

C A R L N I E L S E N

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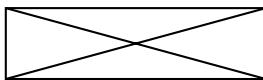
V Æ R K E R
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Edition Wilhelm Hansen
Copenhagen 2008





CARL NIELSEN

KANTATER 3

CANTATAS 3

Udgivet af

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Lisbeth Ahlgren Jensen

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Edition Wilhelm Hansen
Copenhagen 2008

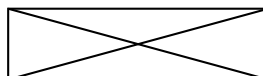
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Translation David Fanning (Preface)

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HYMN TO ART	121	HYMNE TIL KUNSTEN
“I Lys vi løfte vil til Sang” – “Hil Kraften, som os fylker her”	121	“I Lys vi løfte vil til Sang” – “Hil Kraften, som os fylker her”

CANTATA FOR THE FIFTIETH ANNIVERSARY OF	155	KANTATE VED FORENINGEN TIL UNGE
THE SOCIETY FOR THE EDUCATION OF		HANDELSMÆND'S UDDANNELSES
YOUNG MERCHANTS		50-AARS JUBILÆUM

No. 1 <i>The Bright Amber</i>	155	Nr. 1 <i>Det lyse Rav</i>
No. 2 <i>The Long Journey</i>	171	Nr. 2 <i>Det lange Togt</i>
No. 3 <i>Forward and Homeward</i>	186	Nr. 3 <i>Fremad og hjemad</i>
No. 4 <i>School</i>	203	Nr. 4 <i>Skolen</i>
No. 5 <i>Youth</i>	205	Nr. 5 <i>Ungdommen</i>

POETRY IN SONG AND MUSIC FOR THE	211	DIGTNING I SANG OG TONER VED
INAUGURATION OF THE PUBLIC SWIMMING BATHS		SVØMMEHALLENS INDVIELSE
No. 1 “Vendt imod den friske Sø”	211	Nr. 1 “Vendt imod den friske Sø”
No. 2 “Spurgte en Verden os”	212	Nr. 2 “Spurgte en Verden os”
No. 3 “Du er kort, fagre Sommer”	215	Nr. 3 “Du er kort, fagre Sommer”

Abbreviations	220	Forkortelser
---------------	-----	--------------

Critical Commentary	221	Kritisk beretning
---------------------	-----	-------------------

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

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

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

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

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

Lisbeth Larsen

POETRY IN SONG AND MUSIC FOR THE INAUGURATION OF THE PUB- LIC SWIMMING BATHS

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

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

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

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

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

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

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

Lisbeth Larsen

DIGTNING I SANG OG TONER VED SVØMMEHALLENS INDVIELSE

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

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

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

¹⁰⁴ *Ibid.*

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

¹⁰⁶ DK-Kk, CNS 193c.

¹⁰⁴ *Ibid.*

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

¹⁰⁶ DK-Kk, CNS 193c.

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

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

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

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

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

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

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

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

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

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

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

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

¹⁰⁷ *Nationaltidende*, 2.11.1930.

¹⁰⁸ Socialdemocratic Prime Minister (1873-1942).

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

¹¹⁰ *Nationaltidende*, *Socialdemokraten*, 2.11.1930.

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

¹⁰⁷ *Nationaltidende*, 2.11.1930.

¹⁰⁸ Socialdemokratisk statsminister (1873-1942).

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

¹¹⁰ *Nationaltidende*, *Socialdemokraten*, 2.11.1930.

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

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

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

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

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

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

Lisbeth Larsen

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

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

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

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

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

Lisbeth Larsen

¹¹² *Nationaltidende*, 2.11.1930.

¹¹³ *Berlingske Tidende*, 2.11.1930.

¹¹⁴ *Kristeligt Dagblad*, 3.11.1930.

¹¹² *Nationaltidende*, 2.11.1930.

¹¹³ *Berlingske Tidende*, 2.11.1930.

¹¹⁴ *Kristeligt Dagblad*, 3.11.1930.

Clar. I m. in A
I.

Carl Nielsen.

Frejdigt (♩. = 63)

f *ff* *rall.* *Andantino quasi allegretto.*

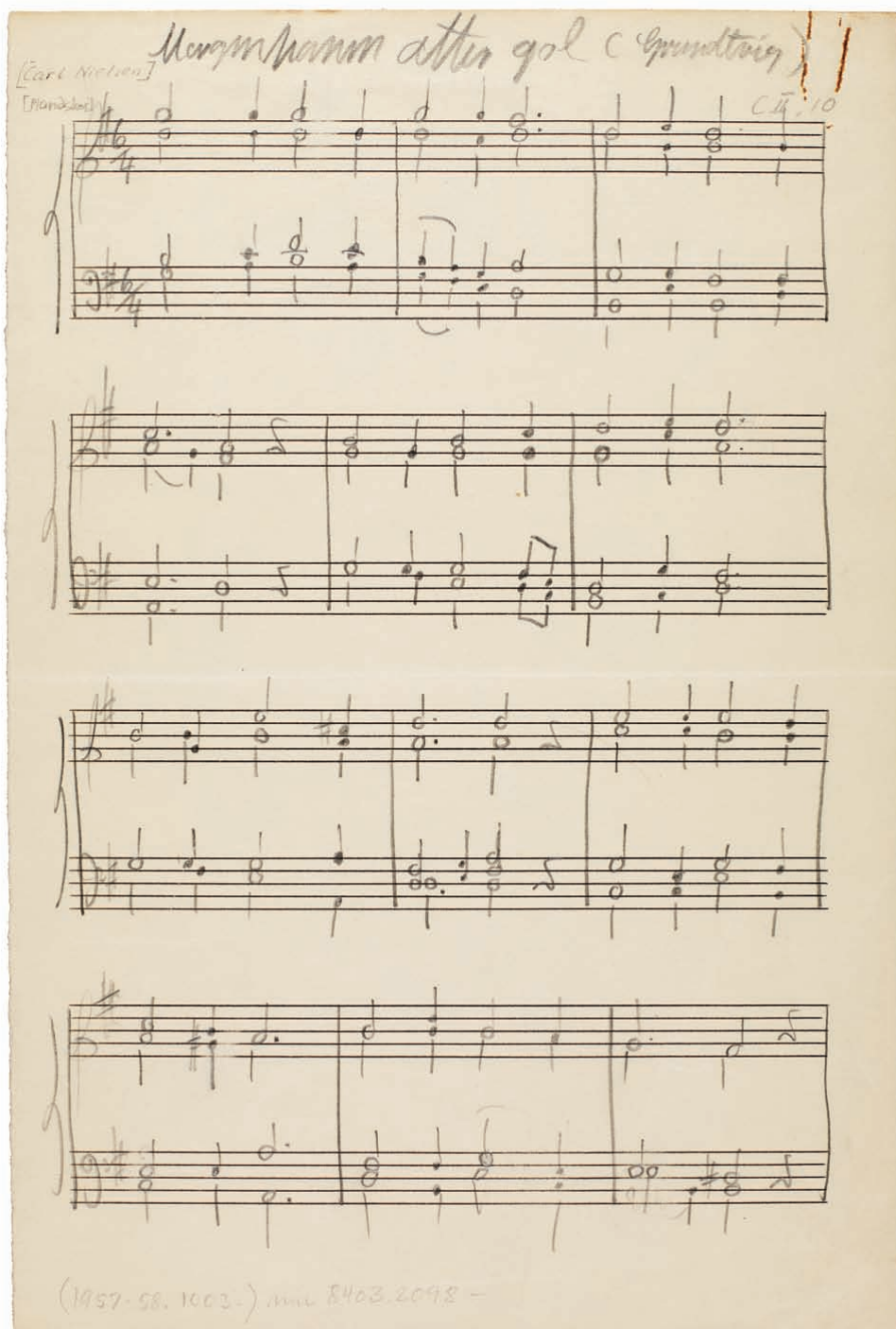
Tempo giusto. *poco rall.* *p* *ff* *maestoso* *p* *Andantino*

kar-ske Bad i de dan-ske Ha-re.

III

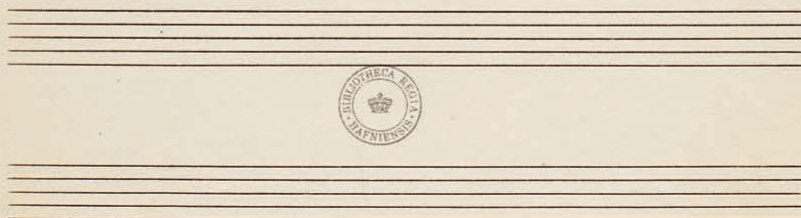
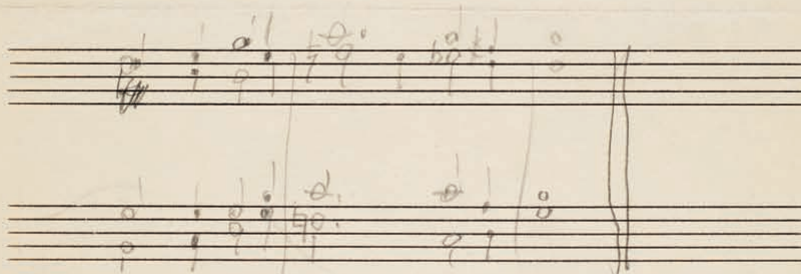
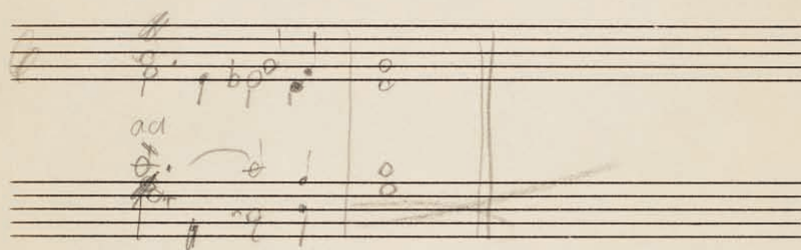
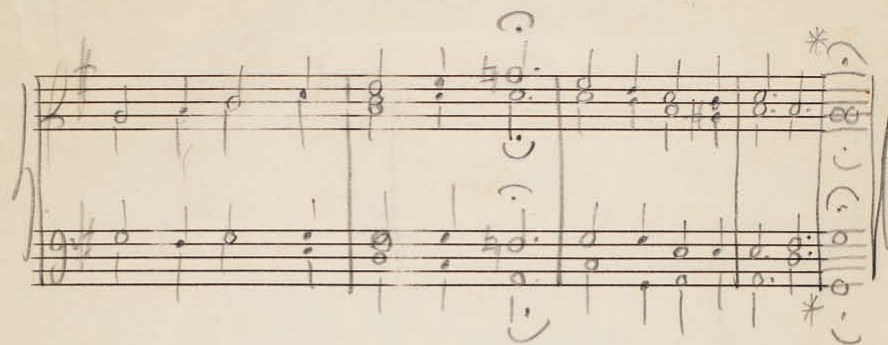
Poetry in Song and Music for the Inauguration of the Public Swimming Baths, orchestral parts, fair copy (Source C), cl.1, No. 1, bb. 1-18 (upper staff); No. 2, bb. 1-45 (staves 2-7; "No. 2" added in the present edition because of the double bar after "No.1", b. 18); No. 3, bb. 1-5. In this and the other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

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



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

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



—

B E S Æ T N I N G

O R C H E S T R A

2 clarinetti

2 fagotti

2 corni

trombone basso

coro (T1 T2 B1 B2)

recitator

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).

STRINAKORET / med Orkester under Ledelse af / MOGENS WÖLDIKE / Solist: / Kgl. Operasanger HOLGER BYRDING / Recitation: / Kgl. Skuespiller THORKILD ROOSE".

H contains a few notes, pauses, underlinings and markings in No. 3 in pencil which might indicate that it was used by Thorkild Roose, who performed the recitatives.

The sketch (**G**) is probably the earliest source. The fair copy (**A**), which was used for the two performances during Nielsen's lifetime, is based on the draft (**B**). **A** has been chosen as the main source for the present edition.

At the same time as Nielsen was working on the fair copy of the score, he forwarded the finished sections to the copyist Otto Köppe,³⁹ who then produced the transcription (**C**), the orchestral parts (**D**), the solo part (**E**) and the choral parts (**F**). **D**, **E** and **F** correspond to **A** apart from a few additions and corrections made by the musicians. These sources have therefore in general not been consulted. The only exception is **D** which includes a few details that in **A** are added in pencil. Such additions are included in the present edition because they were added by the copyist who, furthermore, was very loyal to Nielsen's fair copy of the score. The copyist thus probably consulted the composer before adding these corrections to the parts. A particularly complicated case occurs in No. 4 (**A** b. 17^{III} after a page turn), where the strings have an empty bar, which is also the case in **B** (except vl. 1) and **C**; in **D** the parts are fully written out in ink, and in **A** they have later been added in pencil in foreign hand. The parts in this bar have thus been included in the present edition.

The source **Bb** has been consulted in connection with the revision of the text of the cantata. **C**, which was made especially for The Society for the Education of Young Merchants, is a verbatim copy of **A**.

It seems most likely that **D** was used at the first performance on 3 November 1930 and at the concert on 23 February 1931, since, firstly, most of the parts are dated by the copyist "4.X.1930" (probably taken from Nielsen's fair copy), and, secondly, because vl. 2 (No. 1) on p. 7 has the pencil dating "23 Feb:1931 Dansk Concertfng:". ⁴⁰ This is also confirmed by the added bass part in fig. 2 and cb. of "Kong Christian stod ved højen Mast", which was sung after the cantata on 3 November 1930. No. 3 of the printed text (**H**) has five stanzas with the common heading *Recitativ*; at stanza 3 and 6, however, the word "kor"⁴¹ is added in pencil – a detail also reflected in **A**.

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

- A** Score, fair copy, autograph
- B** Choral score, dyeline print
- C** Orchestral parts, fair copy
- D** Sketch
- E** Pencil draft, with autograph additions
- F** Text, typewritten
- G** Text, fair copy (Seedorff Pedersen)
- H** Programme and text

A Score, fair copy, autograph.
DK-Kk, CNS 313a.
Title page: "Digtning i Sang og Toner / af / Hans Hartvig Seedorff Pedersen / og / Carl Nielsen / (Partitur) / (Ved Svømmehallens Indvielse i November 1930)".
Donated to The Royal Library by Anders Rachlew in 1958.
End-dating: "Kjøbenhavn / 11/10 1930."
34.5x26 cm, 4 bifolios in library binding: title page, blank, 12 pages written in ink, paginated 1-7, 9-13, 2 blank pages.
Paper type: 18 staves.
Markings separating systems and other corrections added in blue crayon (Anders Rachlew?).
After No. 3: pencil sketch for a flourish crossed out in blue crayon.
On p. 6 Nielsen indicates that the second stanza and the choral part of No. 1 (b. 2ff.) is to be repeated after No. 2, b. 28 by copying the first bar of No. 1 and adding: "her følger 2^{det} Vers se Pag 1".⁴²

B Choral score, dyeline print.
DK-Kk, Torben Schousboes samling, V.1.
Title on first page: "Digtning i Sang og Toner / af Hans Hartvig Seedorff Pedersen – og Carl Nielsen. / (Ved Svømmehallens Indvielse i November 1930)".
29x17.4 cm, 1 bifolio, 2 pages written in ink.
Paper type: 8 staves.
"Fået af Dan Fog / 24-12-1980 / Torben Schousboe"⁴³ added in pencil (Torben Schousboe).

C Orchestral parts, fair copy.
DK-Kk, CNS, C II, 10, kasse 5, h2.

³⁹ Letter from Nielsen to Axel Nordquist (DK-Kk, CNA I.A.b.).

⁴⁰ "23 February 1931. Danish Concert Society".

⁴¹ "Chorus".

⁴² "Here the second stanza is to follow. See page 1".

⁴³ "Received from Dan Fog / 24.12.1980 / Torben Schousboe"

Title page: "Digtning i Sang og Toner / af / Hans Hartvig Seedorff Pedersen / og / Carl Nielsen. / (Ved Svømmehallens Indvielse i November 1930)".

35x25.8 cm, 7 parts.

Paper type: 10 staves.

Copied by Otto Köppe (?); a few pencil additions and corrections in all the parts by the same hand; in the third movement all parts have a 3-bar flourish written in pencil in the same hand with the heading "Senere".⁴⁴ Dating in cl. 2 after the above-mentioned heading: "1 Nov. 1930 L. Hovgaard".

D Sketch.

DK-Kk, CNS 313b.

34.5x26 cm, 1 bifolio, 3 pages written in ink, final page blank.

Paper type: 18 staves.

Piano score with a few indications of instrumentation; extra bar in No. 2 after b. 13 (repetition of b. 13).

E Pencil draft, with autograph additions.

DK-Kk, CNS 193c.

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

Title: "Morgenhanen atter gol (Grundtvig)" in Nielsen's hand.

26.1x17.5 cm, 1 folio.

Four-part choral movement in foreign hand; 2 alternative cadences, the latter used at the end of No. 3, added in Nielsen's hand.

F Text, typewritten.

DK-Kk, Torben Schousboes samling, XIV,2.

34.7x20.7 cm, 3 typewritten pages, unpaginated.

Title: "Digtning i Sang og Toner / af / Hans Hartvig Seedorff Pedersen og Carl Nielsen."

Text correction in ink on first page (CN).

G Text, fair copy (Seedorff Pedersen).

DK-Kk, Torben Schousboes samling, XIV,2.

Original title: "Ved Indvielsen / af / Københavns Svømmehal." crossed out in pencil and corrected to "Digtning i Sang og Toner af Hans Hartvig Seedorff Pedersen / og Carl Nielsen".

34x21 cm, 3 pages written in ink, unpaginated.

Addition in pencil at bottom of p. 3: "Hvis Digtningen trykkes, bedes 1 Korrektur / sendt til: / Seedorff / Tibirke Bakker / Tisvildeleje".⁴⁵

H Programme and text (enclosed in A).

Title page: "Københavns Idrætspark / Indvielse / af / Svømmehallen / og / Badeanstalten / Lørdag den 1' November / 1930"; added in ink: "Herr Komponist Anders Rachlew."

26x17 cm. 2 bifolios, sewn, unpaginated.

Additions in ink concerning details in the organization of the celebration (Anders Rachlew?).

Nielsen's fair copy of the score (A) has been chosen as main source. Parts for choir and orchestra (B and C, respectively) have been collated with A. Nielsen has numbered the movement "I" and "III"; the present edition has added "No. 2" after No.1 b. 18 because of the double bar. A is also the main source for the text; however, obvious errors and missing words have been corrected in accordance with H.

⁴⁴ "Later".

⁴⁵ "If the text is to be printed, please send the first proofs / to / Seedorff / Tibirke Bakker / Tisvildeleje."

No. 5 Youth

Bar	Part	Comment
	T.	 emended to 
1-3	ob.2	marc. added by analogy with ob.1, vl.2
1	fg. cor. vl.1,2 va.	B: 
1-2	vl.1	A: see facsimile p. xxxvi
1	vl.1,2 cb.	B: notes 3, 5: stacc.
1	vl.2	A: see facsimile p. xxxvi
2	vl.1,2 cb.	B: <i>segue</i>
4	ob.2	B: notes 3, 5, 6: marc.
4	cor.1	B: third crotchet:  (<i>d</i> ^{1/2})
4	cor.2	notes 1-2: marc. added by analogy with fg.1
4	vl.2	note 6: marc. added by analogy with vl.1, va.
5	ob.2	marc. added by analogy with ob.1
5	fg.1	B: notes 1-3: slur
5	cor.2 cb.	note 3: marc. added by analogy with fg., va., cb.
5	vl.1	B: ten.
6	ob.1	A: note 2: ten. indistinct, could also be read as stacc.
6-7	ob.2	b.6 notes 1-2: marc. added by analogy with cor.; b.6 notes 3-6 and b.7: marc. added by analogy with ob.1, cor., vl.1,2
6	fg.2	B: note 4: <i>D</i>
7	fg.2 vc. cb	note 3: marc. added by analogy with b.5
8-9	ob.	marc. and ten. added by analogy with vl.1
8-9	fg.	marc. and ten. added by analogy with vc., cb.
8-9	cor.1	marc. and ten. added by analogy with vl.1,2
8-9	cor.2	b.8 notes 1-2: marc. added by analogy with va.; from b.8 note 3: marc. and ten. added by analogy with vc., cb.
8	va.	notes 3-4: marc. added by analogy with vc., cb.
9	vl.1	A: note 3: marc. corrected to ten. (CN)
10	ob.1	ten. added by analogy with b.6
10	ob.2	notes 1-2: marc. added by analogy with vl.2; notes 3-6: marc. added by analogy with ob.1, vl.2, cor.
10	fg.1	notes 1-2: marc. added by analogy with va.
10	fg.2 vc. cb	notes 1-2: marc. added by analogy with vl.2, va. and bb.4-9
10	cor.	notes 1-2: marc. added by analogy with vl.2, va.
11	ob.2	marc. added by analogy with ob.1, vl.1,2
11	fg.2	marc. added by analogy with vc., cb.
11	cor.2	marc. added by analogy with cor.1, vc., cb.
12-13	ob.1	ten. and marc. added by analogy with bb.6-7
12-13	ob.2 fg.1 cor.	
	vl.1,2 va.	marc. added by analogy with bb.6-7
12-13	cor.2 vc. cb.	marc. added by analogy with bb.4-6 (fg.2) and bb.4-9, 11 (vc., cb.)
14	ob.2	note 3: marc. added by analogy with vl.2; notes 4-5: marc. added by analogy with ob.1, vl.2
15	ob.2 vl.2 va.	marc. added by analogy with fg.1
15	vl.1	marc. added by analogy with ob.1
16	ob.2	marc. added by analogy with ob.1
16	cor.2	marc. added by analogy with ob.1, fg.1, cor.1
16	vc.	marc. added by analogy with vl.1,2, va.
16	cb.	marc. added by analogy with ob.1, fg.1, cor.1
17-18 ^{LI}	ob.2	marc. added by analogy with ob.1
17 ^{LI}	B.2	B: A

Bar	Part	Comment
17 ^{III}	ob.	marc. added by analogy with vl.1
17 ^{III} -18 ^{III}	B.2	B: A
17 ^{III}	vl.2	B: notes 1-2: slur
17 ^{III} -18 ^{III}	cb.	B: b.17 ^{III} note 3 to b.18 ^{III} note 2: slur
18 ^{LI}	vc.	B: fourth crotchet: <i>e</i>
18 ^{III}	fg.2	B: note 5: (<i>A'</i>)

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

No. 1 "Vendt imod den friske Sø"

Bar	Part	Comment
	T.	 emended to 
1	cl.1	C: note 1:  added in pencil
1	cl. fg.	A: note 1:  erased
1	CORO	 omitted by analogy with cl., fg., cor., trb.b
2-18	CORO	A: text for both first and second stanza, though the second stanza is not to be used until No. 2, bb. 29-45 (see comment to No. 2, bb. 30-45 below)
2	cl.1	 added by analogy with cl.2, fg., cor. and in accordance with C
2	cl.	<i>a</i> ^u emended to <i>b</i> ^u in accordance with C (cl.2) and pencil correction in C (cl.1)
8	T.2	note 1: <i>b</i> ^u emended to <i>g</i> ^u by analogy with No.3 b.23 and in accordance with D , E
15	T.2	E: note 1: <i>c</i> ^u corrected to <i>a</i> ^u
15	B.1	E: note 1: <i>g</i> corrected to <i>f</i> [‡]
17-18		A:  added in pencil; before barline: repeat added in pencil (Anders Rachlew?)
18	cl. fg. cor. trb.b	C: corrected to 3 bar rest and pause in pencil (see facsimile of cl.1 p. xl)

No. 2 "Spurgte en Verden os"

Bar	Part	Comment
		No.2 added because of double bar after No.1 b.18 and as in F , G , H
	T.	 emended to 
1	cor.1	A: notes 5-6: <i>d</i> ^u / <i>d</i> ^u corrected to <i>g</i> ^u / <i>g</i> ^u ; C: <i>solo</i>
2	cor.1	note 4: stacc. added by analogy with fg.
4	fg. cor.1	stacc. added by analogy with b.2
6	fg. cor.1	stacc. added by analogy with b.2
7	fg.1	A , C: note 1: <i>f</i> [‡] corrected to <i>f</i> [‡] in pencil
8	fg. cor.1	stacc. added by analogy with b.2
11		A: <i>rall.</i> added in pencil
12	cl.2	p added by analogy with the dynamic level in cl.1 and fg.1
12	fg.1	note 1: open tie omitted (page turn)
19	cor.	 added by analogy with cl., fg., trb.b.
20	cl.1	note 7: marc. added by analogy with cl.2, fg., cor.
20-21	fg.1	A:  added in blue crayon
20	cor.	f added by analogy with cl., fg., trb.b
24	RECIT.	F , G , H: - <i>ifald han ldrættten er værdig</i> -
24	fg.1	A:  added in blue crayon
27	fg.1	notes 6-7: tie added by analogy with cl.1 and in accordance with C
28	cl.1 fg.1	p added by analogy with cl.2, fg.2, cor. and in accordance with C (cl.1)
29		<i>Frejdigt</i> (<i>d.</i> = 69) ('cheerfully') added by analogy with No.1 b.2 and No.3 b.17

Bar	Part	Comment
29-45		A: only b.29 is written out; bb.30 ff.: "her følger 2 ^{det} Vers / se Pag 1", here the second stanza is to follow, see page 1 (meaning that No.1, bb. 3-19 is to be repeated with the text of the second stanza; see comment to No. 1, bb. 2-18 above)
35	T.2	note 1: <i>b</i> ¹ emended to <i>g</i> ¹ by analogy with No.3 b.23 and in accordance with D, E
42	T.2	E : note 1: <i>c</i> ¹ corrected to <i>a</i> ¹
42	B.1	E : note 1: <i>g</i> corrected to <i>f</i> [‡]
44-45		A :  added in pencil; after barline: repeat added in pencil (Anders Rachlew?)
45	cl. fg. cor. trb.b.	C : corrected to 3 bar rest and pause in pencil (see facsimile p. xl)

No. 3 *Du er kort, fagre Sommer*

Bar	Part	Comment
	T.	 emended to 
1	RECIT.	F, G, H : <i>Du er kort kun, fagre</i>
1	cl.1	A : note 2: <i>b</i> ¹ corrected to <i>b</i> ¹ ¹
2	cl.	marc. added by analogy with b.4; A : marc. added in blue crayon (cl.2)
4-6	fg.2	slur emended from open slur; A : b.4: end of slur open (pageturn)
6	fg.1	A : fourth crotchet: <i>ten</i> added in blue crayon above staff
6-7	fg.1	slur emended from open slur by analogy with C ; A : b.6: end of slur open
9	fg.1	A : note 10: <i>a</i> corrected to <i>f</i> [‡]
10	cl.1	A, C : note 5: <i>e</i> ¹ corrected in pencil to <i>e</i> ¹ ¹
11	cl.1	A, C : note 3: <i>e</i> ¹ corrected to <i>e</i> ¹ ¹ in pencil; A : fourth quaver:  added in blue crayon
15	fg.2	note 5: <i>↓</i> emended to <i>↓</i> by analogy with fg.1
17	cl.2	marc. added by analogy with cl.1
17	trb.b.	A : (<i>mf</i>); C : I-II <i>mf</i> / III <i>f</i> added in pencil
17	T.2 B.	<i>f</i> added by analogy with T.1

Bar	Part	Comment
18	cor.1	note 1: <i>↓</i> emended to <i>↓</i> by analogy with cl.1, T.1 and in accordance with C
18	cor.2	slur added by analogy with cl.2
18	B.1	note 4: <i>↓</i> emended to <i>↓</i> as in B No.1 b.3 and No.2 b.30 and by analogy with trb.b., B.2
19-20	cor.1	slurs b.19 notes 1-4 and b.20 notes 1-2 emended to one slur by analogy with cl.1
23	T.2	B : note 1: <i>b</i> ¹
24	cor.2	ten. added by analogy with cl.2
25	cl.2	ten. added by analogy with cl.1
25	cor.1	notes 3-4: ten. added by analogy with cl.1
25	cor.2	ten. added by analogy with cor.1 and cl.1
25	CORO	B : note 1: <i>Træt</i>
25-26	cor.1	beginning of slur emended from b.25 note 3 by analogy with cl.1; A : beginning of slur corrected from b.25 note 1 to note 3 in ink (CN?); C : b.25 note 3: beginning of slur
26	T.2	note 3: <i>↓</i> emended to <i>↓</i> as in B and by analogy with cl.2, cor.2
27	cor.2	note 1: emended from <i>↓</i> <i>↓</i> by analogy with cl.2; tie added by analogy with cl.2
27-28	cor.2	slur added by analogy with cl.2
29-30	B.	 added by analogy with T.
30	fg.1	C : note 2: corrected from <i>E</i> to <i>C</i> in ink
30	fg.	note 2: <i>E</i> emended to <i>C</i> as in C and by analogy with B.2; A : note 2: the letter <i>C</i> written in pencil next to note 2 (indicating that the note should be <i>C</i> in stead of <i>E</i>)
30	cor.2	note 3: <i>∧</i> added by analogy with all other parts
30	T.2	E : note 1: <i>c</i> ¹ corrected to <i>a</i> ¹
30	B.1	<i>ff</i> added by analogy with T.; E : note 1: <i>g</i> corrected to <i>b</i> [‡]
30	B.2	<i>ff</i> added by analogy with T.
34	fg.	A : note 2: <i>E</i> emended to <i>C</i> ; the letter <i>C</i> written in ink next to note 2 (indicating that the note should be <i>C</i> in stead of <i>E</i>)
35	B.2	B : <i>o</i>