate ved Universitetets Aarsfest blev komponeret i 1908 på bestilling af Københavns Universitet. Blandt Carl Niensens kantater indtager den en særstilling, da den fra begyndelsen var tænkt til opførelse som et fast indslag også ved kommende årsfester, i modsætning til de øvrige kantater, der var komponeret til én bestemt begivenhed.

Allerede i oktober 1905 var der ved den akademiske lærerforsamlings møde stillet forslag om nedsættelse af et udvalg, der skulle arbejde med spørgsmålet om en afløser for universitetets årlige fester, som man ønskede ændret til én årlig begivenhed, Universitetets Aarsfest.<sup>30</sup> Den 31. maj 1906 blev det formelle indhold i den nye årsfest vedtaget, og der nedsattes et kantateudvalg på syv medlemmer, bestående af blandt andre Frants Buhl og Harald Høffding, med henblik på skabelsen af en ny kantate, der skulle indpasses i den nye fests form og indhold.<sup>31</sup> Den nye årsfest blev fejret første gang den 22. november

29 Bogen indeholder en række skriftlige bidrag indsamlet for Studentersamfundet af C.A. Nielsen.

30 De hidtidige fester var *Reformationsfesten*, som fejredes i november, og fejringen af kongens fødselsdag, for Kong Christian IX's vedkommende sidste gang den 13.4.1905. Året efter, den 5.4.1906, afholdt man sørgefest i forbindelse med kongens død. Jf. *Rigsarkivet*, Københavns Universitet, Den akademiske Lærerforsamling. Forhandlingsprotokol. Se endvidere *Aarboeg for Københavns Universitet, 1904-1907*, København 1911, s. 381-383.

31 Jf. *Rigsarkivet*, Københavns Universitet, Den akademiske Lærerforsamling. Forhandlingsprotokol. Frants Buhl (1850-1932), professor i teologi, en overgang formand for Musikforeningens repræsentantskab. Harald Høffding (1843-1931), cand. theol., professor i filosofi.

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B E S Æ T N I N G

O R C H E S T R A

2 corni

violini 1, 2

viola

violoncelli

pianoforte

soprano solo

baritono solo

coro (T B)

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

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

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

# CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

## SOURCES

CANTATA FOR THE LORENZ  
FRØLICH CELEBRATION

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

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

Paper type:

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

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

The source has been restored.

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

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

B Text, printed.

*Odense Bys Museer.*

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

At bottom of fol. 2<sup>v</sup>: “TRYKT HOS F.E. BORDING, KØBENHAVN”. 43x29 cm, 1 bifolio.

Illustrations by Niels Skovgaard; some of the motives are copied from Frølich's drawings from *Danske Heltesagn*.<sup>1</sup>

C Text, autograph, ink.

*Dansk Folkemindesamling*, Axel Olriks Samling, 1917/118: Biografisk III: Blandinger.

Written by Axel Olrik.

Dating on page 5 “[Runic characters] 8/11 900” [that is, “1900”].

21x17 cm, 2 bifolios, 5 pages with text, 3 blank pages; unpaginated.

<sup>1</sup> Axel Olrik, *Danske Heltesagn*, Copenhagen 1900.

It seems that **A** is the only musical source, that has been preserved. There may have been a draft – now lost; a number of empty bars in **A**, however, (pf. 2: bb. 32-33, 90, 100-101, 108-109, 118-120) calls this assumption into question. Also the corrected pagination of **A** (fols. 4-7) seems to question the assumption about a possible draft.

**A** was probably used for the performance on 30 November 1900. The pencil additions must therefore have been made by Nielsen in connection with the rehearsals; the only exceptions are a few pencil additions in the text that are presumably made by Peter Jerndorff in collaboration with Nielsen. All pencil additions in **A** are thus included in the present edition.

Peter Jerndorff probably used **Aa** to sing “Lyt i kvæld til kvadet”.

The vocal part of the present edition is marked “VOICE”, since **A** has no indications of voice category.

The sources for Axel Olrik’s text (**B**, **C**) were consulted partly because of the lack of a text in **A**, partly so as to decide the order of the individual musical parts of **A**. These two sources (**B**, **C**) have thus confirmed that pp. 6-11 are to be inserted between the upper and lower staff of p. 5. This means that after the bottom of p. 11 the lower system of p. 5 is to follow. Here the text is missing, but the order is furthermore confirmed by the fact that  $\phi$ ’s are added in pencil on p. 5 at the lower system and p. 11 after the lower system. After the lower system of p. 5 follow pp. 12 and 13.

**A** is also the main source for the text. Axel Olrik’s text in **B** and **C** uses an orthography, which reflects the Scandinavian trends of that time with nouns employing initial lower-case letters and “å” instead of “aa”. In **A** Nielsen in most instances uses nouns with lower-case letters, but always “aa” and not “å”. At the same time he uses the old spelling of words like *gjæsted*, *kjække*, *skjønhed*, *kjæmper* and *kjendte*. Nielsen’s orthography has been retained in the present edition; it should however be stressed that the use of initial lower-case letters in nouns has been standardized. Obvious misspellings and omissions of words have been tacitly corrected according to **B**. Punctuation has been tacitly rectified, since it in **A** is somewhat inadequate.

CANTATA FOR THE INAUGURATION  
OF THE STUDENT UNION BUILDING

- A** Score, partly autograph, fair copy
- B** Score, autograph, drafts and sketches
- C** Piano score, partly autograph
- D** Sketch
- E** Programme, printed
- F** Text, *Politiken*, 2 June 1901

- A** Score, partly autograph, fair copy.  
DK-Kk, CNS 325a.

Title page: “Kantate ved Studentersamfundet Bygnings Indvielse / den / af Holger Drachmann / og / Carl Nielsen”.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 26x35 cm, 21 folios, fols. 1-24 paginated 1-23, title page unpaginated; fols. 13-20 paginated 26-41 and changed to 24-39 in pencil, fol. 21 blank; written in ink.

Paper type: 10 staves (hand-ruled).

The source has been restored.

Contains scores for Nos. 1, 3 in Nielsen’s and Henrik Knudsen’s hands:

Nos. 1, 3: text and staves for choir and soloists: Nielsen			
No. 1, pp. 1-6	bb. 1-34:	cor., vl. 1, 2, Nielsen	
		va., vc.	
No. 1, pp. 1-6	bb. 1-34:	pf.	Knudsen
No. 1, pp. 7-23	bb. 35-122:	tutti	Nielsen
No. 3, pp. 24-29	bb. 1-30:	tutti	Knudsen
No. 3, pp. 29-32	bb. 31-56:	tutti	Nielsen
No. 3, pp. 33-39	bb. 57-92:	tutti	Knudsen

Some clefs added by Nielsen’s daughter Irmelin.

- B** Score, autograph, drafts and sketches.  
DK-Kk, CNS 325b.

Acquired by the Royal Library from the estate of Henrik Knudsen in 1947.

13 folios written in pencil and ink, variable formats and paper types.

The source consists of 5 parts:

[1]: score, autograph, draft and sketch, title on first music page: “Cantate”.

35.5x27 cm, 2 folios written in pencil, paginated 1-4.

Paper type: B & H. Nr.14.A (24 staves).

Contains draft for No. 1, bb. 38-72 and sketch for No. 1, bb. 73-74.

[2]: piano score, manuscript copy (Knudsen).  
35.5x27 cm, 1 folio written in ink, unpaginated, verso blank.  
Paper type: B&H. Nr. 12.A. (20 staves).  
Contains piano score for No. 3, bb. 33-35, transposed to A-flat minor, taped to [1].

[3]: piano score, manuscript copy (Knudsen).  
25.5x34 cm, 2 folios written in ink and pencil, unpaginated.  
Paper type: 10 staves (hand-ruled).  
Contains piano score for No. 3, bb. 33-57, transposed to A-flat minor.

[4]: score, autograph, draft.  
25.5x34 cm, 1 bifolio written in pencil, unpaginated.  
Paper type: 10 staves (hand-ruled).  
Contains draft for No. 3, bb. 29-56.

[5]: score, autograph, draft.  
25.5x34 cm, 6 folios [5a] written in pencil, paginated 5-10, fols. 4-6 unpaginated, fol. 4<sup>v</sup> and fol. 6 blank; 1 bifolio [5b] written in pencil, unpaginated, fol. 2 blank.  
Paper type: 10 staves (hand-ruled).

Contains:  
[5a]: draft for No. 1, bb. 75-79, 95-122, title on first music page: "Recit."  
[5b]: draft for piano score of No. 1, bb. 1-36.

- C** Piano score, partly autograph.  
DK-Kk, CNS 325c.  
Title page: "Pianoforte / Kantate / ved / Indvielsen af Studentersamfundets Bygning. / Text af Holger Drachmann / Musik af Carl Nielsen".  
Donated to the Royal Library by Irmelin Eggert Møller in 1958.  
34.5x26 cm, 11 folios written in ink, paginated 1-10, 3 folios pasted in, paginated 10a, 11-14 in pencil and 1 blank page, 3 folios paginated 11-16 and changed to 15-20 in pencil by Nielsen.  
Paper type:  
pp. 1-10, 15-20: 12 staves (hand-ruled)  
pp. 10a-13: 14 staves (hand-ruled)  
pp. 14 +1 page: 10 staves (hand-ruled)  
The source has been restored.  
Contains:  
pp. 2-10, 15-20: manuscript copy by J.F. Stender of No. 1, bb. 1-122, No. 3, bb. 1-92.  
pp. 10a-14: piano part with text for No. 2, autograph; title on music page: "Recitation"; some words added in pencil (foreign hand).

**D** Sketch.  
DK-Kk, CNS 325d.  
35x26 cm, 1 bifolio written in pencil and red crayon.  
Paper type: 10 staves (hand-ruled).  
Contains sketch with text fragments for No. 2.

**E** Programme, printed.  
DK-Kk, Småtryksamlingen, Studentersamfundet.  
Title page: "KANTATE / VED / STUDENTERSAMFUNDETS / INDVIELSE AF DETS NY HJEM / DEN 1. JUNI 1901. / TEXT AF HOLGER DRACHMANN / MUSIK AF CARL NIELSEN . . ."  
c. 29x21 cm, 1 bifolio.  
Contains text for Nos. 1, 3.

**F** Text, *Politiken*, 2 June 1901.

The fair copy was made in close collaboration between Nielsen and Henrik Knudsen.

One can only guess how the work was done in practice, but as only parts of the work are available as drafts or sketches Nielsen must have provided Knudsen with instructions on how to combine the various parts.

Knudsen's fair copy of the piano part of **A**, bb. 1-34, is based on the draft (**B** [5b]) consisting of 36 bars of the piano part of the first section of No. 1; the bars for the other instruments are empty in this section of **B**. It is most likely that Nielsen did not conceive them until he had received Knudsen's fair copy (**A**), as he crossed out the copied b. 35, and Knudsen himself had skipped b. 36 making room for the bridge passage, bb. 35-38. This passage Nielsen apparently wrote directly into **A**, while he was copying the rest of No. 1 based on drafts and sketches (**B** [1] bb. 38-73, **B** [5a] bb. 75-79, 95-122).

No. 1, bb. 1-30 are reused in No. 3, but transposed to E major; after an intermediary passage, bb. 1-34 of No. 1 together with the crossed-out bar (b. 35 in **B** [5]) mentioned above are repeated as bb. 57-92, also in E major. The score of these two outer sections must have been fair-copied by Knudsen on the basis of the complete No. 1, as he also copied horns and strings. The bridge passages and the middle part were fair-copied by Nielsen using the draft (**B** [4a] bb. 31-32, 33-56). In the end Nielsen presumably added parts for the chorus and the soli including the text both for Nos. 1 and 3.

The fair copy of No. 2 does not appear in **A**, but is glued on to the piano score (**C**), and based on the sketch (**D**). A source for the text is missing but was published in *Politiken* 2 June 1901 (**F**).



The fair copy (A), being the only complete source, is the main source for Nos. 1 and 3. Nielsen's fair copy of pp. 10a-14 of the piano part (C) – pasted in between Stender's copy of Nos. 1 and 3 – is the main source for No. 2, which has additions to the music and the text in pencil, the latter showing that words have been moved from one bar to another. Since it was apparently not possible to recite these words in their original position, the present edition – as an exception – follows the changes in foreign hand; Nielsen's version is given in the *Editorial Emendations and Alternative Readings*. The fact that the composer himself played the piano at the first performance indicates that he must have approved both the changes in the text and pencil corrections in foreign hand. Accordingly they form part of the main source.

The revision has consisted in adjusting articulation and dynamics, and correcting a few wrong notes in Knudsen's copy.

CANTATA FOR THE ANNUAL  
UNIVERSITY COMMEMORATION

**A** Score, partly autograph, fair copy

**B** Piano score, printed

**C** Score, autograph, draft

**D** Piano score, autograph, printing manuscript

**E** Parts, manuscript copies

**F** Piano score, manuscript copy

**G** Vocal score, printed

**H** Vocal part, tenor solo

**I** Sketch

**J** Sketch

**K** Programme, 1908, printed

**L** Programme, 1910, printed

**M** Text, autograph by Niels Møller

**A** Score, partly autograph, fair copy.

DK-Kk, CNS 326f.

Title on first music page: "Kantate / ved Universitetets Aarsfest."

On permanent loan at Copenhagen University till 2004, when it was given back to the Royal Library.

35x27 cm, 59 folios paginated 1-117, final page unpaginated; written in ink.

Paper type: B. & H. Nr 11. A. (18 staves).

Score with additions in ink, pencil and blue crayon by Nielsen and in foreign hand.

pp. 1-104 copy by Henrik Knudsen

pp. 104 (bar 3)-107 autograph

pp. 108-113 copy by Henrik Knudsen

pp. 114-117 autograph

Library binding with original brown covers glued to the inner part of the binding. To the page before the music is glued an ink drawing, showing: "Opstilling paa Universitetet ved Udførelsen af Carl Niensens Kantate";<sup>2</sup> stamped "KØBENHAVNS UNIVERSITET / Teknisk Administration / Universitetshistorie / Nørregade 10, Postboks 2177 / DK-1017 København K / Tlf. 35 32 28 01" and "06 FEB. 2004"; added in ink "Afløvet d.d. til Det Kongelige Bibliotek. / Eivind Slottved.";<sup>3</sup> stamped below "EIVIND SLOTTVED / Universitetshistoriker".

Enclosed in the score: printed programme, 1908 (K);

printed programme, 1910 (L); text for the cantata by Niels Møller, different from K, L, 10 folios (33.5x21 cm), typewritten on all recto pages of which fols. 1-8 contain a text for the cantata by Niels Møller in 3 parts, very different from the version used by Nielsen, and fols. 9-10 include explanatory notes by the author; 1 folio (A4 format) with annotations in black Indian ink.

**B** Piano score, printed.

Title page: "KANTATE / VED / UNIVERSITETETS / AARSFEST / AF / NIELS MØLLER. / KOMPONERET FOR / SOLI, MANDSKOR og ORKESTER / AF / CARL-NIELSEN / OP. 24. / WILHELM=HANSEN<sup>S</sup> FORLAG / KJØBENHAVN & LEIPZIG". Pl. No.: 14349 (1908).

35x27,5 cm, title page, 1 page, Niels Møller's text, unpaginated, 32 music pages paginated 2-33, 3 unnumbered pages. Bound in library binding with grey covers, front cover printed as title page.

Cover stamped "DET KONGELIGE BIBLIOTEK 9.1.1909".

**C** Score, autograph, draft.

DK-Kk, CNS 326b.

End-dating: "Damgaard 9/8 08."

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

35.5x27 cm, 114 pages written in pencil, consisting of 1 bifolio, 1 gathering of 4 bifolios, 3 bifolios, 3 folios, paginated 1-36 + 35b, p. 35b<sup>v</sup> blank, 11 bifolios paginated 37-79, 79<sup>v</sup> blank, 4 bifolios, 2 folios, 1 bifolio, paginated 81-103, p. 103<sup>v</sup> unpaginated, 1 bifolio, 2 folios, paginated "a-h".

<sup>2</sup> "Placing [of the performers] at the university for the performance of Nielsen's cantata.



<sup>3</sup> "This day returned to the Royal Library. / Eivind Slottved."



Bar	Part	Comment
91	VOICE	<b>B, C:</b> <i>over</i> instead of <i>iblandt</i>
91	pf.	<b>A:</b> first crotchet: pauses crossed out
91	pf.	<b>A:</b> $\circ$ ( <i>A</i> ) crossed out
93	pf.	fourth crotchet: slur added by analogy with third crotchet
93	pf.2	third crotchet: redundant $\text{♩}$ omitted
94		<b>A:</b> after barline: <i>vi</i> = (first syllable of "videre" 'get on'; second syllable at b.95) added in pencil (CN); $\text{♩}$ $\text{♩}$ $\text{♩}$ written in ink (CN)
94	pf.1	note 4: <i>c''</i> emended to <i>c<sup>♯</sup></i> by analogy with note 1; note 6: <i>g''</i> emended to <i>g<sup>♯</sup></i> by analogy with note 3; note 11: <i>f''</i> emended to <i>f<sup>♯</sup></i> by analogy with note 8
95		<b>A:</b> before barline: $\text{♩}$ $\text{♩}$ $\text{♩}$ , <i>dere</i> and <i>dere</i> added in pencil (second syllable of "videre" 'get on'; first syllable after b.94) (CN)
95	pf.	slur added by analogy with bb.63, 73
95-96	VOICE	b.95 to b.96 second minim: text added as in <b>B</b> and <b>C</b> ; <b>A:</b> text missing
96-98	VOICE	from b.96 eighth quaver: text added as in <b>B</b> ; <b>A:</b> text missing
96	pf.	fourth crotchet: slur added by analogy with first and second crotchet
96	pf.1	<b>A:</b> notes 13-15: semiquavers corrected to demisemiquaver in pencil (CN); eighth quaver: $\text{♩}$ ( <i>e'</i> ) added in pencil (CN)
96	pf.2	<b>A:</b> notes 1-3: semiquavers corrected to demisemiquavers in pencil (CN); eighth quaver: $\text{♩}$ ( <i>e</i> ) added in pencil (CN)
97	pf.1	note 6: <i>c<sup>♯</sup></i> emended to <i>c<sup>♯</sup></i> by analogy with VOICE
97	pf.2	note 6: <i>c<sup>♯</sup></i> emended to <i>c<sup>♯</sup></i> by analogy with VOICE
98	pf.1	lower part, note 4: <i>c'</i> emended to <i>c<sup>♯</sup></i> by analogy with b.97; <b>A:</b> fourth quaver: <i>g'</i> crossed out
98	pf.2	upper part, notes 2, 4: <i>c'</i> emended to <i>c<sup>♯</sup></i> by analogy with b.97
100-101	pf.2	from b.100 sixth quaver: added by analogy with bb.105-106; <b>A:</b> empty
102	pf.2	<b>A:</b> second chord: <i>G, d, g</i> erased and corrected to <i>G', G</i>
105	pf.1	sixth quaver: stacc. added by analogy with first to fifth quaver and pf.2
106	pf.	stacc. added by analogy with b.105
108-109	pf.2	added by analogy with bb.105-106; <b>A:</b> empty
113	VOICE	<b>A, Aa:</b> notes 2-4: <i>c''-b<sup>♯</sup>-a'</i> corrected to <i>b<sup>♯</sup>-c''-d''</i> in pencil
114	VOICE	<b>A:</b> note 1: <i>g'</i> corrected to <i>e''</i> in pencil (CN)
115	pf.	<b>A:</b> first crotchet: <i>p</i> crossed out
115-118	pf.2	from b.115 fourth quaver: added by analogy with bb.114-115 first crotchet
117	VOICE	<b>C:</b> <i>altid</i> instead of <i>stedse</i>
119-125	VOICE	<b>A, Aa:</b> text corrected from <i>Ungdoms Tak vi bringer dig vor høje Mester</i> in pencil (CN) (see facsimile p. xxxv)
120	pf.1	<b>A:</b> second crotchet: $\text{♩}$ changed to $\text{♩}$
125	pf.2	slur added by analogy with pf.1
125-126	VOICE	slur added because of text
126	pf.1	<b>A:</b> first crotchet: <i>b, d<sup>♯</sup>, a', b'</i> corrected to <i>b, f<sup>♯</sup>, a', b'</i> in pencil (CN)
127	pf.2	fourth quaver: triplet demisemiquavers emended to semiquavers by analogy with b.128



Bar	Part	Comment
133	pf.2	third crotchet (lower part): <i>C<sup>♯</sup></i> emended to <i>E'</i> because of tie to b.134; twelfth semiquaver: emended from quaver
134	pf.1	$\text{♩}$ emended to $\text{♩}$ by analogy with pf.2

CANTATA FOR THE INAUGURATION  
OF THE STUDENT UNION BUILDING

No. 1 "Fred over Huset – Ordret frit i Salen"

Bar	Part	Comment
	CORO	<b>No. 1</b> added; <b>E:</b> title: <i>INTROITUS Mandstemmer</i> 'male voices' emended to <i>T., B.</i> ; single stems emended to double stems; $\text{♩}$ emended to $\text{♩}$
1	cor. vl.2 va. vc.	<i>f</i> added by analogy with vl.1, pf.
5-31	CORO	staff with stanza 2 omitted
5-6	va. vc.	tie emended from open tie; <b>A:</b> b.5 last crotchet: end of tie open (page turn)
8	vc.	marc. added by analogy with b.3
11-12	vl.1,2 va.	marc. added by analogy with bb.7-8
11	vc.	marc. added by analogy with b.7
12	pf.1	<b>B (5b):</b> chord 1: <i>c<sup>♯</sup>, e'</i>
16	va.	$\text{—————}$ added by analogy with the other parts
17	vl.2	<i>p</i> added by analogy with vl.1
19-20	vc.	$\text{—————}$ added by analogy with the other parts
25	pf.1	<b>B (5b):</b> chord 2: <i>b, g', d''</i> , chord 3: <i>a, d', f<sup>♯</sup></i>
26	pf.1	<b>B (5b):</b> one octave lower
27	vl.1	<i>trem.</i> added
27	va.	chords 1-12: emended from
		
28	va.	<i>trem.</i> added; <i>pesante</i> added by analogy with vl.1
34	pf.	<b>A:</b> b.34 followed by 1 bar, which is crossed out in ink; <b>B (5b):</b> b.34 followed by 2 bars:
		
36	pf.2	arpeggio added by analogy with b.35
38-56		<b>E:</b> title: <i>STROFE</i> 'stanza'
38	cor.	$\text{♩}$ added; <b>A:</b> bar incomplete (third crotchet missing)
38	cor.2	<b>B (1):</b> note 1: beginning of slur open (b.37 empty)
38	Bar.	<b>B (1):</b> upbeat: $\text{♩}$ $\text{♩}$ ( <i>Der er</i> )
40		<b>E:</b> between <i>endda -</i> and <i>Nok: Aa ja!</i>
42	vl.1,2 va.	<b>B (1):</b> chord 2: ten.
46	cor.	$\text{—————}$ added by analogy with the other parts
46	pf.	<b>B (1):</b> <i>fp</i>
46	pf.2	<b>B (1):</b> <i>cresc.</i> below system
47	pf.	slur added by analogy with bb.48-50 and in accordance with <b>C</b> (pf.1)
48	va.	<b>B (1):</b> chord 1: <i>a, e<sup>♯</sup></i>

Bar	Part	Comment
49-51	cor.	slur added; A: b.50: end of slur open (page turn); B (1): end of slur open (change of system) 
50	vc.	B (1): 
50	bar.	C: stanza 1 notes 3-4: a'-b' added in pencil; 1 <sup>st</sup> G 'first time' added above staff
51	pf.	<b>ff</b> added by analogy with vc. and in accordance with B (1)
51	pf.2	B (1): notes 4-6: slur
52	vl.2	B (1): chord 1: d', f''
52	pf.2	B (1): notes 1-3, 4-6: slurs
53-55 <sup>II</sup>	cor.	slur emended from open slur by analogy with bb.53-54 <sup>I</sup> ; A: b.53 note 1: end of slur open (page turn) E: <i>blir</i> instead of <i>bliver</i>
54 <sup>II</sup>		b.54 <sup>II</sup> note 2 to b.55 <sup>II</sup> note 1: slur omitted
55	cor.1	B (1): note 1: b <sup>h</sup> '
57-98		E: title: MOD-STROFFE 'antistrophe', refers to bb. 57-98
57	pf.	B (1): <b>p</b>
63-64	vl.2	B (1): b.64 note 1: beginning of tie open (page turn); b.64 note 4: beginning of slur open (page turn); b.64 notes 5-8: slur
64-72	pf.	b.64 note 1 to b.72 last note: slur emended from open slur; A: b.64 note 1 to b.72: end of slur open (page turn)
65	vl.2 va.	<i>trem.</i> added
65-66	pf.1	B (1): notes 1-8: slur
66	vl.1	B (1): notes 2-3: ten.
67	vl.1 vc.	note 4: ten. added by analogy with b.58 and in accordance with B
68	S.solo	B (1): note 1: $\downarrow \ddagger$
68	vl.1	no dotted line in connection with <i>Sul G</i> since it cannot be determined when to change strings
68-72	pf.1	B (1): notes 1-8: slur
68-69	pf.2	B (1): chords 1-2: slur
72	pf.2	B (1): chords 2-4: slur
75	pf.1	last note: c <sup>h</sup> ' emended to c <sup>h</sup> ''
79-94		B (5a): o.s.v.' and so on'; bb.79-94 identical with bb.57-72
79	cor.1	<b>p</b> added by analogy with b.57
79	vl.1	ten. added by analogy with b.57
79	pf.	<b>mp</b> added by analogy with b.57
83	vl.1	notes 1-2: slur added by analogy with b.61
84	vl.1	notes 4-5: slur added by analogy with b.62
86	pf.	<b>mp</b> added by analogy with b.64
87	va.	<i>trem.</i> added
88	vl.1	ten. emended to marc. by analogy with b.66
89	vl.1	note 4: ten. added by analogy with b.67 and vc.
95	vl.1,2	B (5a): <b>mf</b>
95	pf.	B (5a): <b>mf</b> <i>cresc.</i>
96	vc.	B (5a): <i>cresc.</i>
99		B (5a): <i>Moderato</i>
101	vl.2	B (5a): chord 5: no chord, only <i>f</i> '
101	pf.2	marc. added by analogy with the other parts
102	pf.1	marc. added by analogy with the other parts and in accordance with C
103-105	tutti	marc. added by analogy with bb.1-3
103	va.	B (5a): chord 1: g, e', g'
105		E: <i>blir</i> instead of <i>bliver</i>
106	tutti	note 1: marc. added by analogy with b.4
106	cor.	notes 2-3: marc. added by analogy with b.4

Bar	Part	Comment
106	pf.1	C: note 2: a corrected to a' in pencil
107	cor.2	marc. added by analogy with cor.1
107	CORO	B (5a): note 1: <b>ff</b>
107	pf.	marc. added by analogy with the other parts
108	cor.	marc. added by analogy with cor.1 (b.105)
108	vl.1	notes 1-2: marc. added by analogy with bb.101, 105
108	vc.	notes 3-6:  emended to  by analogy with the other parts
109	pf.	marc. added by analogy with the other parts
110	vl.1,2	B (5a): note 4: $\ddagger$ added
110	tutti	marc. added by analogy with b.108
111-112	cor.1 pf.1	slur added by analogy with vl.1,2 and bb.117-118
111	vl.1,2	marc. added by analogy with vc.
114 <sup>I</sup>	vl.1 va.	note 2: marc. added by analogy with vl.2, vc.
114 <sup>I</sup>	pf.	chord 2: marc. added by analogy with chords 3-6
114 <sup>II</sup>	va.	B (5a): <b>ff</b>
114 <sup>II</sup>	pf.1	note 2: marc. added by analogy with vl.1,2, vc.
116	cor.2	chord 2: marc. added by analogy with pf.2
119-120	cor.2	marc. added by analogy with cor.1
120	cor.	stacc. added by analogy with cor.1
120-121	cor.2	B (5a): note 5: <b>fz</b>
121	vl.1,2 va. cor.	b.120 note 5 to b.121 note 3: slur added by analogy with cor.1



C: *Talen* 'The speech' added below final system and later crossed out in pencil

#### No. 2 "Se Livet følger som et Hav i Stormvejr"

Bar	Part	Comment
1-5		No. 2 added; E: <i>RECITATIV (TALEN)</i> 'Recitation (The speech)' C: original text written by CN begins at b.2 last crotchet; C: text from <i>Se Livet to Huler</i> added in pencil
9	pf.1	chord 1: <i>loco</i> omitted
10	pf.	superfluous <i>dim</i> omitted (page turn)
11-12	pf.2	slur emended from open slur; C: end of slur open (change of system)
12-13	pf.2	beginning of slur emended from b.12 note 1 by analogy with b.11
14	pf.1	stacc. and ten. added by analogy with b.12
14-15	pf.2	beginning of slur emended from b.14 note 1 by analogy with b.11
18		C: <i>Ulivssaar</i> changed to <i>Indvoldssaar</i> in pencil
20-22	pf.1	stacc. and ten. added by analogy with b.19

Bar	Part	Comment
22		F: <i>Pavse</i> instead of <i>danse</i>
23	pf.	C: <i>dim</i> changed to <i>cresc.</i> in pencil
24	pf.	C: <i>dim</i> added in pencil
24	pf.1	C: chord 1: $\frown$ added in pencil (CN?)
24	pf.2	$\frown$ added because of $\frown$ in pf.1
25-32		C: original text written by CN begins at b.25 and ends at b.31, but without b.26; C: b.25: <i>bis</i> added below system in pencil (CN); C: bb.25-32: text from <i>de drøje, to blive Mænd</i> added in pencil
25	pf.1	C: chord 1: $\frown$ added in pencil (CN?)
25-27	pf.1	marc. added by analogy with bb.23, 24
25	pf.2	$\frown$ added because of $\frown$ in pf.1
30	pf.2	slur emended from open slur; C: end of slur open (change of system)
31		F: <i>være</i> instead of <i>blive</i>
31	pf.1	C: $\frown$ added above right bar line in pencil
31	pf.2	$\frown$ added above right bar line by analogy with pf.1
39		after last bar: <i>Talen</i> 'The speech' omitted; C: <i>Talen</i> 'The speech' added in pencil

### No. 3 "Fred over Huset – Aandens Pust i Salen"

Bar	Part	Comment
		No. 3 added; E: <i>SLUTNINGSAPOSTROFE</i>
		'Final apostrophe'
	CORO	T., B. added; single stems emended to double stems; $\text{♩}$ emended to $\text{♩}$
1	tutti	<i>f</i> added by analogy with No. 1, b.1
1	pf.2	chords 2-3: note 2 ( $g^{\sharp}$ ) added by analogy with No. 1, b.1
3	vl.1,2 va. vc.	marc. added by analogy with No. 1, b.3
6	vc.	marc. added by analogy with va.
7	vl.1,2	marc. added by analogy with No. 1, b.7
7	vc.	marc. added by analogy with va.
8	vl.1,2 va. vc.	marc. added by analogy with No. 1, b.8
10	va. vc.	marc. added by analogy with No. 1, b.10
11		<i>Aander</i> emended to <i>Ahner</i> as in E
11-13	vl.1,2 va. vc.	marc. added by analogy with No. 1, bb.11-12
11	vc.	note 1: $d^{\sharp}$ emended to $d^{\flat}$ by analogy with pf.
15	cor.	note 4: $b^{\sharp}$ emended to $b^{\flat}$ by analogy with CORO
17	cor. CORO pf.	<i>p</i> added by analogy with No. 1, b.17
17-19	cor.2	note 3: $e^{\flat}$ emended to $e^{\sharp}$ by analogy with va., pf.
19-21	cor. pf.	$\text{♩}$ <i>f</i> added by analogy with the other parts
19	pf.2	chord 4 top note: $g^{\sharp}$ emended to $g^{\flat}$ by analogy with bottom note
20	va.	chord 2 bottom note: $g^{\sharp}$ emended to $g^{\flat}$ by analogy with pf.
25	vc.	marc. added by analogy with No. 1, b.25
27	vl.	<i>trem.</i> added
27	va.	chords 1-12: emended from
		by analogy with No. 1, b.27
28	va.	<i>trem.</i> added
28	vl.2 va.	<i>pesante</i> added by analogy with vl.1
29	vl.1	A: chord 1 bottom note: $e^{\flat}$ corrected to $g^{\sharp}$
31	cor.1	$e^{\flat}$ emended to $e^{\sharp}$ by analogy with vl.1, pf.
32-33	va.	b.32 note 2 to b.33 note 1: slur added by analogy with vc.

Bar	Part	Comment
32	pf.1	C: chord 4 top note: $\sharp$ added in pencil
33		B (4): <i>Poco più mosso</i>
33-57		B (3, 4): key signature: $a^{\flat}$ minor
33	vl.1	B (4): first quaver: $\gamma$ ; note 2: $c^{\flat}$
33	vl.2	chord 1 top note: $c^{\flat}$ emended to $c^{\sharp}$ by analogy with vl.1
33	vl.2	B (4): first quaver: $\gamma$
33	vc.	note 3: $c$ emended to $c^{\sharp}$ by analogy with pf.2
33	vc.	rest 3 added; A: bar incomplete
33	pf.1	chords 1-2: $c^{\flat}$ emended to $c^{\sharp}$ by analogy with vl.1 and in accordance with B, C; C: chords 1-2: $e^{\flat}$ , $a^{\flat}$ , $c^{\sharp}$ ; chord 1 top note: $\sharp$ added in ink
33	pf.2	chord 3: C, $c$ emended to $C^{\sharp}$ , $c^{\sharp}$ by analogy with vl.1 and in accordance with C; B (3, 4): chord 3: $C^{\sharp}$ , $c^{\sharp}$
34-37	cor.1	A: b.34 note 1 to b.35 note 1: end of slur changed to b.37 note 2
34	vl.1,2 va.	B (4): notes 1-3: stacc.
34	vl.2	B (4): note 3: $g^{\sharp}$
34	vc.	note 1: $e$ emended to $d$ by analogy with pf.2
38	pf.2	rest 3 added; A: bar incomplete
39-41	vc.	$\text{♩}$ <i>p</i> added by analogy with vl.1,2, va.
40	vc.	rest 3 added; A: bar incomplete
41	pf.2	superfluous <i>p</i> omitted
44	vl.2	slur added by analogy with va.
47	vl.2 va. vc.	<i>trem.</i> added
55-57	cor.1	slur emended from open slur; A: b.55 note 1 to b.56: end of slur open (page turn)
55-56	pf.2	superfluous $\text{♩}$ omitted
55	vl.1	<i>trem.</i> added
57		<i>a Tempo</i> $\text{♩}$ emended to <i>Tempo 1</i>
57	pf.2	chords 2-3: note 2 ( $g^{\sharp}$ ) added by analogy with No. 1, b.1
57	vl.1,2 va. vc. pf.	<i>f</i> added by analogy with No. 1, b.1
59	vl.1,2 va. vc.	marc. by analogy with No. 1, b.3
62	va. vc.	marc. by analogy with No. 1, b.6
63-64	vl.1,2 va. vc.	marc. added by analogy with No. 1, bb.7-8
66	va. vc.	marc. added by analogy with No. 1, b.10
67-69	vl.1,2 va. vc.	marc. added by analogy with No. 1, bb.11-13
67	vc.	note 1: $d^{\sharp}$ emended to $d^{\flat}$ by analogy with pf.
71	cor.	note 4: $b^{\sharp}$ emended to $b^{\flat}$ by analogy with CORO
73	cor.	<i>p</i> added by analogy with No. 1, b.17
75-77	cor.	$\text{♩}$ <i>f</i> added by analogy with the other parts
76	va.	chord 2 bottom note: $g^{\sharp}$ emended to $g^{\flat}$ by analogy with pf.
77	va.	<i>unis.</i> added by analogy with No. 1, b.21
77	pf.2	chords 2, 3: $g^{\sharp}$ added by analogy with b.21
79-80	CORO	C: bars as in A changed (CN?) to:
		Fri - hed o - ver
81	CORO	A: notes 1-2: $b^{\sharp}$ corrected to $c^{\sharp}$ in pencil
81	vc.	marc. added by analogy with No. 1, b.25
83	vl.	<i>trem.</i> added
83	va.	chords 1-12: emended from

Bar	Part	Comment
84	vl.2 va.	<i>pesante</i> added by analogy with vl.1, vc., pf.
84	va.	<i>trem.</i> added
91	vl.1,2 va.	<i>trem.</i> added

CANTATA FOR THE ANNUAL  
UNIVERSITY COMMEMORATION

PART ONE

No. 1 "Myldrende Vrimmel og Fødders Tramp"

Bar	Part	Comment
1		A: $\downarrow$ =112-116 added in pencil (CN); B: $\downarrow$ =116.
1-11		C: missing
9-11	vc. cb.	A: b.9 note 2 to b.11 note 1: slur added in pencil (CN?)
11	vc. cb.	A: notes 2-3: slur added in pencil (CN?)
12-18		C: sketches for bb.44-48 below system
13	pf.	stacc. added by analogy with b.12 note 6
25-29		C: <i>Forspil til Slutningssang</i> 'Prelude to the final song' followed by a sketch of 3 bars below system
26-27	pf.2	upper part: slur added by analogy with pf.1
31	pf.1	A: notes 1-8: 1 slur changed to 2 slurs in ink
33	va.	notes 6-8: $g'-f'-d'$ emended to $d'-e^{b'}-c'$ by analogy with the other parts; A: notes 6-8: $g'-f'-d'$ corrected to $d'-e'-c'$ in pencil; E: notes 6-8: $g'-f'-d'$ corrected to $d'-e^{b'}-c'$ in pencil
35	pf.2	A: note 4: $e$ corrected to $d$ in pencil
35	vl.1,2	A: note 4: $e''$ corrected to $d''$ in pencil
35	va.	A, E: note 4: $e'$ corrected to $d'$ in pencil
37	ob. cl. fg. vl.1,2	C: <i>ff</i> instead of <i>ffz</i>
39	pf.1	C: note 4: $f''$
44	woodw. pf. vl.1,2 va.	$\text{====}$ added by analogy with vc., cb.
44-45	cl. fg.	slurs added by analogy with ob.
44	fg.	E: notes 1-8: slur added in pencil
45	fg.	E: notes 1-10: slur added in pencil
46		A: rehearsal letter added in blue crayon
46		6 in sextuplet added in accordance with B
46-47	fl. vl.1 vc.	A: $\text{====}$ added in blue crayon
46	CORO	<i>Myl-ren-de</i> emended to <i>Myld-ren-de</i> as in D, F, G; according to <i>Saabys Restskrivning</i> , 1904, both spellings could be employed
46	CORO	D: <i>Myl: d?</i> added in pencil; F: <i>Myl:</i> changed to <i>Myld</i> in red crayon; G: note 1: <i>f</i> , <i>Myl</i> changed to <i>Myld</i> in pencil
46	T. B.	<i>ff</i> added as in B, D
48	cor.2	marc. added by analogy with cor.1
48	T.	C: notes 1-2: ten.
48	T. B.	marc. added as in B; D: note 1: marc.; note 2: stacc.
49	fl. ob. cl. fg. pf. vl.2 va.	$\text{====}$ added by analogy with vl.1, cb.
49	T. B.	$\text{====}$ added as in B, D
50	pf.	chord 1: <i>f</i> emended to <i>fp</i> by analogy with T., B.; chord 2: <i>p</i> omitted by analogy with vl.1,2, va., vc., cb.; E: <i>p</i> changed to <i>pp</i> in pencil
50	pf.2	C: note 1: <i>p</i>
50	T. B.	A: note 1: <i>fp</i> added in pencil (CN)
51-52	pf.2	C: b.51 chord 2 to b.52 chord 1: slur
51	T. B.	A: note 1: <i>fp</i> added in pencil

Bar	Part	Comment
52	ob. cl. fg.	marc. added by analogy with fl.
52	T.1 B.1	A: note 3: $\flat$ added in pencil
52	T. B.	<i>ff</i> emended to <i>ffz</i> as in B, D; A: note 1: <i>ff</i> added in pencil (CN); C: <i>f</i>
52	vl.1	C: <i>f</i>
52	vl.2	marc. added by analogy with vl.1, va.
52	va.	<i>ff</i> added by analogy with vl.1,2
52-53	va.	A: added in ink (CN); C: bars empty
53	fl. va.	A: notes 1-2: $\text{====}$ added in blue crayon
53	T. B.	$\text{====}$ added as in B, D (T.)
54	ob. cl.	stacc. added by analogy with fl.
54	fg. pf.2	marc. added by analogy with vc. and b.56
54	pf.2	C: <i>ff</i>
54	T. B.	<i>ff</i> emended to <i>ffz</i> as in B, D; B: <i>dim</i> instead of $\text{====}$
55	cor.2	notes 1-3: slur added as in C
55	pf.	<i>p</i> added as in C (pf.2)
56-57	fl. ob. cl.	C: b.56 note 1 to b.57 note 2: slur erased
56-57	fg.	b.56 note 1 to b.57 note 2: slur omitted by analogy with fl., ob., cl.
56-57	pf.1	A: added in ink (CN); $\text{====}$ <i>p</i> added in ink (CN); C, E: bars empty
56-57	pf.2	A: b.56 chord 1 to b.57 chord 1: bottom notes added (Henrik Knudsen?)
56	T. B.	B: <i>dim</i> instead of $\text{====}$
56	vl.1,2 va.	marc. added as in C (vl.2)
56	va.	A: chord 1: <i>div.</i> added in ink (CN)
56-57	va.	$\text{====}$ <i>p</i> added by analogy with the other parts; A: added in ink (CN); C: b.56 chords 1-2 to b.57: bars empty
56	cb.	marc. added as in C
58-59	T. B.	$\text{====}$ added as in B, D
58	B.	C: bar empty
58	vl.1,2 va. vc.	<i>trem.</i> added
58	va.	<i>pp</i> added by analogy with the other parts
59	T.	A, G: note 3: $\text{====}$
59	vl.2 vc. cb.	A: $\flat$ added in pencil
59	vc.	$\text{====}$ added by analogy with cb.
60	cl.	A: <i>Cl</i> added in pencil
60	cl. fg.	$\text{====}$ added by analogy with vc., cb.
60	B.	$\text{====}$ omitted as in B; G: $\text{====}$
60	vl.1 va.	<i>poco</i> added by analogy with vl.2
60	vc.	$\text{====}$ added by analogy with cb.
61	cl. fg.	<i>dim.</i> added by analogy with vc., cb.
61	fg. vc. cb.	note 1: $\flat$ added because of note 2 ( $b^b$ ) and in accordance with E
61	fg.	E: note 1: $\flat$ added in pencil and emphasized in blue crayon
61-63	T. B.	$\text{====}$ <i>pp</i> added as in B, D
61	vl.2	<i>molto dim.</i> added by analogy with vl.1 and in accordance with E (va.)
61	va. cb.	<i>dim.</i> added as in C and by analogy with vc. and in accordance with E (va.)
61	cb.	A: note 1: $c$ corrected to $B$ or $B^b$ in pencil [illegible]
61-62	cb.	b.61 note 1 to b.62 note 1: slur added as in C; A: b.61 notes 1-2: slur or tie added in pencil (CN?)
62	cor.2	<i>ppp</i> added by analogy with b.60 (cor.1)
63	vc.	<i>pp</i> added by analogy with cb.
67	ob.	<i>p</i> added as in C
67	cl.	<i>p</i> added by analogy with ob.
67	T.	$\text{====}$ added by analogy with B.
67	T. B.	A: <i>p</i> added (CN)