

CARL NIELSEN

1865 - 1931

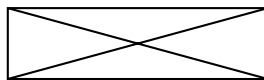
VÆRKER
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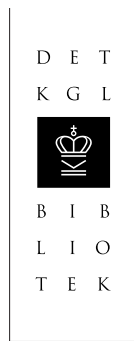
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Copenhagen 2008





CARL NIELSEN

KANTATER 3

CANTATAS 3

Udgivet af

Edited by

Lisbeth Ahlgren Jensen

Lisbeth Larsen

Kirsten Flensburg Petersen



Edition Wilhelm Hansen
Copenhagen 2008

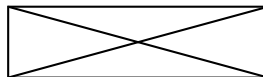
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GENERAL PREFACE

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

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

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

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

Series I, Stage Music

- Operas
- Incidental music

Series II, Instrumental Music

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

GENERELT FORORD

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

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

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

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

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

Series III, Vocal Music

Cantatas
Songs
Choral Pieces

Series IV, Juvenilia et Addenda

Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998
The Carl Nielsen Edition*

Revised 2008

Serie III, Vokalmusik

Kantater
Sange
Korsatser

Serie IV, Juvenilia et Addenda

Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2008

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

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

Lisbeth Ahlgren Jensen

H Y M N T O A R T

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

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

67 (1881-1962).

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

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

70 (1865-1932).

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

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

Lisbeth Ahlgren Jensen

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

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

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

67 (1881-1962).

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

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

70 (1865-1932).

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

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

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

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

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

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

“Men jeg er kommen udmærket igang med min store Hymne til Forum⁸ Aabning og vil nu gerne henstille til Dem at jeg bliver her og arbejder videre til jeg er færdig dermed. Sagen er at Koret⁸ Stemmer maa foreligge meget hurtigt da der jo ogsaa skal holdes Prøver og Stykket bliver stærkt og (forhaabentlig) virkningsfuldt udarbejdet.

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

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

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

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

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

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

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

75 *Politiken*, 12.10.1929.

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

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

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

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

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

75 *Politiken*, 12.10.1929.

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

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

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

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

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

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

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

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

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

⁸⁰ Quotation from the text of the cantata.

⁸¹ *Nationaltidende* (Morning edition), 13.10.1929.

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

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

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

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

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

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

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

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

⁸⁰ Citat fra kantatens tekst.

⁸¹ *Nationaltidende* (Morgen), 13.10.1929.

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

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

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

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

Kirsten Flensburg Petersen

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

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

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

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

Kirsten Flensburg Petersen

⁸² Politiken, 13.10.1929.

⁸³ Socialdemokraten, 13.10.1929.

⁸² Politiken, 13.10.1929.

⁸³ Socialdemokraten, 13.10.1929.

B E S Æ T N I N G
O R C H E S T R A

2 flauti

oboe

3 clarinetti

fagotto

4 corni

2 cornetti

3 tromboni

2 tube

timpani

campanelli

soprano solo

tenore solo

coro (S1 S2 A T B)

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

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

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

CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

SOURCES

FRANZ NERUDA IN MEMORIAM

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

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

Paper type: 12 staves (hand-ruled).

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

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

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

HYMN FOR THE COMMEMORATION OF THE NIELS W. GADE CENTENARY

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

J Text, manuscript, autograph.
DK-Kk, CNA, I.D.3.b (description based on copy at The Carl Nielsen Edition).
On first text page: "Mødet med Jorden / * * * / Digtning ved Polyteknisk Lærestalts 100-aars Fest / 30' August 1929. / * *"
Text manuscript with Nielsen's suggestions and deletions inserted in an undated letter from Seedorff Pedersen to Nielsen, where the former accepts Nielsen's cuts.

K Text, typewritten.
Danmarks Tekniske Universitet.
Title on first page: "Mødet med Jorden.²⁷ / Digtning ved Polyteknisk Lærestalts 100-Aars Fest. / 1829 – 30. August – 1929."
33.9x21 cm, unpaginated folio with three typewritten pages.

L Printed text.
DK-Kk, CNA, I.E.b.
Title page: "MØDET MED JORDEN / * / DIGTNING VED / POLYTEKNISK LÆRESTALTS / 100-AARS FEST / 1829 * 30. AUGUST * 1929".
On back cover: "J.Jørgensen & Co. * Ivar Jantzen".
26.5x19 cm, 2 bifolios in 1 gathering.

M Sketch for chorus.
DK-Kk, CNS 308b.
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 4 folios paginated 1-7, final page unpaginated; written in pencil.
Paper type:
pp. 1-4: B. & H. Nr. 14 A. (24 staves).
pp. 5-8: B. & H. Nr. 11 A. (18 staves).
The source has been restored.
15 bars for No. 1 (among other things bb. 6-14 and bb. 41-44) together with draft of *Tre Motetter* and fragment of *Cantata for the Opening Ceremony of the National Exhibition in Aarhus 1909*.

The fair copy (**A**) was made by Johannes Andersen, who arranged the music based on Nielsen's autograph piano score (**E**). The parts for wind band (**B**) are based on **A**, whereas the choral parts of Nos. 1-3 (**C**) are presumably based on **E**. The choral part of No. 4 is copied from an arrangement of Nielsen's song "Du danske Mand". The score for piano, strings, recitation, and chorus (**F**) was written by the composer some time later than

August 1929, as the Polytechnic College, after the centenary celebration, wanted a version for a smaller instrumental ensemble to be used at future annual celebrations. The parts for strings and piano (**G**) were copied in foreign hand for the same purpose. **H** is an almost complete draft for Nos. 1-3 and is probably a preliminary version of **E**. A fragment of No. 4 (**I**) was copied out by Nielsen in a letter to his daughter Irmelin. Among the text sources Seedorff Pedersen's autograph (**J**) was Nielsen's point of departure, whereas Seedorff Pedersen donated the typewritten manuscript (**K**) to the Polytechnic College.

H Y M N T O A R T

A Score, fair copy
B Score, autograph, draft
C Score, autograph, draft
D Parts, autograph and manuscript copy
E Printed vocal parts
F Piano score, manuscript copy, Nielsen's copy
G Sketch

A Score, fair copy.
DK-Kk, CNS 316a.
Title page: "Partitur til Harmoniorkester. / Hymne til Kunsten / Digt af / Sophus Michaëlis / Musik af / Carl Nielsen. / (Soli, Kor og Orkester)".
Dating on p. 29: "1-10-29 / JA".
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
36.5x28 cm, 8 bifolios, 29 pages written in ink; bifolios sewn with brown cardboard covers. Pagination: unpaginated page, 2-29, 3 unpaginated pages.
Paper type: 28 staves (hand-ruled).
Additions in green crayon (CN) and red crayon; on p. 17, cor. 3, 4 bb. 97-100 are pasted in.
The score was made by Johannes Andersen.

B Score, autograph, draft.
DK-Kk, CNS 316b.
Title on p. 1: "Fuga til: Hil Kraften / Hymne (Fuga)".
Title on pp. 4, 7: "Hymne (Fuga)".
Title on p. 5: "Hymne. (Fuga)".
Title on p. 8: "Slutsang".²⁸
Title on p. 11: "Hymne".

²⁷ "Encounter with the Earth".

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35x27.5 cm, 6 folios, 12 pages written in pencil, with among other things text of the chorus in ink; folios bound with flyleaves in green library binding. Pagination: 1-11, (12).

Paper type:

fol. 1: No. 6. F. 18. (18 staves), trimmed to 9 staves.

fol. 2-6: 18 staves; fol. 3 trimmed to 17 staves.

Contents:

pp. 1-11: bb. 60-172.

pp. 11-(12): bb. 24, 25^{II}-59.

On p. 3: sketch for piano, 10 bars, 2/4.

C Score, autograph, draft.

DK-Kk, CNS 316c, included in CNS 324c.

Donated to The Royal Library by Irmelin Eggert Møller in 1958. 35x27 cm, 3 bifolios and 1 folio written in pencil.

Paper type:

3 bifolios: 12 staves (hand-ruled)

1 folio: 10 staves

Draft for *Hymn to Art* on fol. 4^v; music written in pencil with text added in ink; contains bb. 4-25, bb. 14-24 S. 2 (stanza 2), bb. 1-3, 20-22.

D Parts, partly autograph, manuscript copy.

DK-Kk, CNS 316d.

Datings in T. solo: "Prøve: / Søndag d 6^{de} Konservatoriet Kl 1 3/4 / Torsdag d 10 Koncertpalæet Kl 3 1/2 / I Kunststævnets Aabning Lørdag d 12-10-29 Kl 2 / Prøve i Forum Lørdag d 2-11 Kl 4 1/2 / II Kunststævnet Lørdag d 3-11-29 Kl 9 1/2".²⁹ Donated to the Royal Library by Irmelin Eggert Møller in 1958. 7 vocal parts written by Nielsen and 19 instrumental parts in foreign hand with additions in green crayon (CN). In the vocal parts the repetition of bb. 4-25 is fully copied (no repeats).

S.1 contains a draft for piano (5 bars, 6/8), a draft for *Klavermusik for smaa og store* (opus 53, vol. 1 No.1) and a sketch for *Gensyn*; B. contains 2 drafts for *Til min Fødeø* in E-flat major and G major, respectively, for male voices.

E Printed vocal parts, Nielsen's copy.

DK-Kk, C II, 10.

Title on first music page: "Festhymne".

Dating printed on final page of A.: "O.K. / 19.9. / 1929".

Donated to The Royal Library by Irmelin Eggert Møller in 1958. 213 vocal parts with additions in pencil, red and green crayon.

A. (No. 15) bb. 14-23 includes additions of dynamics in pencil (CN).

F Piano score, manuscript copy, Nielsen's copy.

DK-Kk, C II, 10.

Title page: "Hymne til Kunsten. / Digt af / Sophus Michaelis / Musik af / Carl Nielsen. / for / Soli, Kor og Orkester."

Dating on last music page: "Hermann D. Koppel. / 28/2-1930".

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 27x34.5 cm, 4 bifolios in oblong format, 12 pages written in ink.

Paper type: No. 15. K. 14 (14 staves).

G Sketch.

DK-Kk, CNS 358b, gathering 11.

Title on fol.1^v: "Hymne til Kunsten / for Soli, Kor og Orkester. / Musik / af / Carl Nielsen / Tekst / af / Sophus Michäelis".

25.5x35 cm, 1 folio written in ink and pencil.

Paper type: 10 staves.

Sketch for *Hymn to Art* on fol. 1^v: T. solo bb. 16-25^{II}.

The autograph drafts (**B**, **C**) are the earliest sources and based on these, Johannes Andersen made his instrumentation and a fair copy of the score (**A**). The orchestral parts (**D**) were copied from **A**. In his diary Nielsen mentions that after the performances in Forum he lent Anrep Nordi a piano score; as the piano score is missing it has not been possible to determine whether Nielsen copied the choral parts (**D**) from this or from the drafts. The score (**A**) has been chosen as the main source for the present edition. The orchestral parts (**D**) contain many additions by Nielsen in green crayon, mainly on articulation and dynamics. The present edition includes this articulation, as the editor believes that it is due to the introduction of the motif in b. 60. On the other hand, the composer's changes in dynamics are only listed in *Editorial Emendations and Alternative Readings*, as they seem to be due to local circumstances: the work was performed in an exhibition hall, and the reviews of the event point out that the acoustics were very problematic.

²⁸ "Final song".

²⁹ "Rehearsal: / Sunday the 6th at the Conservatory at 1 3/4 p.m. / Thursday the 10th at The Concert Palæ at 3 1/2 p.m. / During the opening of the Art Exhibition, Saturday 12-10-29 at 2 p.m. / Rehearsal at Forum, Saturday 2-11 at 4 1/2 p.m. / II The Art Exhibition, Saturday 3-11-29 at 9 1/2 p.m."

Bar	Part	Comment
20	fl.picc. ob. cl.(E ^b) cl.(B ^b) cor.3-4 tr. trb.a. trb.t.1	D: note 1: \frown crossed out, \frown added after last note
20	fg. trb.b. tb.	D: note 3: \frown crossed out, \frown added after last note
20	tr.3	\downarrow emended to \downarrow ; D: bar incomplete
H Y M N T O A R T		
Bar	Part	Comment
1-3	cor.2	D: b.1 note 2 to b.3 note 4: slur
4	cor.1,2 timp.	1. <i>volta</i> added and brackets around notes omitted
4	timp.	\flat added
4-25	CORO	text for stanza 2 added as in D
5-7	fg.	A: slurs changed from slur b.5 note 3 to b.7 note 4 in ink (CN?)
5	T.	D (stanza 2); note 3: stacc.
6	cor.3	D: note 1: <i>a'</i> changed to <i>g'</i> in pencil
6	cnt.2	D: <i>mf</i> - <i>p</i> changed to <i>mp</i> - <i>f</i> in ink
6	T.solo	<i>Kun 2' Gang</i> 'only the 2nd time' emended to 2. <i>volta</i> ; D: the cue for the tenor (beginning of text: <i>I lys vi løfte vil til Sang</i>) is undoubtedly aimed at the soprano beginning the text of the second stanza (<i>Hil Farven, Penslen fabler om</i>). The text of the tenor is thus different from that of the chorus
7	A.	D, E: note 2: <i>c''</i>
8-9	T.solo	D: beginning of slur b.9 note 1 instead of b.8 note 5
10	fg.	notes 1-3: slur added by analogy with trb.2
13-15	S.2	D (stanza 1): b.13 note 3 to b.15: \frown ; E (stanza 1): b.13 note 4: beginning of \frown
14-15	fl.	D: <i>cresc.</i> ---
14-15	ob. cl.	D: <i>cresc.</i> ---
14-15	fg. cor.3	D: b.14 note 3 to b.15 note 6: <i>cresc.</i> ---
14-15	cor.1,2	D: b.14 note 2 to b.15 note 3: <i>cresc.</i> ---
14-15	cnt.	D: <i>cresc.</i> ---
14-15	trb.1	D: b.14 note 4 to b.15 note 6: <i>cresc.</i> ---
14-15	trb.2	D: b.14 note 1 to b.15 note 6: <i>cresc.</i> ---
14-15	trb.3 tb.1,2	D: <i>cresc.</i> ---
14-15	S.	D, E (S.2) (stanza 2): \frown
14-15	A.	E (stanza 2): b.14 note 4 to b.15 note 3: <i>cresc.</i> ---
14	A. T. B.	<i>cresc.</i> added by analogy with S.
14-15	T.	D (stanza 1): b.14 note 1 to b.15 note 1: <i>cres-cen-do</i> ; (stanza 2): b.14 note 3 to b.15 note 5: <i>cres-cen-do</i> ; E (stanza 1): b.14 note 1 to b.15 note 6: <i>cre-scen-do</i> ; E: b.14 note 3 to b.15 note 6: <i>cre-scen-do</i>
14-15	B.	D, E (stanza 1): b.14 note 3 to b.15 note 6: <i>cres-cen-do</i> ; D (stanza 2): b.14 note 5 to b.15 note 4: <i>cres-cen-do</i> ; E (stanza 2): b.14 note 5 to b.15 note 6: <i>cre-scen-do</i>
16	trb.2	note 6: \flat added as in D and by analogy with fg., B.; A: note 6: \flat added in pencil
16	S.	D, E (stanza 1): note 1: <i>ff</i>
16-17	A.	E: b.16 note 3 to b.17 note 4: <i>dim.</i> ---
16	T.	D (stanza 2): notes 5-6: <i>dim.</i>
16-17	T.	E: b.16 note 5 to b.17 note 3: <i>dim.</i> ---
16	B.	E: <i>f</i> changed to <i>pp</i> in pencil
17	fg. tb.	<i>p</i> added by analogy with cl., cnt.
17	cor.4	D: \downarrow \downarrow



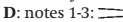
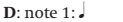
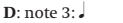


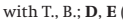


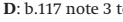

Bar	Part	Comment
17	A. T.	<i>dim.</i> added by analogy with S., B.
17	A.	D (stanza 2): notes 1-3: <i>dim.</i>
17	T.	D (stanza 1): notes 1-2: <i>dim.</i>
17	B.	C, D, E (stanzas 1-2): note 3: <i>d^b</i> ; D: notes 3-4: \frown ; E: notes 2-4: \frown
18-19	cl.2	b.19 note 3: end of slur emended from note 2 by analogy with cl.1
18	CORO	(stanza 2: <i>pp</i>) added as in D, E
19	cl.2	note 1: \flat added by analogy with B.
20-21	cor.1	D: b.20 note 3 to b.21 note 4: \frown
20-21	S.	D: b.20 note 3 to b.21 note 2: <i>cres-cen-do</i>
20	A.	note 4: <i>cresc.</i> added by analogy with S.; D (stanza 2): b.20 note 1 to b.21 note 4: <i>crescendo</i> ---
20	T.	note 3: <i>cresc.</i> added by analogy with S.; D (stanza 1): b.20 note 3 to b.21 note 4: <i>cres-cen-do</i> ; (stanza 2): b.20 note 3 to b.21 note 1: <i>cresc.</i>
20	B.	note 2: <i>cresc.</i> added by analogy with S.; D (stanzas 1-2): b.20 note 1 to b.21 note 2: \frown ; E (stanza 1): b.20 note 2 to b.21 note 2: <i>cres-cen-do</i> ; (stanza 2): b.20 note 1 to b.21 note 2: \frown
21	A.	E (stanza 2): notes 3-4: <i>poco f</i>
22	A. B.	D (stanza 2): <i>poco f</i> ; E (stanza 2) note 1: <i>f</i> changed to <i>p</i> in pencil
23	S.1	D: notes 1-2: <i>dim.</i>
23	S.2	D, E (stanza 2): note 3: <i>dim.</i>
23-24	A.	D, E (stanza 2): b.23 note 1 to b.24 note 5: <i>dim.</i> ---
23	T.	D (stanza 2): note 1: <i>dim.</i>
23-24	T.	E (stanza 2): b.23 note 1: <i>dim.</i> ---; b.24 note 3: <i>dim.</i> ---
23	B.	D, E (stanza 2): note 1: <i>dim.</i>
24	fg.	<i>dim.</i> added as in D and by analogy with cl.1
24	cor.4	D: note 3: <i>dim.</i>
24	T.solo	D: note 4: <i>rall.</i>
24	S.	D, E: \frown
24	A. T. B.	note 2: <i>dim.</i> added as in D and by analogy with S.
25 ^f	A. T. B.	note 1: <i>mf</i> added as in D (A., T.) and by analogy with S.
25 ⁱⁱ	cl.(E ^b)	<i>pp</i> added as in D and by analogy with fl., ob.
25 ⁱⁱ	cl. fg.	<i>solo</i> added by analogy with tb.1
25 ⁱⁱ	A.	<i>pp</i> added by analogy with S.; D: <i>p</i>
25 ⁱⁱ	T. B.	<i>pp</i> added as in D and by analogy with S.
28	T.solo	B: notes 2-3: $e^{b'}$, $e^{b''}$; note 2: \sharp added in ink (CN)
30	T.solo	B: note 2: $e^{b''}$
32	S.solo	B: note 5: $e^{b''}$ changed to e'' in ink (CN)
32-34	T.solo	D: position of the text:

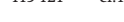














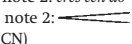
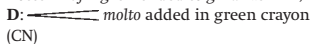

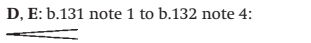

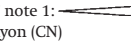
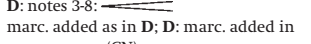
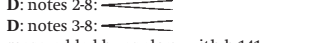
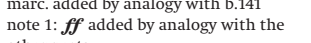
33	S.solo	note 3: $b^{b'}$ emended to $b^{b''}$ as in B, D
33	T.solo	B: notes 5-6: $e^{b''}$
34	S.solo	B: notes 4-5: $e^{b'}$, $e^{b''}$
34	T.solo	B: note 2: $b^{b'}$
35	S.solo T.solo	D: <i>rall.</i> ...
35	T.solo	B: note 1: $e^{b''}$
40	fl.2	D: note 6: <i>g''</i>
45	fl.2	A: note 5: the note may be read as <i>d''</i> ; D: note 5: <i>d''</i>
49-54	T.solo	text emended from <i>det bedste, som vi kan, vi bygger for vort Land, vort kære Land</i> as in D

Bar	Part	Comment
51	S.solo	D: <i>der</i> instead of <i>som</i>
51-54	T.solo	D: b.51 note 3 to b.52 note 2: <i>cre-scen</i> ; b.52 note 5: <i>f</i> ; b.53 note 4 to b.54 note 1:
53	fl.1	<i>cresc.</i> emended to by analogy with the other woodw.
53	cor.3,4	D: notes 1-3:
53-54	S.solo	D: <i>cre-scen-do</i> <i>fff</i>
53	T.solo	added by analogy with S.solo; notes 1-2: \downarrow (<i>a''</i>) \downarrow (<i>g''</i>) emended to \downarrow (<i>a''</i>) as in B, D
54	fl.	note 4: <i>e''''</i> emended to <i>e''''</i> by analogy with ob.; D: note 4: \sharp added in pencil
54	S.solo	<i>fff</i> added as in D; B: <i>f</i>
54	T.solo	\downarrow (<i>e''</i>) emended to \downarrow (<i>e''</i>) \downarrow (<i>a'</i>) as in B, D; <i>fff</i> added as in D
56	cnt.1	notes 1-6: marc. added as in D and by analogy with bb.54-55, 57-59
58-59	fl.2	D: b.58 note 4 to b.59 note 5:
58-59	cl.(E ^b)	D: b.58 note 5 to b.59 note 4:
58-59	cor.3,4	b.58 note 2 to b.59 note 3:
58-59	tb.	added by analogy with trb.; D (tb.1): b.59:
59	cor.1	D: note 3: <i>fff</i> added in green crayon (CN)
59	trb.1,2	D: note 4: <i>Solo</i>
71-72	cor.1,2	marc. added by analogy with b.70, bb.61-62 (trb.1,2), bb.65-66 (trb.3, tb.)
74-77	cnt.	marc. added as in D and by analogy with b.59 note 4 to b.62 (trb.1,2); D: marc. added in green crayon (CN)
78	fl.1	D: <i>f</i> changed to <i>fff</i> in green crayon (CN)
78-80	fl.1	marc. added as in D; D: marc. added in green crayon (CN)
78	fl.2 cl.(E ^b) cl.2	D: <i>f</i> changed to <i>fff</i> in green crayon (CN)
78-79	fl.2	marc. added as in D; D: marc. added in green crayon (CN)
78-81	ob.	marc. added as in D; D: marc. added in green crayon (CN); b.79: <i>marc</i> added in green crayon (CN)
78-81	cl.(E ^b) cl.2	marc. added as in D; D: marc. added in green crayon (CN)
78-81	cl.1	marc. added by analogy with cl.2
78	cnt.1	D: note 5: * and (<i>fff</i>) added in green crayon (CN); * refers to <i>markeret</i> 'with emphasis' added at the bottom of the page
78	cnt.2	D: note 5: * and (<i>fff</i>) added in green crayon (CN); * refers to <i>markeret</i> 'with emphasis' added at the bottom of the page
80-81	fl.2	marc. added by analogy with bb.78-79
81	fl.1	marc. added by analogy with bb.78-80
82	fl.1	D: note 6: <i>fff</i> added in green crayon (CN)
82-83	fl.2	D: added in green crayon (CN)
82-83	cl.2	D: added in green crayon (CN)
82	cor.1	D: note 2: <i>ff</i> added in green crayon (CN)
82	cor.2	D: note 2: <i>marc</i> : added in green crayon (CN)
82	cnt.1	D: note 4: * and (<i>fff</i>) added in green crayon (CN); * refers to <i>markeret</i> 'with emphasis' added at the bottom of the page
83	cor.1	D: <i>marc</i> added in green crayon (CN)
84	trb.1,2	D: notes 2-3:
84	S.2	D: after last note: \downarrow (rhythmic error)
85	S.2	B, D: note 2: <i>dim.</i>
85	A.	added by analogy with S.2; B, D, E: <i>dim.</i>

Bar	Part	Comment
85	T.	added by analogy with S.2; D: notes 3-4: <i>dim.</i> ; E: note 3: <i>dim.</i>
86	S.2	D: <i>sampler</i> instead of <i>fylker</i>
86	A.	added by analogy with S.2 and as in D
87-88	fg. trb.3 tb.	marc. added by analogy with bb.85-86
87	T.	added as in D; B: b.86 notes 1-2:
88	T.	<i>f</i> added as in D
89-90	T.	D: <i>Tidens Skønhedsmaal</i> instead of <i>Skønhedsmaal</i>
92	cor.	note 2: <i>g''</i> emended to <i>g''</i> by analogy with T; D (cor.1): note 2: \sharp added in pencil
92	T.	B: note 5: \downarrow γ
93-96	cor.1,2	marc. added by analogy with bb.97-100 (cl.1, fg.)
93	T.	B: <i>meno f</i>
95	T.	B: note 2: \sharp added in pencil
97	cl.1	marc. added by analogy with fg.; D: <i>Solo</i> added in green crayon (CN); <i>mf</i> changed to <i>f</i> in green crayon (CN)
97	fg.	D: <i>mf</i> changed to <i>f</i> in green crayon (CN)
97-100	fg.	marc. added as in D; D: marc. added in green crayon (CN)
97-100	cor.3,4	A: music pasted in
98-100	cl.1	b.98 note 1 to b.100 note 2: marc. added as in D; b.100 notes 3-4: marc. added by analogy with b.98 note 1 to b.100 note 2; D: b.98 note 1 to b.100 note 2: marc. added in green crayon (CN)
98	cor.4	D: added in green crayon (CN)
101	cl.1	note 2: <i>c''</i> emended to <i>c''</i> by analogy with fg., A.
101	cl.2	D: <i>mf</i> changed to <i>f</i> in green crayon (CN)
101-104	cl.2 cnt.2	marc. added by analogy with bb.97-100 (cl.1, fg.)
101	cnt.2	D: <i>Solo</i> added in green crayon (CN)
103	cl.1	D: <i>mf</i> changed to <i>f</i> in green crayon (CN)
103-105	cl.1	marc. added as in D; D: b.103 note 1 to b.105 note 2: marc. added in green crayon (CN)
103	cl.2 cnt.2	notes 1-2: slur omitted by analogy with b.99 (cl.1, fg.)
103	trb.1	notes 5-6: slur added by analogy with cor.1,2
104	cmplli.	note 5: <i>c''</i> emended to <i>c''</i> by analogy with fl., ob., cl.(E ^b)
105-107	fl.1	D: b.105 note 2 to b.107 note 5: <i>cresc.</i> ---
105-107	fl.2	D: b.105 note 3 to b.107 note 5: <i>cresc.</i> ---
105	ob.	D: notes 3-6: <i>cresc.</i> ---
105	cl.1	D: notes 2-4: <i>cresc.</i> ---
105-107	fg.	D: b.105 note 1 to b.107 note 4: <i>cresc.</i> ---
105-107	cor. trb.1,2	D: b.105 note 2 to b.107 note 4: <i>cresc.</i> ---
105-107	cnt.1	D: b.105 note 3 to b.107 note 3: <i>cresc.</i> ---
105-107	cmplli.	D: b.105 note 1 to b.107 note 5: <i>cresc.</i> ---
105-107	S.2	b.105 note 1 to b.107 note 4: <i>cre-scen-do</i> added by analogy with S.1; B: b.105 note 2: <i>cresc.</i> ; D: b.105 note 2 to b.107 note 1: <i>cre-scen-do</i>
105-107	A.	b.105 note 2 to b.107 note 4: <i>cre-scen-do</i> added by analogy with S.1; B: note 2: <i>cresc.</i> ; D: b.105 notes 1-3: <i>cre-scen-do</i> ; b.106 note 2 to b.107 note 4: ; E: b.105 note 3 to b.107 note 4: <i>cre-scen-do</i>
105-107	T.	b.105 note 2 to b.107 note 4: <i>cre-scen-do</i> added by analogy with S.1; E: b.105 notes 1-3: <i>cre-scen-do</i> ; b.106 note 2 to b.107 note 4:

Bar	Part	Comment
106-107	cor.2	D:  added in green crayon (CN)
107	S.2	D, E: notes 1-4: 
108	cl.	D: note 1: <i>f</i> changed to <i>ff</i> in green crayon (CN)
108	trb.2	note 1: <i>f</i> added by analogy with trb.1 and as in D
108	cmpli.	note 3: <i>c^{tr}</i> emended to <i>c^{tr}</i> by analogy with fl., ob., cl.(E ^b)
109	fg.	D: <i>Solo</i> added in green crayon (CN)
109-112	fg.	marc. added as in D ; D: marc. added in green crayon (CN)
109-112	trb.3 tb.	marc. added by analogy with fg.
110	fg.	D: <i>Solo</i> added in green crayon (CN)
110	cmpli.	note 5: <i>c^{tr}</i> emended to <i>c^{tr}</i> by analogy with fl., ob., cl.(E ^b)
111	cmpli.	note 1: <i>c^{tr}</i> emended to <i>c^{tr}</i> by analogy with fl., ob., cl.(E ^b)
112	cmpli.	note 4: <i>c^{tr}</i> emended to <i>c^{tr}</i> by analogy with fl., ob., cl.(E ^b)
113	cl.1	marc. added as in D ; D: notes 2-4: marc. added in green crayon (CN); note 2: <i>fff</i> added in green crayon (CN)
113	cnt.1	D: note 2: <i>Solo</i> added in green crayon (CN)
113-115	cnt.1	marc. added as in D ; D: b.113 note 2 to b.115 note 4: marc. added in green crayon (CN)
114-115	cl.1	marc. added by analogy with b.113 notes 2-4 and by analogy with cnt.1
116	fl.	D: notes 1-3: 
116	cor.2	D: note 1: 
116	cor.4	D: note 3: 
116	S.1	A: notes 2-5:  added in ink (CN?)
116	S.	 emended to <i>dim.</i> by analogy with T., B.; D, E (S.2): note 1: <i>dim.</i>
116	A.	<i>dim.</i> added by analogy with T., B.; D: notes 1-5:  ; D, E: note 1: <i>dim.</i>
116	T.	B: notes 2-4:  ; E: notes 1-4: <i>dim.</i> ---
116	B.	B, D, E: notes 1-3: 
117	cl.1	D: note 1: <i>mf</i> added in green crayon (CN)
117-119	cl.1	marc. added as in D ; D: marc. added in green crayon (CN)
117-118	cl.1	D: b.117 note 3 to b.118 note 4:  added in green crayon (CN)
117	cl.2	D: note 2: <i>mf</i> added in green crayon (CN)
117-120	cl.2	marc. added as in D ; D: b.117 note 2 to b.120 note 3: marc. added in green crayon (CN)
117-119	cnt.2	marc. added as in D ; D: b.117 note 1 to b.119 note 1: marc. added in green crayon (CN)
117	trb.3	D: <i>p</i>
117-119	B.	D: b.117 to b.119 note 1: <i>cres-cen-do</i>
118-120	fl.1	D: b.118 note 1 to b.120: <i>cresc.</i> ---
118-120	fl.2	marc. added as in D ; D: b.118-120: marc. added in green crayon (CN); b.118 note 1 to b.120 note 4: <i>cresc.</i> ---; b.118 note 1: <i>mf</i> added in green crayon (CN); b.121 note 1: <i>ff</i> added in green crayon (CN)
118-120	ob.	D:  added in green crayon (CN)
118-120	cl.(E ^b)	marc. added by analogy with fl.2
118-120	cl.1	D: b.118 note 2 to b.120 note 4: <i>cres-cen-do</i> ---
118-120	cl.2	D: b.118 note 2 to b.120 note 4: <i>cresc.</i> ---
118-120	fg.	D: b.118 to b.120 note 2: <i>cresc.</i> ---
118	cor.3	b.118 note 1: <i>cresc.</i> added by analogy with woodw.; D: b.118 note 1 to b.120: <i>cresc.</i> ---
118-120	cnt.	D: b.118 note 2 to b.120 note 4: <i>cresc.</i> ---

Bar	Part	Comment
118-120	cnt.1	marc. added by analogy with fl.2
118-120	trb.3	D: b.118 to b.120 note 2: <i>cresc.</i> ---
118-120	S.2 A.	b.118 note 1 to b.120 note 4: <i>cre - scen - do</i> added as in D and by analogy with S.1
118-120	T.	b.118 note 1 to b.120: <i>cre - scen - do</i> added as in D and by analogy with S.1
118-120	B.	b.118 to b.120 note 2: <i>cre - scen - do</i> added by analogy with S.1; D: b.118 to b.120 note 1: <i>cres-cen-do</i>
119-121	cl.1	D: b.119 note 1 to b.121 note 1: <i>cresc</i>
119-121	cnt.1	 <i>ff</i> added in green crayon (CN)
119-121	cnt.1	D: b.119 note 2 to b.121 note 1:  <i>f</i> added in green crayon (CN)
119-120	cnt.2	b.119 note 2 to b.120 note 4: marc. added by analogy with bb.117 note 1 to b.119 note 1; D: b.119 note 4 to b.120 note 4:  added in green crayon (CN)
120	cl.1	marc. added by analogy with bb.117-119
120	cl.2	note 4: marc. added by analogy with b.117 note 2 to b.120 note 3
121	cl.2	D: note 1: <i>f</i> changed to <i>ff</i> in green crayon (CN)
121	trb.3	note 2: superfluous <i>f</i> omitted
122	cl.2	D: note 1: <i>mf</i> added in green crayon (CN)
122	S. A.	note 1: <i>f</i> added as in B (S.1, A.), D
122	S.2	D: note 5: <i>g'</i>
125-126	cnt. trb.1,2	b.125 note 1 to b.126 note 2: marc. added in accordance with S.2
125	S.1	B: note 1: marc.; note 2: stacc.
125-126	A.	<i>ja, loft</i> added as in D and by analogy with S.1
126	cnt.1	D: note 2: <i>Solo</i> added in green crayon (CN)
126-128	cnt.	b.126 note 2 to b.128 note 2: marc. added as in D ; D: b.126 notes 2-4, b.127 note 2 to b.128 note 2: marc. added in green crayon (CN)
126-128	trb.1,2	b.126 note 1 to b.127 note 3: marc. added as in D (trb.1); b.127 note 4 to b.128 note 2: marc. added by analogy with b.126 note 1 to b.127 note 3; D (trb.1): b.126 note 1 to b.127 note 3: marc. added in green crayon (CN); <i>Solo</i> added in green crayon (CN)
127	fg.	note 1: <i>f</i> added by analogy with cor., trb.3, tb.; D: note 1: <i>ff</i> added in green crayon (CN)
127	cnt.1	b.127 note 1: marc. added by analogy with b.126 notes 2-4, b.127 note 2 to b.128 note 2
127-128	trb.1,2	b.127 note 4 to b.128 notes 1-2: marc. added by analogy with cnt.1
128	fl.1	D: notes 1-4: 
128	fl.2	D: notes 2-5: 
128	cl.(E ^b)	 added by analogy with fl., ob., cl., fg.
128	S.2	B: notes 1-4:  ; D, E: notes 1-2: <i>dim.</i>
128	A.	 added by analogy with S., B.
128	T.	 added by analogy with S., B.;
128	B.	D, E: notes 1-4:  note 1: superfluous <i>dim.</i> omitted; B: notes 1-4:  ; D, E: note 1: <i>dim.</i>
129-132	fl. ob. cl.2	D: b.129 note 2 to b.132: <i>cresc.</i> ---
129-132	cl.1	D: b.129 note 1 to b.132: <i>cresc.</i> ---
129-133	cl.1	D: b.129 note 2 to b.132:  <i>molto</i> added in green crayon (CN); b.133: <i>f</i> changed to <i>ff</i> in green crayon (CN)
129-131	cl.2	D: b.129 note 2 to b.131:  added in green crayon (CN)


Bar	Part	Comment
129-132	fg.	D: b.129 note 2 to b.132 note 2: <i>cresc.</i> ---
129	cnt.2	<i>cresc.</i> added by analogy with the other parts
129-132	trb.1,2	D: b.129 note 5 to b.132: <i>cresc.</i> ---
129-132	trb.3	D: b.129 note 2 to b.132 note 2: <i>cresc.</i> ---
129-132	tb.1	D: b.129 note 3 to b.132 note 2: <i>cresc.</i> ---
129	S.2	D: note 3: \downarrow
129-130	A.	D: b.129 note 2 to b.130 note 4: <i>cres-cen-do</i> ---
129-131	T.	<i>cresc.</i> added by analogy with S.1, A., B.; D: b.129 note 5 to b.131: <i>cres-cen-do</i> ---
129-132	B.	D: b.129 note 3 to b.132 note 1: <i>cres-cen-do</i> ; E: b.129 note 3 to b.132 note 2: <i>cres-cen-do</i>
130-132	cor.1,3,4	D: b.130 note 1 to b.132 note 2:  added in green crayon (CN)
130-132	cnt.	marc. added in accordance with S.2; D: b.130 note 3 to b.132 note 4: <i>cresc.</i> ---
130-131	S.2	D: b.130 note 3 to b.131 note 4: <i>cres-cen-do</i>
130	A.	note 4: $c^{\#}$ emended to $d^{\#}$ as in B, D and by analogy with cnt.2
130	T.	notes 1-2: $f^{\#}$ - $g^{\#}$ emended to $g^{\#}$ - $a^{\#}$ as in B, D
131-132	fl.1	D:  <i>molto</i> added in green crayon (CN)
131-132	S.1	D, E: 
131	S.2	<i>samples</i> emended to <i>fylker</i> by analogy with b.127
131-132	A.	D, E: b.131 note 1 to b.132 note 4: 
132-134	A.	B, D: enharmonic equivalence:  Ti - dens Skon - heds - maal. at styr
132	T.	<i>og</i> emended to <i>at</i> by analogy with b.137 (B.), 139 (S.1, S.2)
133	cl.(E ^b) S.1	A: note 1: f added (CN)
133-134	trb.1	D: b.133 note 2 to b.134 note 2: slur
134	cl.1	note 4: $a^{\#}$ emended to $g^{\#}$ by analogy with fl., ob., cl.(E ^b), S.
135-137	ob.	D: b.135 note 3 to b.137 note 1:  fff added in green crayon (CN)
135-136	cnt.2	D: b.135 note 4 to b.136 note 3: slur
135	S.2	note 3: $b^{\#}$ emended to b^{\flat} as in B, D and by analogy with cnt.1
136-138	fl.2	D: b.136 note 2: beginning of slur
139	S.1	D: note 5: $f^{\#}$; E: note 2: $c^{\#}$
139-140	A.	b.139 note 6 to b.140 note 1: tie added as in D, E
140	cor.	notes 1-4: slur added by analogy with fg., tb.
140	cnt.2	note 2: $g^{\#}$ emended to g^{\flat} by analogy with fg., cor., A.
140	trb.1,2	note 2: $e^{\#}$ emended to e^{\flat} by analogy with T. and as D
141-142	fl.	marc. added as in D; D (fl.2): marc. added in green crayon (CN)
141	ob. cl.(E ^b) cl.1	D: notes 3-8: 
141	ob. cl.(E ^b) cl. fg.	marc. added as in D; D: marc. added in green crayon (CN)
141	cl.2	D: notes 2-8: 
141	fg.	D: notes 3-8: 
142-143	ob. cl.(E ^b) cl. fg.	marc. added by analogy with b.141
142	trb.1,2	note 1: ff added by analogy with the other parts
142	A.	D: note 1: $b^{\#}$
143	fl.	marc. added as in D (fl.1) and by analogy with bb.141-142
143	cl.(E ^b)	note 2: $c^{\#}$ emended to c^{\flat} by analogy with the other woodw.



Bar	Part	Comment
146	cl.1	note 8: $d^{\#}$ emended to d^{\flat} by analogy with ob., cl.(E ^b), fg. and as in B
148	fl.1	D: notes 1-3: marc. added in green crayon (CN)
148	woodw.	note 2: $d^{\#}$ emended to d as correction in B; B: b changed to \flat in ink (CN)
148	T.	note 2: $c^{\#}$ emended to c^{\flat} as in B, D and by analogy with S.1
150-153	cnt.	b.150 note 4 to b.153 note 4: marc. added by analogy with trb.1
150	trb.1,2	note 10: marc. added as in D; D (trb.1): marc. added in green crayon (CN)
151	fl.1 ob. cl.2	D: note 1: fff added in green crayon (CN)
151	fg. cor. cl.(E ^b)	D: note 1: ff added in green crayon (CN); note 7: a^{\flat}
151-153	trb.1,2	marc. added by analogy with b.150 note 10
151	CORO	<i>hævd</i> emended to <i>hærd</i> as in D
152	cl.(E ^b) cl. fg. cor.	note 7: marc. added by analogy with fl., ob.
156-157	fl.1	marc. added as in D; D: b.156 note 1 to b.157 note 3: marc. added in green crayon (CN)
156	fl.2	marc. added as in D; D: marc. added in green crayon (CN)
156-157	ob. cl.(E ^b) cl.	b.156 note 1 to b.157 note 3: marc. added by analogy with fl.
157	fl.2	notes 1-3: marc. added by analogy with fl.1 and b.156
158	cl.2	D: d ($d^{\#}$)
160-161	B.	B: b.160 note 1 to b.161 note 5 missing
161	cl.(E ^b)	note 2: $g^{\#}$ emended to g^{\flat} by analogy with cor.2, cnt.2, trb.2
161	cor.3	D: note 1: f added in green crayon (CN)
161	S.2	D, E: note 2: $b^{\#}$
162	fl. ob. cl.(E ^b) cl. fg.	D: note 1: fff added in green crayon (CN)
162	cor.1,2,3 cnt.1	note 7: $d^{\#}$ emended to d^{\flat} by analogy with S.2; D: notes 1-8: slur
162	cl.1	D: stacc. added in green crayon (CN)
162	cor.1	notes 13-16: marc. added as in D; notes 11-12: marc. added by analogy with D (fl.2); D: notes 13-16: marc. added in green crayon (CN)
166	fl.1 ob. cl.(E ^b)	marc. added as in D; D: notes 11-16: marc. added in green crayon (CN)
166	fl.2	D: note 11: ff added in green crayon (CN)
166	cl.(E ^b)	notes 11-16: marc. added by analogy with fl., ob., cl.(E ^b)
166	cl.1	notes 1-10: slur emended from notes 9-10 by analogy with cl.1 and as in D; notes 11-16: marc. added by analogy with fl., ob., cl.(E ^b)
166	cl.2	notes 1-10: slur emended from notes 9-10 by analogy with cl.1 and as in D; notes 11-16: marc. added by analogy with fl., ob., cl.(E ^b)
167	fl. ob. cl.(E ^b)	notes 11-16: marc. added as in D; D: notes 11-16: marc. added in green crayon (CN); D: notes 11-14: <i>marc.</i> added in green crayon (CN)
167	fl. ob. cl.(E ^b) cl.	B: notes 3-4: $c^{\#}$ - $d^{\#}$
167	ob.	end of slur emended from note 9 as in D and by analogy with fl.
167	cl.(E ^b)	D: note 11: ff added in green crayon (CN)
167	cl.	notes 11-16: marc. added by analogy with fl., ob., cl.(E ^b)
168	fl. ob. cl.(E ^b)	marc. added as in D; D: notes 11-16: marc. added in green crayon (CN); D (fl.1): notes 11-14: <i>marc.</i> added in green crayon (CN); (cl.(E ^b)): <i>marc.</i> added in green crayon (CN)

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

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No. 1 The Bright Amber

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

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