

C A R L N I E L S E N

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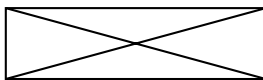
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Copenhagen 2008





CARL NIELSEN

KANTATER 3

CANTATAS 3

Udgivet af

Edited by

Lisbeth Ahlgren Jensen

Lisbeth Larsen

Kirsten Flensburg Petersen



Edition Wilhelm Hansen
Copenhagen 2008

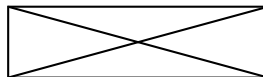
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GENERAL PREFACE

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

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

Udgaven er til såvel praktisk som videnskabelig brug, tilrettelagt efter kritisk-videnskabelige udgivelsesprincipper. Den omfatter samtlige Carl Nielsens afsluttede værker og 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.

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

Serie I, Scenemusik

- Operaer
- Skuespilmusik

Serie II, Instrumentalmusik

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

Series III, Vocal Music

Cantatas
Songs
Choral Pieces

Series IV, Juvenilia et Addenda

Editorial principles

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

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

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

"Muta in" in connection with the retuning of timpani and changes between two instruments (for example clarinet in A and B^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 Nielsens værker, der er foretaget af venner og kolleger, fjernet.

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998
Carl Nielsen Udgaven*

Revideret 2008

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

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

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

Kirsten Flensborg Petersen

HYMN FOR THE COMMEMORATION OF THE NIELS W. GADE CENTENARY

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

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

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

Værket synes ikke at have været yderligere opført i komponi-stens levetid.

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

Kirsten Flensborg Petersen

HYMNE TIL MINDEFESTEN PAA NIELS W. GADES 100 - AARSDAG

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

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

¹⁵ *Nationaltidende*, 12.10.1915.

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

¹⁷ Komponist (1817-1890).

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

¹⁵ *Nationaltidende*, 12.10.1915.

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

¹⁷ Danish composer (1817-1890).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

23 Swedish composer (1866-1929).

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

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

20 Musikhistoriker og bibliotekar (1861-1940).

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

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

23 Svensk komponist (1866-1929).

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

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

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

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

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

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

Lisbeth Larsen

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

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

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

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

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

Lisbeth Larsen

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

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

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

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

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

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

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

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

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

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

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

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

BESÆTNING
ORCHESTRA

2 flauti

2 oboi

2 clarinetti

2 fagotti

4 corni

2 trombe

3 tromboni

timpani

archi

coro (S A T B)

FORKORTELSER

ABBREVIATIONS

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 Nielsens Samling (The Carl Nielsen Collection)	T.	tenore
cnt.	cornetto	tb.	tuba
cor.	corno	ten.	tenuto
div.	divisi	timp.	timpani
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)	tr.	tromba
fg.	fagotto	trb.b.	trombone basso
fl.	flauto	trb.t.	trombone tenore
fl.gr.	flauto grande	trem.	tremolo
flic bar.	flicorno baritono	va.	viola
flic.ten.	flicorno tenore	vc.	violoncello
		vl.	violino
		woodw.	woodwind instruments

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).

- B** Instrumental parts, fair copy.
 DK-Kk, included in MF 1169¹, “J. P. E. Hartmann: Til Prologen ved Musikforeningens Mindefest / for / N. W. Gade”, which is a copy of MF 1168¹ (1891) with a new ending (“Hymne” by Nielsen).
 Title: “Hymne”.
 34.8x26.3 cm, 40 parts on each 1 folio; written in ink.
 Paper type: 10 staves
 Repeat of “Hymne” bb. 2-17 added in most instrumental parts.
 Ob. 1: fol. 1^v: copyist’s signature, “JA” [Johannes Andersen], in ink.
 Fg. 1, fol. 1^r: “22/2 17 Gades 100 Aars Fødselsdag.”¹ added in pencil.
 Tr. 3, fol. 1^r: “10 m” added in pencil.
 Trb. 3, fol. 1^v: “Hornung Jensen / Opført ved Gades 100 Fødselsdag / Den 22-2-1917 i / Musikforeningen”² added in pencil.
- C** Choral score, autograph, fair copy
 DK-Kk, CNS 315a.
 Title: “Hymne.”
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 25.8x17 cm, 1 folio.
 Paper type: 6 staves
 “497” (Pl. No.) and “C N” written in ink at bottom of page.
- D** Sketch.
 DK-Kk, CNS 315b.
 Title: “Hymne”.
 Donated to The Royal Library by Irmelin Eggert Møller in 1958.
 24.5x33.8 cm, 1 folio written in pencil and blue crayon.
 Paper type: 12 staves.
 The source has been restored.

A has been chosen as the main source for the choral parts, whereas **B** is the main source for the instrumental parts. **B** is a copy of J.P.E. Hartmann’s *Til Prologen ved Musikforeningens Mindefest over Niels W. Gade* (DK-Kk, MF. 1169¹), including the addition of Nielsen’s hymn. The copy was made by Johannes Andersen,

presumably for the performance in 1917. Some of the parts also contain the original final movement by Hartmann, which was later crossed out. It has not been possible to locate a score of the hymn, and only Hartmann’s original score from 1891 (DK-Kk, C II, 144 2°. 1937-38.379) has been preserved. **B** includes three trb. parts with no indication of whether trb.t. or trb.b. is meant; based on the ambitus of the parts, the present edition has assigned trb.1,2 to trb.t. and trb.3 to trb.b.

Because of its position in the hierarchy of sources, **A** has in most cases been the decisive source when evaluating the importance of the variants between **A** and **B**.

CANTATA FOR THE CENTENARY OF THE CHAMBER OF COMMERCE

- A** Score, autograph, fair copy
B Vocal score, autograph, printing manuscript
C Piano score, autograph, printing manuscript
D Piano score, autograph, fair copy
E Vocal parts, manuscript copy
F Solo violin part, manuscript copy
G Orchestral parts, manuscript copy
H Score, manuscript copy
I Printed vocal scores
J Printed text for the first performance

- A** Score, autograph, fair copy.
 DK-Kk, CNS 319a.
 Title page: “Kantate. / ved Grosserersocietetets Hundred-aarsfest / den 23 April 1917. / Tekst af Valdemar Rørdam / Musik af / Carl Nielsen Op. 31 / (Partitur)”.
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.
 36x27.5 cm, 76 music pages bound with flyleaves in library binding; title page unpaginated, 1-19, 21-32, 32a, unpaginated page, 33-41, 44-45, 44-49, 51-61, 62-67 (changed from 56-62 (CN)), 68, 69-75 (changed from 64-70 (CN)).
 Paper type:
 p. 32a and the following unpaginated page: 10 staves (hand-ruled)
 remaining pages: B. & H. Nr. 3. A. / 6. 13. (16 staves)
 Additions in pencil, ink and blue crayon (CN) and in ink, red crayon and pencil (foreign hand); p. 32a and following page and pp. 56-61 pasted in; white paper with text cue inserted between pp. 61 and 62.

1 “22/2 [19]17 Gade’s Centenary”.

2 “Hornung Jensen / performed at Gade’ Centenary / 22.2.1917 at / The Music Society”.

EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS

FRANZ NERUDA IN MEMORIAM

Bar	Part	Comment
2-3	va.	B (va. No.2): b.2 note 2 to b.3 note 3: =====
3	vl.2	B (vl.2 No.1): notes 1-2: =====; (vl.2 No.2): note 2: =====; (vl.2 Nos.3-4): notes 1-2: =====
3	va.	B (va. No.1): notes 2-3: =====; (va. No.3): notes 1-3: =====
3	vc.	B (vc. Nos.1,3): notes 1-3: =====
3	cb.	B (cb. No.1): notes 2-3: =====; (cb. No.2): notes 1-2: =====
5	vl.1	B (vl.1 Nos.1-3): notes 3-8: =====; (vl.1 Nos.4-6): notes 4-8: =====
7	va.	note 1: marc. added by analogy with b.6
8	vl.1	B (vl.1 No.1): notes 1-7: =====; (vl.1 Nos.3-5): notes 3-6: =====; (vl.1 No.6): notes 1-5: =====
8	va.	B (va. No.1): notes 1-5: =====; (va. No.2): notes 4-7: =====; B (va. No.3): notes 2-5: =====
9	vl.1	B (vl.1 No.1): notes 3-6: =====
9	va.	note 4: ♯ emended to ♮ (rhythmic error); B : (va. No.1): notes 2-5: =====; (va. No.2): notes 3-5: =====; (va. No.3): notes 2-4: =====
10	vl.1	B (vl.1 No.4): notes 4-5: slur
10	vc.	B : note 1: <i>p</i>
10	cb.	B (cb. No.2): note 1: <i>p</i>
12		<i>dy</i> emended to <i>dybe</i>
12	vl.1	B (vl.1 No.6): rest 1: rit.
12	va.	B (va. Nos.2-3): notes 2-3: rit.
12	cb.	note 5: <i>dim.</i> added by analogy with vc.; B (cb. No.2): notes 4-5: rit.
13		A : arrow indicating that the text is to begin at b.14
13	vc.	B : <i>pp</i>
17		<i>Toner</i> emended to <i>Toners</i>
18-19	fl.1	end of ===== b.18 note 8 emended to <i>mf</i> in b.19 note 5 in accordance with B ; B : b.18 note 8 to b.19 note 3: ===== <i>Kres</i> emended to <i>Kreds</i>
21		<i>geskabt</i> emended to <i>genskabt</i>
23-24		<i>skrevet</i> emended to <i>skrev</i> ; A : <i>det skrevet var paa</i> <i>Mestrens Adelsskjold</i> changed to <i>I Stilhed tjener</i> <i>jeg – det skrevet paa Mestrens Adelskjold</i> (CN)
24	vc.	B : rit.
25	vl.1	A : <i>I Stilhed</i> added in pencil (CN)
34	fg.2	<i>pp</i> added by analogy with dynamic level in fg.1 and as in B
38	va.	note 5: marc. added by analogy with b.37 note 8, b.38 note 3
39		<i>det</i> emended to <i>den</i>
39	cb.	B (cb. note 2): notes 3-4: rit.
40		<i>rundtom</i> emended to <i>rundt om</i> ; <i>det</i> emend- ed to <i>den</i>
40	vl.2	<i>f</i> emended to <i>f</i> [♯] in accordance with addi- tions in B ; B : (vl.2 Nos.1,3): ♯ added in blue crayon; (vl.2 Nos.2,4): ♯ added in pencil
41	fl.2 ob.2 fg.1	B : <i>f</i>

Bar	Part	Comment
41	ob.2 cl.2	notes 2-3: slur added by analogy with fl.
41	vl.1,2 va. vc.	B (vl.1 No.3, vl.2 Nos.3-4, va. Nos.2-3, vc. No.2): <i>f</i>
42	fl.	notes 3-4: slur added by analogy with b.41 notes 3-4
42	fl.3	notes 6-8: marc. added by analogy with fl.1,2
42	ob. cl.2	notes 5-7: marc. added by analogy with fl.1,2
42	ob.2 cl.2	notes 2-3: slur added by analogy with b.41 (fl.)
42	timp.	B : note 4: <i>e</i>
42	vl.1	note 3: marc. omitted by analogy with vl.2, va., vc., cb. and as in B
43	cor.4	B : note 5: <i>c</i> [♯]
44-45	ob.1	B : b.44 note 4 to b.45 note 4: slur
44-45	ob.2	B : slur b.45 notes 2-4 instead of b.44 note 4 to b.45 note 4
44	fg.2	notes 4-7: slur added by analogy with fg.1 and as in B
44	cor.1	B : beginning of slur note 5 instead of note 4
45	fl.3	notes 1-4: slur added by analogy with cl. and as in B
46	vl.1,2 va. vc.	<i>trem.</i> added
47	fl.1,2 ob.2 cl.	B : slurs notes 4-5, 6-8 instead of notes 5-8
47-49	va.	B (va. No.3): =====
48-49	cl.1 cor.3,4	B : =====
48-49	vl.1 va.	B (vl.1 Nos.3,5,6, va. No.1): =====
48-50	va.	B (va. No.2): =====
49-51	fl.1,3 ob.2	B : =====
49-50	cl.2	B : =====
49-50	fg.2	B : b.49 note 1 to b.50 note 1: =====
49	cor.1,2	B : =====
49	vl.1	B (vl.1 No.1): =====
49-50	vl.1	B (vl.1 Nos.2,4, vl.2 No.1): =====
49-50	vl.2	B (vl.2 Nos.2-4): =====
49-50	vc.	B : b.49 note 2 to b.50 note 2: =====
49-50	cb.	B (cb. No.2): b.49 note 2 to b.50 note 2: =====
50-51	fl.2 ob.1	B : =====

HYMN FOR THE COMMEMORATION OF THE NIELS W. GADE CENTENARY

Bar	Part	Comment
	fl.1 ob.2	B : <i>Moderato</i>
	trb.t.	<i>f</i> emended to <i>f</i> [♯]
1	CORO	A, C, D : bar missing
2	all parts	repeat added because of two stanzas and in accordance with pencil additions in B
4	A.	C : note 3: <i>g</i> [♯] corrected to <i>c</i> [♯] in pencil (CN?)
7	cl. fg. tr. str.	<i>dim.</i> added by analogy with CORO
7	A.	C : first and second crotchet: ♯ ♯ corrected to ♯; D : first and second crotchet: ♯ ♯
7	T.	D : first and second crotchet: ♯ ♯
8	va.	slur added by analogy with vl., vc., cb.
9	cl. fg. tr. str.	<i>p</i> ===== added by analogy with CORO
9	fg.2	end of slur emended from b.8 note 3 by analogy with fg.1
10	fl. ob. cl. fg. str.	<i>p</i> emended to <i>pp</i> by analogy with CORO
12-13	fl.1 ob.2	===== b.12 notes 1-3 and ===== b.13 notes 1-3 emended to one ===== by analogy with fl.2, ob.1, cl., fg., cor.

Bar	Part	Comment
12	fl.2 ob.1	beginning of  emended from second crotchet by analogy with cl., fg.1
12	fg.2	beginning of  emended from forth quaver by analogy with cl., fg.1
12	cor. vl.1,2 va. vc.	<i>mf</i> emended to <i>mp</i> because of dynamic markings in bb.10 and 14
12	cor.3	beginning of  emended from b.13 note 1 by analogy with cor.1,2
12	cor.4	beginning of  emended from fourth quaver by analogy with cor.1,2
13	cor.3	end of slur emended from note 3 as correction in B
13	trb.t.1 trb.b. timp.	<i>mf</i> emended to <i>mp</i> because of dynamic marking in b.14
13	trb.t.2	<i>p</i> emended to <i>pp</i> because of dynamic marking in b.14
13	vl.1	 emended from second crotchet by analogy with vl.2, va., vc.
14	tutti	D: <i>ff</i>
14	CORO	<i>ff</i> emended to <i>f</i> by analogy with CORO
14	A.	A: <i>vi</i> corrected to <i>vil</i> in pencil
15	B.	D: third crotchet: 
16	cb.	D: notes 3-4: marc. note 1: marc. added as in D and by analogy with b.15 (notes 3-4) and b.16 (notes 2-3); D: note 1: <i>c'</i>
17	cl.1	 emended to  by analogy with all other parts
17		repeat added because of two stanzas and in accordance with pencil additions in B
17	CORO	B, C: above double bar: 
17	B.	D: 
17	CORO	 emended to  because of repeat and by analogy with instrumental parts

CANTATA FOR THE CENTENARY OF THE CHAMBER OF COMMERCE

No. 1 "Skov stod og stængte"

Bar	Part	Comment
1	cl.	superfluous <i>f</i> omitted by analogy with fg. and in accordance with G
1-2	vl.1,2	G: b.1 note 5 to b.2 note 2: slur added in blue crayon
1	va.	chord 1: stacc. omitted by analogy with vc.
1-2	va.	G (va. Nos.1,2): b.1 chord 1 to b.2 note 1: slur added in blue crayon
1-2	va. vc.	G (va. No.3, vc.): b.1 chord 1 to b.2 note 1: slur added in blue crayon; b.2 note 1: stacc. added in blue crayon
1-2	cb.	G: b.1 note 4 to b.2 note 2: slur added in blue crayon
2	vl.1,2	notes 7-8: grace notes (<i>f'-g'</i>) added by analogy with cl.1, cor.1 and in accordance with G
2	va. vc.	notes 1-3: stacc. added by analogy with vl.1 and in accordance with G
2	cb.	notes 2-4: stacc. added by analogy with vl.1 and in accordance with G
3	cl.1	notes 2-7: stacc. added by analogy with cl.2
3	fg.1	notes 2-4: marc. added by analogy with fg.2

Bar	Part	Comment
3	cor.2	notes 2-4: marc. added by analogy with cor.1 and in accordance with G
3	vl.1,2	G: notes 2-3, 4-5, 6-7: slurs added in blue crayon
3	vc.	chords 1-3: marc. added by analogy with va., cb. and in accordance with G
4	ob.1 cor.1	G: notes 3-4:  added in blue crayon
4	cl.	notes 1-8: stacc. added by analogy with b.3 notes 2-8 (cl.2)
4	cl.2	G: notes 7-8:  added in blue crayon
4	fg.	notes 1-2: marc. added by analogy with b.3 notes 2-4 (fg.2); notes 3-6: stacc. added by analogy with cl.2 (b.3 notes 2-7)
4	cor.1	notes 1,4: marc. added by analogy with cor.2,3
4	cor.2,3	notes 1-3: marc. added by analogy with b.3 notes 2-4 (cor.3); G: notes 2-3:  added in blue crayon
4	timp.	G: <i>p</i>
4	vl.1,2	notes 1-8: stacc. added by analogy with b.3 notes 2-7; G: notes 1-2, 3-4, 5-6, 7-8: slurs added in blue crayon; notes 2, 4, 6, 8: stacc. added in blue crayon; (vl.1 Nos.1-3, vl.2 Nos.1-3): notes 7-8:  added in blue crayon; (vl.1 No.5): notes 5-7:  added in pencil; (vl.2 No.4): notes 6-8:  added in pencil
4	va.	chords 1-2: marc. added by analogy with b.3 chords 2-4; chord 3 to note 3: stacc. added by analogy with vl.1 (b.3 notes 2-7); G: chord 3 to note 1, notes 2-3: slurs added in blue crayon; notes 1, 3: stacc. added in blue crayon; (va. Nos.1-2): notes 2-3:  added in blue crayon; (va. No.3): notes 3-4:  added in pencil
4	vc.	chords 1-2: marc. added by analogy with b.3 chords 1-3; notes 1-4: stacc. added by analogy with vl.1; G: notes 1-2, 3-4: slur added in blue crayon; notes 2, 4: stacc. added in blue crayon; (vc. No.1): notes 3-4:  added in blue crayon; (vc. No.2): notes 2-3:  added in blue crayon
4	cb.	notes 1-2: marc. added by analogy with b.3 notes 2-4; notes 3-6: stacc. added by analogy with vl.1; G: notes 3-4, 5-6: slurs added in blue crayon; notes 4, 6: stacc. added in blue crayon
5	fl. ob.1	G: note 1: <i>dolce</i> added in blue crayon; note 2: <i>mf</i> added in pencil
5	ob.2 fg.	G: note 1: <i>dolce</i> added in blue crayon
5-9	ob.2	G: b.5 note 1 to b.7 note 3, b.8 note 1 to b.9 note 1: slur
5-9	cl.1	slur b.5 note 1 to b.9 note 1 emended to three slurs by analogy with ob.1, cor.1,2
5	cl.2 cor.2,3	G: note 1: <i>dolce</i> added in blue crayon
5-7	cl.2	G: b.5 note 1 to b.7 note 3: slur
5	cor.1	G: note 1: <i>p</i> added in pencil; <i>dolce</i> added in blue crayon
5	S.	note 4: <i>e''</i> emended to <i>d''</i> by analogy with fl., cl., cor.1, vl.1
5	CORO	<i>f</i> added as in B, I