

CARL NIELSEN

1865 - 1931

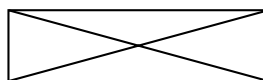
VÆRKER
WORKS

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



Edition Wilhelm Hansen
Copenhagen 2008



CARL NIELSEN

KANTATER 2

CANTATAS 2

Udgivet af
Edited by
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Edition Wilhelm Hansen
Copenhagen 2008

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

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

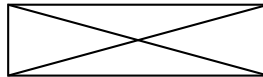
Sponsored by Augustinusfonden

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

Translation James Manley (Preface)

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Eventuelle krav vil blive honoreret, som havde vi indhentet tilladelse i forvejen.*



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GENERAL PREFACE

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

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

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

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

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

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

GENERELT FORORD

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

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

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

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

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

Series III, Vocal Music

Cantatas
Songs
Choral Pieces

Series IV, Juvenilia et Addenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2008

Serie III, Vokalmusik

Kantater
Sange
Korsatser

Serie IV, Juvenilia et Addenda

Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2008

FORORD

PREFACE

Carl Nielsen's cantatas are published in Vols. 1-3 of Series III, Vocal music. Vol. 1 comprises the three choral works, *Hymnus amoris*, *Springtime on Funen* and *Sleep*, while Vols. 2-3 contain 12 occasional cantatas written in the years between 1900 and 1930.¹ Apart from this broad time-span, these cantatas differ significantly in their musical structure and in terms of the occasion or institution for which they were written. Both important and less important events were marked by Nielsen's music, some of them being covered by the press and some passing almost unnoticed, at least so far as the music is concerned. Some of the cantatas are for full orchestra with soloists and choir; others are restricted to piano and voice. As these works are by their nature strictly ephemeral, they are among Nielsen's most rarely performed – in many cases a cantata was only performed on the occasion for which it was written.

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

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

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

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

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

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

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

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

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

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

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

CANTATA FOR THE LORENZ FRØLICH CELEBRATION

Cantata for the Lorenz Frølich Celebration to a text by Axel Olrik⁵ was composed for the occasion of the painter Lorenz Frølich's 80th birthday, which was marked by a celebration in Koncertpalæet in Copenhagen on 30 November 1900.⁶

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

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

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

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

6 Lorenz Frølich (1820-1908).

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

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

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

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

KANTATE TIL LORENZ FRØLICH - FESTEN

Kantate til Lorenz Frølich-Festen til tekst af Axel Olrik⁵ blev komponeret i anledning af maleren og tegneren Lorenz Frølichs 80-års fødselsdag, der blev fejret ved en fest i Koncertpalæet i København den 30. november 1900.⁶

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

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

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

5 Folkemindeforsker og litteraturhistoriker (1864-1917).

6 Lorenz Frølich (1820-1908).

Royal Orchestra, was busy with the composition of his opera *Saul and David*. The fact that he nevertheless undertook to compose the music for the cantata was presumably because both Lorenz Frølich and Axel Olrik were good friends of the Nielsen household.⁷

The celebration at Koncertpalæet was a great event with nearly 300 guests, many of them prominent cultural personalities,⁸ and the cantata was performed as an introduction to the main speech of the evening by Viggo Pedersen.⁹ Nielsen sat at the piano, while the actor Peter Jerndorff¹⁰ recited and sang. The text was available in a magnificent copy printed on Dutch hand-made paper and illustrated by Niels Skovgaard.¹¹ The event ended with a torchlight procession from Charlottenborg, in which members of the Artists' Society and The Students' Society (Studentersamfundet) and The Students' Association of 1820 (Studentereforeningen) participated.¹²

The press attended in large numbers, and the day after the event they could report on the many guests and the dinner, which was interrupted again and again by songs and speeches, including a speech by Georg Brandes.¹³ The cantata, on the other hand, was not described in any detail. Only *Dannebrog* offered an assessment of the work: "The poem and the music were full of pomp and atmosphere".¹⁴

Axel Olrik's text is about Lorenz Frølich's artistic life, with special emphasis on his interest in matters Nordic. It was thus a decidedly occasional work, and as far as we know it was only performed this once.¹⁵

7 Anne Marie Telmányi, *Mit barndomshjem*, Copenhagen 1965, pp. 33-34. See also Torben Schousboe (ed.), *Carl Nielsen, Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, Copenhagen 1983, Vol. 1, p. 171, where Nielsen describes the birthday party at Frølich's.

8 *Berlingske Tidende, Nationaltidende*, 1.12.1900.

9 Danish painter (1854-1926).

10 Danish actor at the Royal Theatre in Copenhagen (1842-1926).

11 Danish painter and sculptor (1858-1938).

12 *Nationaltidende, Politiken, Berlingske Tidende, Dannebrog, København*, 1.12.1900.

13 Danish critic, author (1842-1927).

14 *Dannebrog*, 1.12.1900.

15 In 1937 the pianist Henrik Knudsen (1873-1946), by agreement with music critic Hugo Seligmann (1877-1947) drew up a manuscript copy of part of the cantata, *Der rinder saa mange Bække mod Hav*, with a view to a possible performance, cf. DK-Kk, CNS, CII, 10, Box 5.h.1.

Kapel var travlt optaget af arbejdet med operaen *Saul og David*. At han alligevel påtog sig at komponere musikken til kantaten, skyldes formentlig, at såvel Lorenz Frølich som Axel Olrik var gode venner af det Nielsenske hjem.⁷

Festen i Koncertpalæet var en stor begivenhed med hen ved 300 gæster, heraf en lang række prominente kulturpersonligheder,⁸ og kantaten blev opført som indledning til aftenens hovedtale af Viggo Pedersen.⁹ Ved klaveret sad Carl Nielsen, mens skuespilleren Peter Jerndorff¹⁰ reciterede og sang. Teksten forelå i et pragteksemplar, trykt på hollandsk bøttepapir og illustreret af Niels Skovgaard.¹¹ Festen sluttede med et fakkeltog fra Charlottenborg, hvor medlemmer af Kunstnersamfundet, Studentereforeningen og Studentersamfundet medvirkede.¹²

Journalisterne var mødt talstærkt op, og de kunne dagen efter begivenheden berette om de mange gæster og midt dagen, som gang på gang blev afbrudt af sange og taler, herunder en tale af Georg Brandes.¹³ Kantaten blev derimod ikke omtalt nærmere. Kun *Dannebrog* gav en vurdering af værket: "Pompøst og stemningsrigt lød Digtet og Musikken".¹⁴

Axel Olriks tekst omhandler Lorenz Frølichs kunstneriske liv med særlig vægt på hans interesse for det nordiske. Der er således tale om et udpræget lejlighedsværk, der så vidt vides kun er opført denne ene gang.¹⁵

7 Anne Marie Telmányi, *Mit barndomshjem*, København 1965, s. 33-34. Se også Torben Schousboe (udg.), *Carl Nielsen, Dagbøger og brevveksling med Anne Marie Carl-Nielsen*, København 1983, bd. 1, s. 171, hvor Carl Nielsen beskriver fødselsdagsfesten hos Frølich.

8 *Berlingske Tidende, Nationaltidende*, 1.12.1900.

9 Maler (1854-1926).

10 Skuespiller ved Det Kongelige Teater i København (1842-1926).

11 Maler og billedhugger (1858-1938).

12 *Nationaltidende, Politiken, Berlingske Tidende, Dannebrog, København*, 1.12.1900.

13 Kritiker, forfatter (1842-1927).

14 *Dannebrog*, 1.12.1900.

15 I 1937 udarbejdede pianisten Henrik Knudsen (1873-1946) efter aftale med musikkritikeren Hugo Seligmann (1877-1947) en afskrift af en del af kantaten, "Der rinder saa mange Bække mod Hav", med henblik på eventuel opførelse, jf. DK-Kk, CNS, CII, 10, kasse 5.h.1.

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

Cantata for the Inauguration of The Student Union Building with a text by Holger Drachmann¹⁶ 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.¹⁷

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 1.¹⁸

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

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^o and DK-Kk, Coll. Saml. 32,2^o 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

Kantate til Studentersamfundets Bygning Indvielse med tekst af Holger Drachmann¹⁶ 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.¹⁷

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 1.¹⁸

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

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^o og DK-Kk, Coll. Saml. 32,2^o 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".

2.

diætten sølde leger en i hjemmet
fasted barnelivstanken *den den troede kristen ad lang og*

stærk tillige kendt dem for til hjemmet hvor dem end mere findes

kom nok kinden dem da du kjælede
sin morso

fulgte - række - visen udgør det de vilde kende *lyst kan lunde*

L. Nielsen

Cantata for the Lorenz Frølich Celebration, score, autograph, fair copy (Source A), bb. 14-24. In b. 23 Nielsen has added (and partly crossed out) a number of chords in pencil.

Kantate til Lorenz Frølich-Festen, partitur, autograf, renskrift, (kilde A), t. 14-24. I t. 23 har Carl Nielsen med blønt tilføjet (og delvist udstreget) en række akkorder.

4.

Allargo moderato

Steg a hallen stærke hjerper

mf *ppp* *enue*

Ljohel end beamaa | Rolloy Bone | Hff a Am led og kaa

animato *rit.*

ls kaa bidding. | alle du dem sporth | og du kjendte dig | st.

dim

[p. 3]

Cantata for the Lorenz Frølich Celebration, score, autograph, fair copy (Source A), bb. 30-39. The page shows additions in Nielsen's hand and two empty bars in the lower staff of the piano part, bb. 32-33.

Kantate til Lorenz Frølich-Festen, partitur, autograf, renskrift (kilde A), t. 30-39. Siden viser flere blyantstilføjelser i Carl Niensens hånd samt to tomme takter i klaverstemmens venstre hånd, t. 32-33.

18

idet som øi du kend - te end skal stes - se bræn - de

Hj - lags - dems tak vi brin - ger

Dig vor Høj e Mæ

Carl Nielsen

[p. 9]

Cantata for the Lorenz Frølich Celebration, score, autograph, fair copy (Source A), bb. 115-134, showing the empty bars in the lower staff of the piano part (bb. 115-118) and corrections in the text of bb. 119-127.

Kantate til Lorenz Frølich-Festen, partitur, autograf, renskrift (kilde A), t. 115-134. Bemærk de tomme takter i klaverstemmens venstre hånd (t. 115-118) samt tekstændringen t. 119-127.

—

B E S Æ T N I N G

O R C H E S T R A

pianoforte

voice

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

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

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

CANTATA FOR THE LORENZ
FRØLICH CELEBRATION

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

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

Paper type:

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

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

The source has been restored.

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

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

B Text, printed.

Odense Bys Museer.

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

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

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

C Text, autograph, ink.

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

Written by Axel Olrik.

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

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

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

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 ϕ ’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.

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

CANTATA FOR THE LORENZ FRÖLICH CELEBRATION

Bar	Part	Comment
1-2	pf.2	A: b.1 second minim to b.2 first quaver: ties added in pencil (CN)
5-6	pf.2	A: b.5 second minim to b.2 first quaver: ties added in pencil (CN)
9	pf.2	first quaver: end of slur emended from b.8 eighth quaver by analogy with pf.1
9	pf.	A: <i>f</i> corrected to <i>mf</i> in pencil (CN)
12	pf.1	A: upper part: slur added in pencil (CN)
13	VOICE	A: beginning of text moved from first crotchet to third crotchet in pencil (CN?)
14-15	pf.1	open slur from b.14 note 6 emended to slur b.14 note 6 to b.15 note 1 by analogy with b.14 notes 2-5
19	VOICE	B, C: <i>Norden</i> instead of <i>hjemmet</i>
23	pf.1	A: second and third chord: added in pencil (CN); chords added and crossed out in pencil (CN) (see facsimile p. xxxiii)
23	pf.2	A: sixteenth semiquaver and eighth quaver: ♩^{\flat} (<i>f</i>) and ♩^{\natural} (<i>g</i>) added in pencil (CN); chords added and crossed out in pencil (CN) (see facsimile p. xxxiii)
23-24	pf.	A: barline: \frown added in pencil (CN)
24	VOICE	A: beginning of textline moved from fifth quaver to second quaver in pencil (CN?)
24	pf.	first crotchet: redundant <i>Tempo I</i> omitted
25-26	VOICE	A: between staves: b.25 sixth quaver to b.26 fifth quaver: <i>stenen lever skjønhed fødtes</i> added in pencil (CN)
25	pf.2	upper part, second minim: g^{\sharp} emended to g^{\flat} by analogy with pf.1 and because of g^{\sharp} in b.26
26	VOICE	A: end of textline changed from fourth crotchet to third crotchet (CN)
28	pf.2	slur added by analogy with pf.1
29	VOICE	B, C: <i>hu-stor</i> in stead of <i>hustor</i>
29	pf.2	second minim: slur added by analogy with first minim and pf.1
29	pf.	A: ————— added in pencil (CN); first crotchet: redundant <i>cresc.</i> omitted
30	pf.	A: <i>mf</i> corrected to <i>pp</i> in pencil (CN)
32	pf.	A: <i>cresc.</i> added in pencil (CN)
32-33	pf.2	added by analogy with bb.30-31 (see facsimile page xxxiv); <i>fz</i> added by analogy with pf.1
34	pf.	A: <i>animato</i> added in pencil (CN)
36-38	pf.	A: <i>ritardando</i> added in pencil (CN)
37	pf.1	from second chord: redundant open slur omitted
38	pf.1	A: tie added in pencil (CN)
38	pf.2	A: tie added in pencil (CN)
39	VOICE	A: <i>selv</i> added in pencil (CN)
39	VOICE	A: <i>recitation</i> written in pencil and then erased



Bar	Part	Comment
44	pf.	A: 
		turn of page, 
		As it can be seen, the upbeat before b.45 is marked twice in A, presumably because b.45 (including the upbeat) was written on a separate bifolio that was later added to the score.
44	pf.1	A: between note 5 and 6: ♩^{\flat} (<i>g</i>) crossed out
44	pf.2	A: notes 2-3: tie added in pencil (CN)
47	pf.1	slur added by analogy with bb.57, 67
48	VOICE	A: note 5: d^{\flat} corrected to c^{\flat} in pencil (CN)
52	VOICE	A: notes 2-3: d^{\flat} corrected to a^{\flat} in pencil (CN)
54	pf.2	slur added by analogy with pf.1 and bb.64, 74
55	pf.2	first crotchet: added by analogy with b.75
58	pf.1	lower parts: third crotchet: f^{\flat} , a^{\flat} added by analogy with bb.48, 68, 78; tie added by analogy with bb.48, 68, 78
59	VOICE	A: notes 4-5: slur added in pencil (CN); notes 5-6: slur crossed out in pencil (CN)
60	pf.1	slurs added by analogy with bb.50, 70
62	VOICE	<i>jomfrulet</i> emended to <i>jomfrubly</i> as pencil correction in A (Peter Jerndorff?) and in accordance with B and C
63	pf.	slur added by analogy with bb.61-62 and b.73
66	pf.2	stacc. added by analogy with pf.1
71	pf.2	first crotchet: A added by analogy with b.61
72	VOICE	C: <i>som</i> instead of <i>der</i>
72	pf.	slurs added by analogy with b.62
77	pf.1	slur added by analogy with bb.57, 67
78-80	VOICE	text added as pencil addition in A (Peter Jerndorff?) and in accordance with B and C
78	pf.2	slur added by analogy with bb.58, 68
80	pf.	slurs added by analogy with bb.50, 70
80	pf.2	arpeggio added by analogy with b.50
81	pf.	arpeggio in pf.1 og pf.2 emended to one arpeggio by analogy with b.51
82	VOICE	A: notes 2-4: corrected from d^{\flat} g^{\flat} g^{\flat} in pencil (CN?); notes 1-3: <i>engle ler</i> added above staff in pencil (Peter Jerndorff?)
83	pf.	arpeggios added by analogy with b.53
85	pf.	A: at first barline: ♩ added in pencil (CN)
87	VOICE	B: <i>ungdomsild</i> instead of <i>ungdoms ild</i>
87	pf.2	\frown added by analogy with pf.1
88	pf.2	first semibreve: emended from minim
89	pf.	third beam added by analogy with bb.87-88
89-90	pf.	pauses added by analogy with bb.87-88
90	pf.2	added by analogy with b.88 as a suggested option; A: empty

Bar	Part	Comment
91	VOICE	B, C: over instead of <i>iblandt</i>
91	pf.	A: first crotchet: pauses crossed out
91	pf.	A: \circ (<i>A</i>) crossed out
93	pf.	fourth crotchet: slur added by analogy with third crotchet
93	pf.2	third crotchet: redundant ♩ omitted
94		A: after barline: <i>vi</i> = (first syllable of "videre" 'get on'; second syllable at b.95) added in pencil (CN); ♩ ♩ written in ink (CN)
94	pf.1	note 4: <i>c''</i> emended to <i>c[♯]</i> by analogy with note 1; note 6: <i>g''</i> emended to <i>g[♯]</i> by analogy with note 3; note 11: <i>f''</i> emended to <i>f[♯]</i> by analogy with note 8
95		A: before barline: ♩ ♩ ♩ , <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 and C ; A: text missing
96-98	VOICE	from b.96 eighth quaver: text added as in B ; A: text missing
96	pf.	fourth crotchet: slur added by analogy with first and second crotchet
96	pf.1	A: notes 13-15: semiquavers corrected to demisemiquaver in pencil (CN); eighth quaver: ♩ (<i>e'</i>) added in pencil (CN)
96	pf.2	A: notes 1-3: semiquavers corrected to demisemiquavers in pencil (CN); eighth quaver: ♩ (<i>e</i>) added in pencil (CN)
97	pf.1	note 6: <i>c[♯]</i> emended to <i>c[♯]</i> by analogy with VOICE
97	pf.2	note 6: <i>c[♯]</i> emended to <i>c[♯]</i> by analogy with VOICE
98	pf.1	lower part, note 4: <i>c'</i> emended to <i>c[♯]</i> by analogy with b.97; A: fourth quaver: <i>g'</i> crossed out
98	pf.2	upper part, notes 2, 4: <i>c'</i> emended to <i>c[♯]</i> by analogy with b.97
100-101	pf.2	from b.100 sixth quaver: added by analogy with bb.105-106; A: empty
102	pf.2	A: 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; A: empty
113	VOICE	A, Aa: notes 2-4: <i>c''-b[♯]-a'</i> corrected to <i>b[♯]-c''-d''</i> in pencil
114	VOICE	A: note 1: <i>g'</i> corrected to <i>e''</i> in pencil (CN)
115	pf.	A: 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	C: <i>altid</i> instead of <i>stedse</i>
119-125	VOICE	A, Aa: text corrected from <i>Ungdoms Tak vi bringer dig vor høje Mester</i> in pencil (CN) (see facsimile p. xxxv)
120	pf.1	A: second crotchet: ♩ changed to ♩
125	pf.2	slur added by analogy with pf.1
125-126	VOICE	slur added because of text
126	pf.1	A: first crotchet: <i>b, d[♯], a', b'</i> corrected to <i>b, f[♯], 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[♯]</i> emended to <i>E'</i> because of tie to b.134; twelfth semiquaver: emended from quaver
134	pf.1	♩ emended to ♩ 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	No. 1 added; E: title: <i>INTROITUS Mandstemmer</i> 'male voices' emended to <i>T., B.</i> ; single stems emended to double stems; ♩ emended to ♩
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; A: 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 (5b): chord 1: <i>c[♯], e'</i>
16	va.	————— added by analogy with the other parts
17	vl.2	<i>p</i> added by analogy with vl.1
19-20	vc.	————— added by analogy with the other parts
25	pf.1	B (5b): chord 2: <i>b, g', d''</i> , chord 3: <i>a, d', f[♯]</i>
26	pf.1	B (5b): 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.	A: b.34 followed by 1 bar, which is crossed out in ink; B (5b): b.34 followed by 2 bars:
		
36	pf.2	arpeggio added by analogy with b.35
38-56		E: title: <i>STROFE</i> 'stanza'
38	cor.	‡ added; A: bar incomplete (third crotchet missing)
38	cor.2	B (1): note 1: beginning of slur open (b.37 empty)
38	Bar.	B (1): upbeat: ♩ ♩ (<i>Der er</i>)
40		E: between <i>endda -</i> and <i>Nok: Aa ja!</i>
42	vl.1,2 va.	B (1): chord 2: ten.
46	cor.	————— added by analogy with the other parts
46	pf.	B (1): <i>fp</i>
46	pf.2	B (1): <i>cresc.</i> below system
47	pf.	slur added by analogy with bb.48-50 and in accordance with C (pf.1)
48	va.	B (1): chord 1: <i>a, e[♯]</i>