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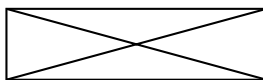
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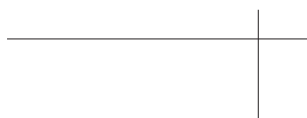
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CARL NIELSEN

SKUESPILMUSIK 2

INCIDENTAL MUSIC 2

Udgivet af  
Edited by  
Elly Bruunshuus Petersen  
Kirsten Flensburg Petersen



Edition Wilhelm Hansen  
Copenhagen 2007

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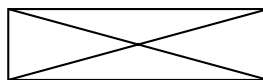
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## GENERELT FORORD

## GENERAL PREFACE

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

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

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

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

### Series I, Stage Music

Operas  
Incidental music

### Series II, Instrumental Music

Symphonies  
Other orchestral works  
Concertos  
Chamber music  
Piano and organ works

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

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  
A cappella choral pieces  
Songs and recitations with piano, songs without accompaniment  
Songs arranged for vocal soloists and orchestra

### Series IV, Juvenilia, Addenda et Corrigenda

#### Editorial principles

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

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

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

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

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

Clefs are normally given as in the main source.

*Copenhagen 1998  
The Carl Nielsen Edition*

*Revised 2006*

### Serie III, Vokalmusik

Kantater  
Korsatser a cappella  
Enstemmige sange og recitation med klaver,  
enstemmige sange uden akkompagnement  
Enstemmige sange i arrangement for orkester

### Serie IV, Juvenilia, Addenda et Corrigenda

#### Redaktionelle principper

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

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

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

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

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

Nøgler gengives normalt som i hovedkilden.

*København 1998  
Carl Nielsen Udgaven*

*Revideret 2006*

However, the repeated assassination attempts of a rebel group, which include blowing up the local cathedral, drive Prince Paul mad. Prince Cosmus, the Protector Constantin's brother, is not comfortable with holding power out of feelings of loyalty towards his deceased father, and he is falsely arrested for complicity in the explosion at the cathedral. Cosmus believes that it will help to create trust between the people and their ruler, and settle growing discontent in the country, if Constantin condemns him to death. In this way, he thinks, his brother might be able to realise the political ideals with which both have grown up. Constantin therefore sentences his brother to death.

*The Fisherman's Song (Music No. 1)* is sung backstage in Part Two, Scene Seven, as an evocative background for Prince Cosmus's visit to his father's grave, and is repeated at the end of the same scene, when Cosmus is told of the bombing of the cathedral.

The choral piece, "Da Klokketaarnet styrted" (**Music No. 2**), is sung in the subsequent Scene Eight "offstage by the homeless / people who restlessly circle / the toppled cathedral / ruin", as it is put in Einar Christiansen's text (Source **AA**). The piece is repeated in the tenth and final scene of the play, when Cosmus voluntarily chooses to be sentenced to death.

Kirsten Flensburg Petersen

#### MUSIC FOR HANS HARTVIG SEEDORFF PEDERSEN'S HOMAGE TO HOLBERG

In 1922 the Royal Theatre celebrated the bicentenary of the first performance of a play in Danish. In connection with the anniversary they wished to pay homage to a central figure in the history of the Danish theatre, the playwright Ludvig Holberg,<sup>66</sup> with whose comedies the theatre had enjoyed such great successes throughout the years. The celebrations culminated in a gala production on 26 September, with the comedy *The Political Tinker* (Den politiske Kandestøber) on the programme, exactly 200 years after its premiere.<sup>67</sup> As a tribute

66 Norwegian-Danish dramatist, poet, essayist and professor of history (1684-1754).

67 The celebrations began on 23.9.1922 with a performance of Molière's *The Miser*, the first play to be performed in Danish. On 4.10.1922 Nielsen's opera *Maskerade*, based on a Holberg comedy, was performed. *The Political Tinker* is one of Holberg's frequently performed comedies; it is about an artisan who is duped into believing he is the mayor.

pes gentagne attentatforsøg, blandt andet sprængning af den lokale domkirke, gør imidlertid fyrsten sindssyg. Prins Cosmus, rigsværgens bror, som af loyalitet overfor sin afdøde far ikke trives på de bonede gulve, anholdes uberettiget for deltagelse i sprængningen af domkirken. Cosmus mener at broderen ved at dømme ham til døden vil kunne skabe større tillid mellem befolkning og regent og gode muligheder for at dæmpe den stigende uro i landet. På den måde tror Cosmus at hans bror vil kunne gennemføre de politiske idealer, de begge er opdraget til. Constantin dømmer sin bror til døden.

*Fiskerens sang (Musik nr. 1)* synges bag scenen i Anden afdeling, syvende billede, som stemningsskabende baggrund for Prins Cosmus' besøg ved sin faders grav og gentages i slutningen af samme billede, da Cosmus får besked om sprængningen af domkirken.

Korsatsen, "Da Klokketaarnet styrted" (**Musik nr. 2**), synges i det efterfølgende ottende billede "udenfor Scenen af de hjemløse / Mennesker, der kredser hvileløse / omkring den styrtede Domkirkes /Ruin" som det hedder i Einar Christiansen tekstforlæg (kilde **AA**). Satsen gentages i stykkets afsluttende tiende billede, hvor Cosmus frivilligt vælger at lade sig dømme til døden.

Kirsten Flensburg Petersen

#### MUSIC FOR HANS HARTVIG SEEDORFF PEDERSEN'S HOMAGE TO HOLBERG

Det Kongelige Teater kunne i 1922 fejre 200-året for den første opførelse af et teaterstykke på dansk. I forbindelse med jubilæet ønskede man at hylde en central skikkelse i dansk teaterhistorie, digteren Ludvig Holberg,<sup>66</sup> med hvis komedier teatret havde haft så store succeser igennem årene. Fejringen kulminerede med en festforestilling den 26. september, hvor komedien *Den politiske Kandestøber* stod på programmet, præcis 200 år efter dens premiere.<sup>67</sup> Som en hyldest

66 Norsk-dansk dramatiker, digter, essayist og professor i historie (1684-1754).

67 Festlighederne indledtes 23.9.1922 med en opførelse af Molières *Den Gerrige*, det første teaterstykke, som blev opført på dansk. 4.10.1922 opførte man Carl Nielsens opera *Maskerade*, som er komponeret over en Holberg-komedie. *Den politiske Kandestøber* er en af Holbergs meget spillede komedier; den handler om en bonde, der bliver narret til at tro at han er borgmester.

to the playwright the theatre asked Hans Hartvig Seedorff Pedersen to write an epilogue.<sup>68</sup>

*Homage to Holberg* is a small scene where characters from the comedies pay tribute to the playwright. It consists of six poems, three of which are intended for recitation without music and three of which are for musical performance: an introductory song for four Muses, as the third section a song for a choir of Holberg characters, and finally as a finale a choral song.

The conductor at the theatre, Georg Høeberg,<sup>69</sup> urged Carl Nielsen to write music for the poems, a natural choice, since in the years 1905-1907 Nielsen had composed an opera based on another of Holberg's comedies, *Masquerade*, which was premiered at the Royal Theatre. Høeberg was very anxious to get Nielsen involved, as is evident from his letter from the middle of August:

"After trying in vain to contact you by telephone, I am sending you my warmest request to write music for the enclosed Homage to Holberg. It is to end the actual gala evening on 23rd September, but if as I hope you are well enough and would like to write for Seedorff's fine stanzas, then I must ask you to be so kind as to let us have it by 1<sup>st</sup> September. (It has only now come from the author, that is why you are only getting it now). [...]

Yes! If only you will give us that pleasure, we would and could hardly imagine holding a gala evening of such a rare kind without your participation. Be so good and kind as to let me have a few words from you as soon as possible, which I hope will be in the affirmative".<sup>70</sup>

On the same day the piece had been finally approved by the censor at the Royal Theatre, Otto Borchsenius,<sup>71</sup> and as can be seen from the above letter, the theatre was asking for the music to be delivered no later than 1 September – just a fortnight

68 Hans Hartvig Otto Seedorff Pedersen, Danish author, debater and journalist (1892-1986). *Homage to Holberg* was the author's debut at the Royal Theatre. Nielsen later composed music for two other Seedorff texts: *Kantate til Polyteknisk Lærestalt* in 1929 and *Kantate til Foreningen til unge Handelsmænds Uddannelse* from 1930. In connection with the Holberg Anniversary in 1922 Seedorff also wrote a prologue for Århus Theatre.

69 Danish conductor and composer (1872-1950). He was the conductor at the Theatre in 1914-1930.

70 Letter from Georg Høeberg to Nielsen of 15.8.1922 (DK-Kk, CNA, I.A.b.). The performance was not until 26.09.1922.

71 (1844-1925), censor at the Royal Theatre 1905-1924. Note in censor's register (Rigsarkivet, Copenhagen, Det Kongelige Teater. Indsendte stykker 1897-1950. Censurer. Indsendte stykker 1897-1930 No. 1392, note 10, 1922/23).

til digteren bad teatret Hans Hartvig Seedorff Pedersen skrive en epilog.<sup>68</sup>

*Hyldest til Holberg* er et lille optrin, hvor figurer fra komedierne hylder digteren. Det består af seks digte, hvoraf de tre er tænkt til recitation uden musik og de tre til musikalsk fremførelse: en indledende sang for fire musere, som tredje afdeling en sang til et kor af Holberg-figurer og endelig en korsang som afslutning.

Teatrets kapelmester, Georg Høeberg,<sup>69</sup> opfordrede Carl Nielsen til at skrive musik til digtene, hvilket var en nærliggende tanke, da han i årene 1905-1907 havde komponeret en opera over en anden af Holbergs komedier, *Maskarade*, som uropførtes på Det Kongelige Teater. Det var Høeberg meget magtpåliggende at få netop Carl Niensens medvirken, som det fremgår af hans brev fra midten af august:

"Efter forgæves at have forsøgt at komme i Forbindelse med Dig pr. Telefon, sender jeg Dig min varmeste Opfordring til at skrive Musik til medfølgende Hyldest til Holberg. Den skal slutte den egentlige Festaften D. 23 Sept., men ifald Du som jeg haaber, har det saa godt, og har Lyst til, at skrive til Seedorffs smukke Vers; saa maa jeg bede Dig være saa venlig at lade os faa det 1<sup>ste</sup> September. (Det er just nu kommen fra Forfatteren, derfor faar Du det først nu). [...]

Ja! gid Du nu vil gøre os den Glæde, vi vil og kan vanskelig tænke os en Festaften af saa sjælden Art uden Din Medvirken. Vær rar og venlig og lad mig snarest faa et Par Ord fra Dig, et par Ord, som jeg haaber bliver bekræftende."<sup>70</sup>

Samme dag var stykket blevet endeligt godkendt af censor ved Det Kongelige Teater, Otto Borchsenius,<sup>71</sup> og som det ses af ovenstående brev, bad man om at få musikken leveret senest 1. september – 14 dage efter. Valget af Carl Nielsen må være sket i

68 Hans Hartvig Otto Seedorff Pedersen, forfatter, debattør og journalist (1892-1986). *Hyldest til Holberg* var forfatterens debut på Det Kongelige Teater. Carl Nielsen komponerede senere musik til to andre Seedorff tekster: *Kantate til Polyteknisk Lærestalt* i 1929 og *Kantate til Foreningen til unge Handelsmænds Uddannelse* i 1930. I forbindelse med Holbergjubilæet i 1922 skrev Seedorff desuden en prolog til Århus Teater.

69 Dirigent og komponist (1872-1950). Han var kapelmester ved teatret 1914-1930.

70 Brev fra Georg Høeberg til Carl Nielsen af 15.8.1922 (DK-Kk, CNA, I.A.b.). Opførelsen fandt først sted 26.09.22.

71 (1844-1925), censor ved Det Kongelige Teater 1905-1924. Notat i censurprotokollen. (Rigsarkivet, København, Det Kongelige Teater. Indsendte stykker 1897-1950. Censurer. Indsendte stykker 1897-1930 Nr. 1392, note 10, 1922/23).



later. The choice of Nielsen must have been made in accordance with the writer's wishes. In a letter to the composer he expresses his position on the relationship between text and music, and he gives Nielsen the option of suggesting textual changes if they should be preferable for musical reasons:

"To my great pleasure I learn from Mr. Nicolai Neiiendam that you have undertaken to write the music for the choruses in my Holberg Epilogue. And I extend my heartfelt thanks to you for that. As the music of a chorus, in my humble opinion, takes precedence over the text – a fusion is of course the ideal – I give you a very free hand. 1) And when you want the Muses (First & Second) to sing 'No-no', – I say with pleasure yes-yes! 2) I wrote the word 'Herre' ('Sir') because the Muses are conceived as greatly travestied. 'Sir' was meant to express the purely workmanlike approach these four fine Muses take to the concept of homage. They appear because it is their trade. They are professionals.

But, if you would rather bring out a contrast, please send me a word or two and I will send you a correction immediately. 3) In the final chorus I have not written 'God', but 'Still whispers etc'. So I understand quite well that you could not grasp the idea. However, – examining the line – I have realized that it is also a matter of something purely rhythmic. So would it help you if I wrote:

The leaves, they whisper like the breath of fate  
that sighs through Danish hearts and Danish minds,  
etc. etc....

That way I think the iambs run as they should".<sup>72</sup>

At that time Nielsen was staying at the manor of Damgaard, and from letters to his daughter Irmelin<sup>73</sup> and to his wife Anne Marie<sup>74</sup> it is clear that he likes the text and goes to work at once. He even says that he finds the task easy, and that it amuses him to compose the music.<sup>75</sup> The financial aspect of the agreement was not quite in place from the start, so he asked his son-in-law, Emil Telmányi,<sup>76</sup> to inquire at the theatre about the matter:

72 Undated letter from Hans Hartvig Seedorff Pedersen to Nielsen (DK-Kk, CNA, I.A.b.), Nicolai Neiiendam, Danish actor and stage director (1865-1945).

73 Irmelin Eggert-Møller, Danish music teacher (1891-1974).

74 Anne Marie Carl-Nielsen, Danish sculptress (1863-1945).

75 Letters to Irmelin Eggert-Møller of 19.8.1922 and 22.8.1922 (DK-Kk, CNA, III.A.a.1) and letter to Anne Marie Carl-Nielsen of 23.8.1922 (DK-Kk, CNA, II.A.a.).

76 Danish-Hungarian violinist (1892-1988).

overensstemmelse med forfatterens ønske. I et brev til komponisten udtrykker han sin indstilling til forholdet mellem tekst og musik, og han giver Carl Nielsen mulighed for at foreslå tekstændringer, hvis det af musikalske grunde skulle være at foretrække:

"Til min store Glæde erfarer jeg gennem Hr. Nicolai Neiiendam, at De har paataget Dem at skrive Musiken til Chorene i min Holberg-Epilog. Og jeg siger Dem en hjertelig Tak derfor. Da det musikalske i et Chor efter min ringe Opfattelse gaar forud for Texten – en Sammensmæltning er naturligvis det ideale – stiller jeg Dem ganske frit. 1) Og naar De vil have Muserne (første & anden) til at syngne 'Nej-nej', – siger jeg med Glæde ja-ja! 2) Ordet Herre har jeg skrevet, fordi Muserne er tænkt stærkt travesterede. 'Herre' skulde udtrykke den rent fagmæssige Maade disse fire, fine Muser anvender overfor Begrebet Hyldest. De møder fordi det er deres Metier. De er professionelle.

Men, hvis De hellere vil have et Modsætningsforhold frem, send mig da venligst et Ord, og jeg skal tilstille Dem en Rettelse omgaaende. 3) I Slutningschoret har jeg ikke skrevet 'Gud', men End hvisker etc. Jeg forstaar derfor godt, at De ikke har kunnet hitte Meningen. Imidlertid er jeg – ved at undersøge Linjen – bleven klar over at det ogsaa drejer sig om noget rent rytmisk. Vil det da hjælpe Dem hvis jeg skriver:

Det Løv, det hvisker som en Skæbnes Sus  
i danske Hjærter og i danske Sind, etc. etc....

Paa den Maade løber vist Jamberne, som de skal."<sup>72</sup>

Carl Nielsen befandt sig i de dage på herregården Damgaard, og af breve til datteren Irmelin<sup>73</sup> og til hustruen Anne Marie<sup>74</sup> fremgår at han synes om teksten og går i gang med det samme. Han giver ligefrem udtryk for, at han finder opgaven let, og at det morer ham at komponere musikken.<sup>75</sup> Den økonomiske del af aftalen var ikke helt på plads fra starten, og derfor beder han sin svigersøn, Emil Telmányi,<sup>76</sup> forhøre sig på teatret om den sag:

72 Udateret brev fra Hans Hartvig Seedorff Pedersen til Carl Nielsen (DK-Kk, CNA, I.A.b.), Nicolai Neiiendam, skuespiller og teaterinstruktør (1865-1945).

73 Irmelin Eggert-Møller, musikpædagog (1891-1974).

74 Anne Marie Carl-Nielsen, billedhugger (1863-1945).

75 Breve til Irmelin Eggert-Møller af 19.8.1922 og 22.8.1922 (DK-Kk, CNA, III.A.a.1) samt brev til Anne Marie Carl-Nielsen af 23.8.1922 (DK-Kk, CNA, II.A.a.).

76 Dansk-Ungarsk violinist (1892-1988).

"I have a job to do for the theatre's bicentenary celebrations and I should be able to manage it. [...] If you talk to anyone at the theatre tomorrow (Saturday) you should talk about the new work for the Holberg celebration. For I have written that I want to know what they will pay, but have not yet received a reply and will not begin (officially) before I know about it, as well as certain artistic requirements.

What weather! But I have had the large faience stove brought in and I wish you and Søs were her in my comfortable sitting-room where I sit working on the instrumentation of the 1<sup>st</sup> scene for the celebration".<sup>77</sup>

Two days later he can inform his wife that fifteen pages of the manuscript have been fair-copied and that he expects to have finished on time; but the next day he complains to his son-in-law about the mood of the last poem.<sup>78</sup> However, the next day again he has got down to work on the composition once more:

"I asked Emil to call and say that I was coming on Thursday, but now I am sending a telegram saying that I will not be coming until the day after tomorrow (Friday), so you should not hang around waiting or let it interfere with your affairs. The thing is that I can really be finished in one go if I work today and tomorrow, and I dare not interrupt it since it is after all a choral piece\* that has to be through-composed (different music for all stanzas) and could really be good if I do not lose the thread. Of course, as you say, it is rather a shame that this music is only for the occasion; but it is formed so that it can be performed several times and on other occasions. And who knows? Perhaps it does have a point beyond the day that one does one's best, even with the smaller tasks. And I can say that I have done so. And then after all Holberg is one of my favourite writers, not only because of his comedies, but also as a serious author. You should try reading other things by him, or perhaps we can read something aloud when I come [...]

Now I must get down to the writing!!!!

\*all the rest is finished but not fair-copied".<sup>79</sup>

77 Letter to Emil Telmányi of 25.8.1922 (DK-Kk, CII, 10).  
78 Letter to Anne Marie Carl-Nielsen of 27.08.1922 (DK-Kk, CNA, II.A.a.); letter to Emil Telmányi of 28.8.1922 (DK-Kk, CII, 10).  
79 Letter to Anne Marie Carl-Nielsen of 29.8.1922 (DK-Kk, CNA, II.A.a.).

"Jeg har et Arbejde for til Theatrets 200 aarige Fest og det gaar nok; [...] Hvis Du taler med nogen paa Theatret imorgen Lørdag, saa skal Du tale om det nye Arbejde til Holberg-Festen. Jeg har nemlig skreven at jeg vil høre hvad de vil betale, men har endnu ikke faaet Svar og begynder (officielt) ikke før jeg ved det og ogsaa nogle kunstneriske Fordringers Opfyldelse.

Sikken et Vejr! Men jeg har faaet [ild] i den stor[e] Fajanseovn og jeg vilde ønske Du og Søs var her i min hyggelige Stue hvor jeg sidder og arbejder paa Instrumentation af 1<sup>ste</sup> Scene til Festen."<sup>77</sup>

To dage senere kan han meddele sin hustru at 15 sider af manuskriptet er renskrevet og at han forventer at blive færdig til tiden, men dagen efter beklager han sig til sin svigersøn over stemningen i sidste digt.<sup>78</sup> Den følgende dag er han dog kommet i gang med kompositionen igen:

"Jeg bad Emil ringe at jeg kom Torsdag, men saa sender jeg nu et Telegram at jeg først kommer iovermorgen (Fredag) saa Du ikke skal gaa og vente eller lade Dig forstyrre i Dine Forhold. Sagen er at jeg kan virkelig blive færdig i et Drag naar jeg arbejder idag og imorgen, og jeg tør ikke afbryde da det er nu et Korstykke\* som skal gennemkomponeres (alle Vers forskellig Musik) og som virkelig kan blive godt hvis jeg holder Traaden fast. Det er naturligtvis, som Du siger, egentlig Synd at denne Musik er kun for Lejligheden; men den er dog saaledes formet at den kan opføres flere Gange og ved andre Lejligheder. Og hvad? Maaske har det dog en Betydning ud over Dagen at man gør sit Bedste, ogsaa ved de mindre Opgaver. Og det kan jeg sige, jeg har gjort. Og saa er jo Holberg en af mine Yndlingsforfattere ikke blot paa Grund af hans Komedier, men ogsaa som alvorlig Forfatter. Du skulde engang læse andre Ting af ham eller vi kan maaske læse noget højt naar jeg kommer. [...] Nu maa jeg til mit Skriferi!!!!

\*alt det andet er færdigt men ikke renskrevet."<sup>79</sup>

77 Brev til Emil Telmányi af 25.8.1922 (DK-Kk, CII, 10).  
78 Brev til Anne Marie Carl-Nielsen af 27.08.1922 (DK-Kk, CNA, II.A.a.); brev til Emil Telmányi af 28.8.1922 (DK-Kk, CII, 10).  
79 Brev til Anne Marie Carl-Nielsen af 29.8.1922 (DK-Kk, CNA, II.A.a.).

The manuscript is end-dated in Copenhagen, 4 September 1922.

The only performances of the epilogue during Nielsen's lifetime were on 26 September and 3 October 1922 at the Royal Theatre with Georg Høeberg as conductor and Nicolai Neiiendam as stage director. The programme on the first evening consisted of *Tempo di Menuetto* (Henrik and Pernille) from Niels W. Gade's *Holbergiana, An Evening in 1772* by Henrik Hertz (a prologue written for the hundredth performance of *The Political Tinker* in 1844), *The Political Tinker* and *Homage to Holberg*. The first performance was attended by the Royal Family as well as the author and the composer.

The reviewers disagreed strongly on the music. In *Berlingske Tidende* Alfred Tofft wrote:

"C a r l N i e l s e n ' s music fully came into its own. No one was more suited to offer 'Homage to Holberg' in music than the composer of 'Masquerade', and Carl Nielsen continues the Holberg style he has created in his opera here in Hartvig Seedorff Pedersen's occasional poem. There is a skilfully stylized Rococo mood to the introductory quartet, an amusingly depicted hubbub in the entry of the Holberg figures who come thronging in, and later the chorus comes in to considerable effect. The composer has not had much space at his disposal, but what there was has been wisely exploited, such that the music supports the scenes and even has something for the more fastidious listeners. Soloists, choir and orchestra all functioned excellently under the baton of the conductor H ø e b e r g".<sup>80</sup>

Roger Henrichsen thinks, like Alfred Tofft, that the choice of the composer was the right one, and in *Nationaltidende* he describes how with his composition Nielsen strikes a note that corresponds to stylistic features in Holberg:

"Who was better suited to pay homage to Holberg in music than the composer of 'Masquerade'? Carl Nielsen was the obvious after-dinner speaker at the banquets on these days, when so much was said and played in honour of Holberg and his theatre, but no one had yet managed to say just the right winged words. Carl Nielsen said more than the others who strung their lyres, although his words were neither many nor long.

Even with a work like 'Masquerade' in mind, though, it can surely be said of Holberg that he has little to do with

Manuskriptet er slutdateret i København den 4. september 1922.

De eneste opførelser af epilogen i Carl Nielsens levetid er den 26. september og den 3. oktober 1922 på Det Kongelige Teater med Georg Høeberg som dirigent og Nicolai Neiiendam som iscenesætter. Programmet den første aften bestod af *Tempo di Menuetto* (Henrik og Pernille) af Niels W. Gades *Holbergiana, En Aften 1772* af Henrik Hertz (prolog skrevet til opførelse nr. 100 af *Den politiske Kandestøber* i 1844), *Den politiske Kandestøber* samt *Hyldest til Holberg*. Ved uropførelsen blev forestillingen overværet af den kongelige familie samt såvel tekstforfatter som komponist.

Anmelderne var ret uenige om musikken. I *Berlingske Tidende* skriver Alfred Tofft:

"C a r l N i e l s e n s Musik kom da fuldt ud til sin Ret. Ingen var nærmere til i Toner at bringe 'Hyldest til Holberg' end 'Masquerade's Komponist, og den Holbergstil, Carl Nielsen har skabt i sin Opera, fortsætter han her i Hartvig Seedorff Pedersens Lejlighedsdigt. Der er en dygtig stiliseret Rokoko-Stemning over den indledende Kvartet, en morsomt skildret Trængsel over de fremmyldrende Holbergfigurers Entré, og senere falder Koret ind med betydelig Virkning. Megen Plads har Komponisten ikke haft til Raadighed, men hvad der var, er klogt udnyttet, saaledes at Musikken støtter Oprinene og endda bringer noget for mere kræsne Tilhørere. Baade Solister, Kor og Kapel fungerede udmærket under Kapelmester H ø e b e r g s Ledelse."<sup>80</sup>

Roger Henrichsen finder som Alfred Tofft at valget af komponisten var det rette valg, og i *Nationaltidende* beskriver han, hvordan Carl Nielsen med sin komposition rammer en tone, som svarer til stilistiske træk ved Holberg:

"Hvem var nærmere til at hylde Holberg i Toner end 'Mascaraden's Komponist? Carl Nielsen var den selvskevne Festtaler ved disse Dages Fester, hvor der tales og spilles saa meget til Holbergs og hans Scenes Ære, men hvor ingen endnu fik sagt det bevingede Ord. Carl Nielsen sagde mere end de andre, som stemte deres Fiol, skønt hans Ord hverken var mange eller lange.

Selv med et Værk som 'Mascarade' in mente, kan det dog vel siges om Holberg, at han ikke har meget med Musik at

<sup>80</sup> *Berlingske Tidende*, 27.9.1922.

<sup>80</sup> *Berlingske Tidende*, 27.9.1922.

music; he and music are to one another as the law to pretty girls. It must therefore be hard to acclaim him in music without becoming artificial and misleadingly stylized. Neither Gade nor Grieg captured his essence in their music that invoked his name. Carl Nielsen has a closer affinity with him – in humour and wit, but not in exuberance. His music was no great apotheosis – the over-emotional is equally alien to both – but the ties of kinship were strongly evident in the fiery, driving rhythm that sounded as the Holbergian characters appeared on the stage. The whole of the music for this gala play was in fact limited to a small introductory quartet of the four fine Muses and a final chorus with a broad and plain appeal, so unbudgeably Danish that it was in fact the most sincere homage to Holberg”.<sup>81</sup>

Axel Kjerulf was more reserved in his remarks in *Politiken*. He had clearly expected more of Nielsen’s musical accompaniment:

“And it ended with Seedorff’s Holberg Homage with Carl Nielsen’s music. While Glass and Fini Henriques had almost made too much of it the other day, Carl Nielsen made a long story very short last evening. If one remembered the sparkling Holberg rendering from his opera ‘Masquerade’ one missed its pith and power and firmness and boldness in this slight occasional work, which was content with a suggestion, a dexterous Rococo imitation in a quartet of ‘four fine Muses’, and a unison final strophe which, on its frail wings of song, had some difficulty taking off and arriving naturally at the culmination of the feast”.<sup>82</sup>

*Socialdemokraten*’s reviewer, Georg Wiinblad, is highly critical in his review of the way in which Nielsen has dealt with his task:

“The whole scene ended in a hymn-like chorus in which everyone joined, while the curtain went down. It was a rather strange clerical kind of ending. Holberg was almost stifled in Carl Nielsen’s oratorio music. And the audience appeared somewhat disoriented. But at the urging of a gentleman in the stalls, they did manage to get up and end the evening with a rousing hurrah for the old comedy writer”.<sup>83</sup>

81 *Nationaltidende*, 27.9.1922.

82 *Politiken*, 27.9.1922. Louis Glass, Danish pianist and composer (1864-1936). Fini Henriques, Danish violinist and composer (1867-1940).

83 *Socialdemokraten*, 27.9.1922.

gøre; han og Musiken har det med hinanden som Juraen og de kønne Piger. Svært maa det derfor være at hylde ham i Toner uden at blive uægte og misvisende stileret. Hverken Gade eller Grieg fangede hans Væsen i deres Musik, som tog Navn efter ham. Carl Nielsen er mere i Slægt med ham – i Lune og Vid, men ikke i Overdaadighed. Hans Musik blev ikke nogen særlig Apoteose – det patetiske er dem begge lige fjernt – men Blodets Baand røbede sig stærkt i den fyrige, fremfusende Rytm, som lød, mens de Holbergske Figurer mødte frem paa Scenen. Hele Musiken til dette Festsplil indskrænkedes iøvrigt til en lille indledende Kvartet mellem de fire, fine Muser og et Slutningskor, som klang bredt og jævnt og saa urokelig dansk, at det for saa vidt var den oprigtigste Hyldest til Holberg.”<sup>81</sup>

Mere forbeholden er Axel Kjerulf i sin omtale i *Politiken*. Han havde tydeligvis forventet sig mere af Nielsens musikalske ledsagelse:

“Og det endte med Seedorffs Holberg-Hyldest med Carl Nielsens Musik. Medens Glass og Fini Henriques forleden havde gjort næsten for meget ud af det, fattede Carl Nielsen sig til Gengæld i Aftes i største Korthed. Husker man den brillante Holberg-Karakteristik fra hans Opera ‘Mascarade’ savnede man dens Saft og Kraft og Drøjde og Djærvhed her i dette spinkle Lejlighedsarbejde, der nøjedes med en Antydning, en behændig Rokoko-Imitation i en Kvartet af ‘fire fine Muser’, og en unison Slutstrofe, der paa sine svage Sangens Vinger havde noget vanskeligt ved at løfte og naturligt naa Festens Kulmination.”<sup>82</sup>

*Socialdemokraten*’s anmelder, Georg Wiinblad, er i sin anmeldelse meget kritisk overfor den måde, som Carl Nielsen har løst opgaven på:

“Hele Scenen endte i et hymneagtigt Kor, som alle istemte, medens Tæppet gik ned. Det var en noget mærkelig kirkelig Slutning. Holberg var lige ved at blive kvalt i Carl Nielsens Oratorie-Musik. Og Publikum befandt sig øjensynlig lidt desorienteret. Men paa Opfordring af en Herre i Parkettet tog det sig dog sammen til at rejse sig og slutte Aftenen med et kraftigt Leveraab for den gamle Komediedigter.”<sup>83</sup>

81 *Nationaltidende*, 27.9.1922.

82 *Politiken*, 27.9.1922. Louis Glass, pianist og komponist (1864-1936). Fini Henriques, violinist og komponist (1867-1940).

83 *Socialdemokraten*, 27.9.1922.

The source material for *Homage to Holberg* consists of score and piano score in the composer's fair copy, a sketch in piano short score, the text in Seedorff's hand, and performance material from the theatre. The fair copy has been chosen as the main source.

Kirsten Flensburg Petersen

MUSIC FOR HARALD BERGSTEDT'S  
OPEN-AIR PLAY EBBE SKAMMELSEN

At the beginning of 1925 Carl Nielsen was in the middle of working on his Sixth Symphony,<sup>84</sup> his first major piece since the Fifth Symphony and the Wind Quintet, both written in 1922. His work was interrupted by his 60th birthday celebrations on 9 June 1925 and by the composition of the music for Harald Bergstedt's open-air play *Ebbe Skammelsen*.<sup>85</sup> This was the second open-air play for which Nielsen had provided music. He had composed the music for Adam Oehlenschläger's *Hagbarth and Signe* and achieved great success at the first production by the open-air theatre Friluftsteatret in Dyrehaven, near Copenhagen, in 1910.<sup>86</sup> On that occasion he had been able to assess the impact performing in the open air had on the music's audibility, and especially on the relationship between singers and instruments.<sup>87</sup> He therefore knew what was involved when Adam Poulsen, director of Friluftsteatret,<sup>88</sup> urged him to write the stage music for Harald Bergstedt's dramatization of the old ballad *Ebbe Skammelsen*.<sup>89</sup> It is not possible to establish when Nielsen was asked to compose the music, but the play, created in close collaboration between Harald Bergstedt and Adam Poulsen, had already been completed and accepted for performance on 10 January 1925.<sup>90</sup> Nielsen completed the work – in haste as usual – on 12 June, three days after his 60th birthday.

84 Cf. *Carl Nielsen, Works*. Published by The Carl Nielsen Edition, The Royal Library. Series II. Vol. 6. Edited by Thomas Michelsen, Copenhagen 2001, pp. xi-xiii.

85 Harald Bergstedt, Danish author and journalist (1877-1965).

86 For further information on Friluftsteatret and *Hagbarth and Signe*, see *Carl Nielsen, Works*. Published by The Carl Nielsen Edition, The Royal Library. Series I. Vol. 6 (forthcoming).

87 Cf. John Fellow (ed.), *Carl Nielsen til sin samtid*, Copenhagen 1999, p. 326.

88 Danish actor-manager (1879-1969).

89 Cf. Torben Meyer & Frede Schandorf Petersen: *Carl Nielsen, Kunstneren og Mennesket*, Copenhagen 1947, vol. 2, p. 248.

90 For further information on the genesis of the text, see *Socialdemokraten*, 21, 23 and 24.6.1925.

Kildematerialet til *Hyldest til Holberg* består af partitur og klaverpartitur i komponistens renskrift, en skitse i klaverparticel, teksten i Seedorff's hånd samt opførelsesmateriale fra teatret. Renskriften af partituret er valgt til hovedkilde.

Kirsten Flensburg Petersen

MUSIK TIL HARALD BERGSTEDT'S  
FRILUFTS-SPILEBBE SKAMMELSEN

I begyndelsen af året 1925 var Carl Nielsen midt i arbejdet med sin sjette symfoni<sup>84</sup> – det første store værk efter femte symfoni og blæserkvintetten, begge fra 1922. Arbejdet blev afbrudt af komponistens 60 års fødselsdagsfest den 9. juni 1925 og af kompositionen af musikken til Harald Bergstedts friluftsspil *Ebbe Skammelsen*.<sup>85</sup> Det er det andet friluftsspil, som Carl Nielsen satte musik til; i 1910 – ved Friluftsteatrets første forestilling – havde han med stor succes komponeret musikken til Adam Oehlenschlägers skuespil *Hagbarth og Signe*<sup>86</sup> og ved den lejlighed grundigt undersøgt sangernes og instrumenternes virkning i den frie natur.<sup>87</sup> Han vidste derfor, hvad han sagde ja til, da Adam Poulsen, direktør for Friluftsteatret,<sup>88</sup> opfordrede ham til at skrive scenemusik til Harald Bergstedts dramatisering af folkevisen *Ebbe Skammelsen*.<sup>89</sup> Skuespillet, som var blevet til i tæt samarbejde mellem Harald Bergstedt og Adam Poulsen, var færdigt og antaget til opførelse den 10. januar 1925.<sup>90</sup> Hvornår Carl Nielsen blev bedt om at komponere musikken, vides ikke, men arbejdet blev gjort færdigt i hast den 12. juni – tre dage efter hans 60 års fødselsdag.

84 Jf. *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie II. Bind 6. Udgivet af Thomas Michelsen, Copenhagen 2001, s. xi-xiii.

85 Harald Bergstedt, forfatter og journalist (1877-1965).

86 For yderligere oplysninger om Friluftsteatret og *Hagbarth og Signe*, se *Carl Nielsen, Værker*. Udgivet af Carl Nielsen Udgaven, Det Kongelige Bibliotek. Serie I. Bind 6 (endnu ikke udkommet).

87 Jf. John Fellow (udg.), *Carl Nielsen til sin samtid*, København 1999, s. 326.

88 Skuespiller og teaterdirektør (1879-1969).

89 Jf. Torben Meyer og Frede Schandorf Petersen: *Carl Nielsen, Kunstneren og Mennesket*, København 1947, bd. 2, s. 248.

90 For yderligere oplysninger om tekstens tilblivelse se *Socialdemokraten*, 21., 23. og 24.6.1925.

B E S Æ T N I N G  
O R C H E S T R A

2 flauti / 1 flauto piccolo

2 oboi

2 clarinetti

2 fagotti

4 corni

3 trombe

timpani

archi

CHARACTERS APPEARING WITH THE MUSIC	PERSONER SOM OPTRÆDER I DE MUSIKALSKE NUMRE
----------------------------------------	------------------------------------------------

1. Muse	1. Muse
---------	---------

2. Muse	2. Muse
---------	---------

3. Muse	3. Muse
---------	---------

4. Muse	4. Muse
---------	---------

Baritone solo	Baryton solo
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Chorus	Kor
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# 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	NKS	Ny Kongelig Samling (New Royal collection)
b.	bar	ob.	oboe
B.	basso	pf.	pianoforte
Bar.	baritono	picc.	flauto piccolo
bb.	bars	Pl. No.	Plate Number
brass	brass instruments	ptto.sosp.	piatto sospeso
cb.	contrabbasso	S.	soprano
cl.	clarinetto	sord.	sordino
clav.	clavicordo	spicc.	spiccato
cmpli.	campanelli	stacc.	staccato
CN	Carl Nielsen	str.	strings
CNA	Carl Nielsen Arkivet (The Carl Nielsen Archives)	SUDM	Samfundet til Udgivelse af Dansk Musik (The Society for the Publication of Danish Music)
CNS	Carl Niensens Samling (The Carl Nielsen Collection)	T.	tenore
cor.	corno	tamb.picc.	tamburo piccolo
div.	divisi	tb.	tuba
DK-Kk	Det Kongelige Bibliotek, København (The Royal Library, Copenhagen)	ten.	tenuto
DK-Km(m)	Musikhistorisk Museum og Carl Claudius' Samling	timp.	timpani
DK-Kt	Teaterhistorisk Museum (The Theatre Museum in the Court Theatre)	tr.	tromba
fg.	fagotto	trb.b.	trombone basso
fl.	flauto	trb.t.	trombone tenore
fl.gr.	flauto grande	trem.	tremolo
fol.	folio	trgl.	triangolo
gr.c.	gran cassa	va.	viola
marc.	marcato	vc.	violoncello
		vl.	violino
		WH Arkivet	Wilhelm Hansen Arkivet (The Wilhelm Hansen Archives)
		woodw.	woodwind instruments

# CRITICAL COMMENTARY

In the Critical Commentary the following conventions are used:

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

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

## SOURCES

### THE MOTHER

- A** Score, partly autograph (Carl Nielsen, Emil Reesen), fair copy
- B** Parts, manuscript copy

### SOLO SONGS

- C** Printed piano score, Ove Scavenius’ copy
- D** Piano score, partly autograph, fair copy or manuscript copy, printing manuscript
- E** Piano score, autograph, fair copy
- F** Piano score, manuscript copy

## CHORAL SONGS

- G** Piano score, fair copy (Emil Reesen)

## ECHO SONG

- Ha** Piano score, partly autograph, fair copy
- Hb** Score, autograph, draft

## CHORUS. “SOM EN REJSELYSTEN FLAADE”

- Ia** Choral score, autograph, fair copy, printing manuscript
- Ib** Choral score, autograph, fair copy
- Ic** Piano score, autograph, draft
- Id** Autograph, draft
- Ie** Sketch
- If** Parts, manuscript copy
- Ig** Printed choral part
- Ih** Printed choral part
- Ii** Printed choral part
- Ik** Choral score, partly autograph, fair copy and draft
- Il** Printed parts

## “SØNDRET FOLK ER VOKSET SAMMEN”

- J** Piano score, sketch

## SAGA DREAM

- K** Printed parts

## FAITH AND HOPE ARE PLAYING, THE CHILDREN ARE PLAYING

- La** Part, manuscript copy
- Lb** Part, manuscript copy
- Lc** Part, manuscript copy
- Ld** Part, manuscript copy

## GRAMOPHONE WALTZ

- Ma** Piano part, autograph, draft
- Mb** Piano part, manuscript copy



<sup>x</sup> refers to the text at the bottom of the page: “(ogsaa uden al orkestral Medvirkning)”<sup>21</sup> Added on fol. 2<sup>v</sup> by Nielsen: “Kungfutse – Gespräche / Erläutert von / Richard Wilhelm” – a reference to a book that appeared in Rudolstadt in 1914.

**BB** Prompt book, typewritten.

*The Royal Theatre, Copenhagen.*

Title page: “Einar Christiansen: / Cosmus. / Drama i to Afdelinger. / (ti Billeder)”. Added in ink: “Sufflørbog 1921.” and an “Et” [indefinite article] in front of “Drama”. Stamped: “DET KGL. THEATERS / SOUFFLEUR ARCHIV”.

24x22 cm, 179 folios, typewritten text on recto pages. Pagination on recto pages; title page unnumbered, 2-55, 55a-55f, 56-127, 128-173. The source is bound with end-papers in brown-patterned boards with a leather spine. Between p. 55f and p. 56 a page is folded together with the numbering “55” and between p. 127 and p. 128 a slip has been inserted with durations for the scenes of the play and the text: “Cosmus / 1<sup>ste</sup> opf. 25/2 22”.<sup>22</sup>

Contains the text of the play with additions and deletions in pencil and black ink.

**CC** Director’s book, typewritten.

*The Royal Theatre, Copenhagen.*

Title page: “Einar Christiansen: / Cosmus. / Drama i to Afdelinger. / (ti Billeder)”. Added in ink: “Instruktionsbog 1921.” Stamped: “DET KGL. THEATERS / SOUFFLEUR ARCHIV”.

24x22 cm, 189 folios, typewritten text on verso pages. Pagination on verso pages: Title page unnumbered, 2-52, 53-58, 58a-58f, 59-182, 1 unpaginated folio. The source is bound with end-papers in brown-patterned boards with a leather spine. Between p. 52 and p. 53 2 texts have been inserted: on the one hand a typewritten text, “Moliere”, with “Sophus Michaelis: / Prolog og 15. januar / 1922.” added with in ink, six folios paginated 2-7; and on the other hand 4 folios with the same stencilled manuscript list of sound effects for Scene Four of *Cosmus*.

Contains the text of the play with additions and deletions in pencil, black and red ink. On the recto pages stage directions have been noted. On the flyleaf: “Musik Chor.”

**DD** Printed script, play script.

Title page: “EINAR CHRISTIANSEN / COSMUS / DRAMA I TO AFDELINGER / (TI BILLEDER) / (SCENE UDGAVE) / GYLDEN-

DALSKE BOGHANDEL – NORDISK / FORLAG – KJØBENHAVN – KRISTIANIA / BERLIN – LONDON – MDCCCCXXII”. Gyldendalske Boghandel (1922). 19.5x13.5 cm, 158 pp.

The source material comprises an autograph fair copy of the score (A), a fair copy of the vocal part (B), an autograph draft for the choral song (C) and choral parts in manuscript copy (D). In addition, Nielsen’s copy of Einar Christiansen’s textual source (AA), the printed text of the play (DD) and performance material from the Royal Theatre: prompt book (BB), director’s book (CC) and stage music. Nielsen’s fair copy of the score (A) has been chosen as the main source. The text in the score is identical to Christiansen’s text.

HOMAGE TO HOLBERG

- A Score, autograph, fair copy
- B Piano score, autograph, fair copy
- C Piano short score, sketch, autograph
- D Parts, manuscript copy
- E Vocal parts in print and manuscript copy
- AA Stencilled typewritten text, sketch
- BB Stencilled typewritten text
- CC Printed script, play script

A Score, autograph, fair copy.

DK-Kk, CNS 314a.

Title page: “Hyldest til Holberg.” / Tekst af / Hans Hartvig Seedorff Pedersen / Musik af / Carl Nielsen / for / Soli, Kor og Orkester. / (Partitur)”. Stamped “DET. KGL. TEATER”.

Inscribed in blue crayon “956”.

End-dating: “Frederiksholms Kanal / Kjøbenhavn den 4<sup>de</sup> Septbr 22.”

Donated to the Royal Library from the Royal Theatre before 1947.

30x35.5 cm, 44 pages, 40 of these written in ink. Pagination: title page unnumbered, 1-39, 4 unnumbered pages. Bound with end-papers in green-patterned half-binding. Between the last 2 folios 1 music folio has been cut out. Paper type: 20 staves (hand-ruled).

Conductor’s instructions added in blue crayon in an unknown hand, additions in pencil (Nielsen) and in an unknown hand; on p. 31 the choral setting is notated

<sup>21</sup> “(also without any orchestral participation)”.

<sup>22</sup> “1st perf., 25/2/22”.

on pasted-in paper. Numbers – possibly for the engraver – added in pencil (Nielsen ?).

**B** Piano score, autograph, fair copy.

DK-Kk, CNS 314b.

Title page: “Hyldest til Holberg’ / Tekst af / Hans H. Seedorf-Pedersen / Musik af / Carl Nielsen / (Klaverudtog)”.

Donated to the Royal Library from the Royal Theatre in 1954.

34x26.5 cm, 24 pages, 20 of these written in ink. Pagination: unnumbered title page, 1-19, 4 unnumbered pages.

Bound with end-papers in black-patterned half-binding.

Paper type:

Title page and pp. 1-7, 16-19 as well as 4 unwritten pages: B. & H. No. 1. A. / 1. 16. (12 staves),

pp. 8-15: 12 staves (hand-ruled).

Title on binding in an unknown hand: “Hyldest til Holberg’ / af / H.H. Seedorf-Pedersen og Carl Nielsen / Klaver-Udtog.” On the binding a label has been attached with a pre-printed number: 956. The source is trimmed. Additions in pencil and blue crayon in an unknown hand.

**C** Piano short score, sketch, autograph.

DK-Kk, CNS 314c.

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 35x26 cm, 5 folios and 1 bifolio, 11 of the pages written in pencil. In fol. 2<sup>v</sup> 12 bars are notated in ink (introduction to No. 1). Pagination: 1-4, 1, unnumbered page, 2-6, 3 unnumbered pages.

Paper type:

fol. 1-2: 18 staves (hand-ruled)

fol. 3: 14 staves (hand-ruled), trimmed (25.5x26 cm)

fol. 4-7: 18 staves (hand-ruled)

Contents:

fol. 1<sup>r</sup>: No. 1, bb. 13-53

fol. 1<sup>v</sup>: No. 1, bb. 54-82

fol. 2<sup>r</sup>: No. 1, bb. 83-118

fol. 2<sup>v</sup>: No. 1, bb. 119-125, No. 1, bb. 1-12 written in ink

fol. 3<sup>r</sup>: No. 2, bb. 27-37 (melody only), 18 bars of unused material, No. 2, bb. 1-27

fol. 3<sup>v</sup>: No. 3, bb. 1-10 (choral setting only)

fol. 4<sup>r</sup>: No. 2, bb. 28-54, 16-bar sketch, corresponding to No. 2, bb. 145-164

fol. 4<sup>v</sup>: No. 2, bb. 55-83

fol. 5<sup>r</sup>: No. 2, bb. 84-115

fol. 5<sup>v</sup>: No. 2, bb. 116-140 (bb. 131-138 choral only)

fol. 6<sup>r</sup>: No. 2, bb. 141-170

Title on fol. 1<sup>r</sup> and fol. 3<sup>v</sup>: “Hyldest til Holberg”. Fol. 4<sup>r</sup> is inscribed “III”. The source has autograph additions in ink.

**D** Parts, manuscript copy.

DK-Kk, CII, 10.

Dating in cor. 4: “Festforestilling 26/9 og 3/10 1922. / Martin Sørensen”.<sup>23</sup> Dating in First Muse: “Frk. Ida Møller / 11-9-1922 / Borchsenius.”

Donated to the Royal Library from the Royal Theatre in 1954.

35x27 cm, 32 parts.

Paper type:

tr. 1-3: 4 staves, paper trimmed

soprano 1: 10 staves

remaining parts: 12 staves

The parts have additions in pencil and blue crayon. VI. 1

No. 1 is stamped “DET KGL. TEATER”.

Contains orchestral parts as well as First Muse and a choral part for soprano which is identical to the soprano part in E.

**E** Vocal parts in print and manuscript copy.

DK-Kk, KT-A 0956.

Dating in Second Muse: “Fru Lamprecht / 11-9-1922 / Borchsenius.”; in Fourth Muse: “Fru Leth-Rasmussen / 11-9-1922 / Borchsenius.”; in Baritone: “Hr. Carl Madsen / 11-9-1922 / Borchsenius.” Donated to the Royal Library from the Royal Theatre (s. a.).

37x26.5 cm in wrappings. Dimensions of choral parts:

26x17 cm. 1 folio with trumpet parts: 27x17 cm. Second Muse, Fourth Muse and Baritone: 35x26 cm. Wrapped in brown paper.

Paper type for manuscript copies:

Trumpet: 14 staves

Second Muse, Fourth Muse and Baritone: 12 staves

Contains printed choral parts (S: 55, A: 66, T.: 57, B.: 60) as well as Second Muse, Fourth Muse, Baritone and a part for 3 trumpets in manuscript copy. The parts have additions in pencil, blue crayon and black ink.

**AA** Stencilled typewritten text, sketch.

DK-Kk, Musik- og Teaterafdelingen, Torben Schousboes samling.

Acquired in the Royal Library in 2004.

<sup>23</sup> “Gala performance 26/9 and 3/10 1922. / Martin Sørensen”.

34x21 cm, 1 bifolio, consisting of 2 folios glued together, three of the pages with stencilled impression of typescript in purple ink.

Title: "Hyldest til Holberg". The source contains the texts of the songs and additions in pencil (Nielsen) of instrumentation, suggestions of rhythmic figures, textual changes, a 9-bar sketch for the choral setting of No. 3, 4/4, D major. In the music sketch the two introductory bars with upbeat are three-part, the remaining bars monophonic. In No. 1 of the stencilled text the concluding tutti stanza is a copy of the introductory tutti stanza, crossed out on the page in ink.

**BB** Stencilled typewritten textual source.

*Royal Theatre Library and Archives.*

Title page: "Hans Hartvig Seedorff Pedersen: / Hyldest til Holberg. / 1722 – 25 September – 1922 / Sufflør – Eksemplar". 22.5x21 cm, 13 pp.

Notes added in ink and pencil.

The title page is stamped: "DET KONGELIGE TEATER / SOUF-FLEURARCHIV".

**CC** Printed script, play script.

Title page: "Hans Hartvig Seedorff Pedersen / Hyldest til Holberg / EN EPILOG / 1722 – 26 September – 1922 / V. Pios Boghandel – Povl Branner / Nørregade – København / MDCCCXXII".

V. Pios Boghandel – Povl Branner, 1922.

16.5x12.5 cm, 20 pages.

The sources consist of an autograph ink score (**A**), an autograph ink fair copy of the piano score (**B**), a draft in piano short score (**C**), vocal parts (**D** and **E**), a set of orchestral parts (**D**) and a set of choral parts (**E**). The parts (**D**) have been copied from the score. The textual sources comprise Nielsen's copy of Seedorff Pedersen's typewritten text (**AA**), a prompt copy (**BB**) and Seedorff Pedersen's printed text (**CC**).

As the main source the autograph ink fair copy of the score (**A**) has been chosen. The text has been typeset after the text of the score and variants compared with other textual sources are listed in the *Editorial emendations and alternative readings*. The spelling is based on Seedorff Pedersen's printed text.

In No. 3 the choral setting is identical in the first and second stanza, but the instrumentation differs somewhat. The completions by analogy of slurs and articulation have therefore

only been made between the instrumental parts locally, and differences between the first and second stanza have thus not been made uniform. An exception is bb. 4-5 and bb. 13-14, where the same difference between fl. 1 and cl. 1 is found in both stanzas.

E B B E S K A M M E L S E N

**A** Score, autograph, fair copy

**B** Score, partly autograph, draft

**C** Vocal part for No. 14, manuscript copy

**D** Score for No. 11 bb. 3-6, autograph, fair copy

**E** Parts, manuscript copy

**F** Parts, manuscript copy

**G** Score, manuscript copy

**H** Part for Nos. 8 and 14, manuscript copy

**Ia** Director's book, Adam Poulsen's copy

**Ib** Director's book, copy of Adam Poulsen's copy

**J** Text folio

**K** Part (Ebbe), Adam Poulsen's copy

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

*DK-Kk, CNS 336a.*

Title page:

"Ebbe Skammelsen / Friluft-Spil / af / Harald Bergstedt / Musiken komponeret / af / Carl Nielsen / (Partitur)". Added in ink in top left-hand corner: "Adam Poulsen" (Adam Poulsen); "Friluftteatret" added in red crayon in top left-hand corner and in right-hand corner: "Partitur / 11 Stemmer / 2 Hornsignal".

End-dated "Kjøbenhavn 12-6-25."

Donated to the Royal Library by Irmelin Eggert Møller in 1958. 34x27 cm, 54 pages written in ink, consisting of 1 gathering of 5 bifolios paginated 1-19, first page unnumbered, 1 gathering of 5 bifolios paginated 20-39, 1 gathering of 3 bifolios paginated 40-51 and 1 folio paginated 52-53; additions in pencil and blue crayon.

Paper type:

gatherings 1-2 and gathering 3 bifolio 1: No. 4 F. 14 (14 staves)


gathering 3, bifolios 2-3: No. 3 F. 12. (12 staves)









pp. 52-53: No. 9 Folio 24. (24 staves)









The score contains additions in pencil in Nielsen's and an unknown hand, as well as additions in red and blue crayon.

HOMAGE TO HOLBERG


No. 1 Allegro moderato. Allegretto

Bar	Part	Comment
1-12	tr.	E: notated on one staff in A major
1	tr.	notes 5-7: stacc. added by analogy with notes 3-4 and in accordance with <b>D</b>
2	tr.2	note 1: marc. added by analogy with vl.1; notes 7-9: stacc. added by analogy with notes 3-6; E: note 1: e'
2	tr.3	note 2: stacc. omitted by analogy with tr.1,2; E: note 10: e'
3	tr.2	notes 2-3: stacc. added by analogy with tr.1 and in accordance with <b>D</b>
4	tr.	notes 2-3, 5-6: stacc. added by analogy with b.3 notes 2-3 (tr.1,3) and in accordance with <b>D</b>
7-8	tr.	notes 2-3: stacc. added by analogy with bb.3-4 and in accordance with <b>D</b>
8	tr.2	notes 5-6: stacc. added by analogy with tr.1,3
9	tr.1	note 12: stacc. added by analogy with tr.2,3 and in accordance with <b>D</b>
9	tr.2	note 3: stacc. added by analogy with tr.1,3; E: note 1: c <sup>♯</sup>
9	tr.3	note 1: a'
10	tr.1,2	notes 2-3, 5-6: stacc. added by analogy with tr.3
11	vc.	note 4: stacc. added by analogy with notes 1-3
13-14	va.	D: 
16	fl.1	D: notes 1-5: slur
17, 19	fl.	note 5: ten. added by analogy with vl.1
21	vl.1,2	note 3: stacc. added by analogy with fl.1
21	vl.2	note 1: stacc. added by analogy with vl.1
23	fl. vl.1,2	note 3: stacc. added by analogy with b.21
24	vl.1	note 1: stacc. added by analogy with fl.; <b>D</b> (vl.1 No.3); notes 2-4: slur
24	vl.2	note 1: stacc. added by analogy with fl. and in accordance with <b>D</b> (vl.2 No.3)
25	cl.	note 2: stacc. added by analogy with fg.
25	va.	note 2: stacc. added by analogy with cl., fg.
26	vl.1	note 1: stacc. added by analogy with fl.; <b>D</b> (vl.1 Nos.2-3); notes 2-4: slur
26	vl.2	note 1: stacc. added by analogy with fl. and in accordance with <b>D</b>
27	cl. fg. va.	note 2: stacc. added by analogy with b.25
27	vl.2	note 2: stacc. added by analogy with vl.1 and in accordance with <b>D</b> (vl.2 Nos.1-3); <b>D</b> (vl.2 No.4); notes 1-2: stacc.
28	vl.1	A: <i>Tappet</i> 'curtain' added in blue crayon
28	vl.1	note 1: stacc. added by analogy with fl.; <b>D</b> (vl.1 Nos.2-3); notes 2-4: slur
28	vl.2	note 1: stacc. added by analogy with fl. and in accordance with <b>D</b>
29	fl.1	note 1: stacc. added by analogy with vl.1,2
29	va.	note 1: stacc. added by analogy with cl., fg.
30	fl.	note 1: stacc. added by analogy with vl.1,2
30	cl. fg. va.	( <i>dim.</i> ) emended to <i>dim.</i>
31-32		<b>B</b> : <i>poco rall.</i>
31	fl.	note 1: stacc. added by analogy with vl.1,2
31	fg.1	stacc. added by analogy with cl.

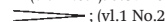
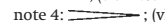

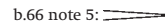
Bar	Part	Comment
31	fg.2	stacc. added by analogy with cl. and in accordance with <b>D</b>
31	vl.1	note 1: stacc. added by analogy with vl.2
31	va.	stacc. added by analogy with cl.
32	woodw. cor.	
	1. MUSE vl.solo	
	va. vc. cb.	” added
32	cl.2 fg.1	<b>D</b> : note 3:  added in pencil
32	fg.2	<b>D</b> : note 3:  added in blue crayon
32	vl.2	notes 2-3: stacc. added by analogy with vl.1 and in accordance with <b>D</b> (vl.2 Nos.3-4)
33	fg.	stacc. added by analogy with cl.
33	vl.1,2	notes 2-3: stacc. added by analogy with b.32 and in accordance with <b>D</b>
36	vl.solo	note 1: <b>pp</b> added by analogy with cl. and in accordance with <b>C</b>
36-39	vl.1	<b>D</b> (vl.1 Nos.1-4): vl.solo added
41-42	fg.1	b.41 note 4 to b.42 note 6: stacc. added by analogy with b.41 notes 1-3 and in accordance with <b>D</b>
41-43	fg.2	b.41 note 4 to b.43 note 1: stacc. added by analogy with b.41 notes 1-3 and in accordance with <b>D</b>
42	fg.1	<b>D</b> : notes 2-6: <i>un poco rit</i> added in pencil
43	fg.2	note 1: stacc. added by analogy with fg.1
43	1. MUSE	<b>B</b> : note 1:  ; <b>C</b> : note 1:  ; rest 1: 
43	va. vc.	<i>unis.</i> added
44	1. MUSE	<b>B, D</b> : <i>ældre</i> changed to <i>unge</i> in pencil; <b>BB</b> : <i>ældre</i> changed to <i>unge</i> ; <b>CC</b> : <i>sære</i> instead of <i>ældre</i>
47-48	vl.1	notes 1, 4: stacc. added by analogy with bb.45-46 and in accordance with <b>D</b> (b.47)
47-48	va.	stacc. added by analogy with bb.45-46
48	va.	<b>D</b> (va. No.2): <i>dim.</i>
49-51	vl.1 va.	bb.49-50 notes 1, 4, b.51 note 1: stacc. added by analogy with bb.45-48
49	vl.1 va.	note 4:  added
49	vl.2	<b>D</b> : note 1: <i>dim.</i>
51	cor.1	note 1: stacc. added by analogy with cor.2-4 and in accordance with <b>D</b>
51	cor.3,4	<b>D</b> : note 3: stacc.
51	2. MUSE	<b>C</b> : note 1: <b>p</b>
52	cor.2	note 1: stacc. added by analogy with cor.1,3,4 and in accordance with <b>D</b> ; <b>D</b> : note 3: stacc.
52	cor.4	<b>D</b> : note 3: stacc.
53	cor.2,4	<b>D</b> : note 3: stacc.
53	2. MUSE	<b>B, C, AA, BB, CC</b> : <i>Kampens</i> instead of <i>Sangens</i>
54	cor.2	<b>D</b> : notes 1-2: 
54	va.	<b>D</b> (va. No.2): stacc.
56	cor.2	note 3: stacc. added by analogy with cor.1,3,4 and in accordance with <b>D</b>
56	va. vc.	note 3: stacc. added by analogy with fg., cor.1,3,4
58-59		<b>C</b> : <i>poco rall.</i>
58	cl. vl.1,2	note 3: stacc. added by analogy with b.56 (fg., cor.1,3,4)
59		<b>B</b> : <i>poco rall.</i>
60	fl. ob. cl. cor. cb.	” added
60	cl.	key-signature corrected from E <sup>♯</sup> major to G major
60	vl.1	<b>D</b> (vl.1 No.2): <b>f</b>
64-65	cl.2	<b>D</b> : b.65 note 7: end of slur
66-67	vl.2	<b>D</b> (vl.2 No.4): b.66 note 1: beginning of 

Bar	Part	Comment
66-67	vc.	<b>D</b> (vc. Nos.1-2): b.66 note 1: beginning of 
67	vl.1	notes 2-8: beginning of  emended from note 3 by analogy with cl. and in accordance with <b>D</b> (vl.1 Nos.2-4); <b>D</b> (vl.1 No.1): notes 1-6: 
67	va.	<b>D</b> (va. No.1): note 7: end of  ; (va. No.2): note 6: end of 
68	vl.1	<b>D</b> (vl.1 No.4): notes 1-2: end of slur changed to note 3 in pencil
68	va.	<b>D</b> (va. No.1): note 7: end of  ; (va. No.2): notes 2-7: 
69	vl.1	<b>D</b> (vl.1 No.1): note 7: end of 
71	3. MUSE	<b>B</b> : note 3: $\downarrow$
72-81	vl.1	<b>D</b> : vl.solo added
73	vl.solo	<b>D</b> (vl.1 No.3): note 2: beginning of slur
81	1.-2. MUSE	<b>B</b> : note 1: <b>p</b>
81-82	1.-3. MUSE	<b>B</b> :



Bar	Part	Comment
100	cor.1,2	notes 2-3: stacc. added by analogy with fl., cl. and in accordance with <b>D</b>
102	cl.	<b>mp</b> added by analogy with fl., vl.1,2
102	vl.2	<b>D</b> (vl.2 No.2): note 1: <b>mf</b> added in blue crayon
103	1.-4. MUSE	<b>B</b> : frydes instead of glædes
104-105	1.-4. MUSE	<b>B</b> : franske, spanske changed to spanske, franske in pencil
104-105	va.	b.104 note 1 to b.105 note 6: stacc. added by analogy with cb. (b.104)
104	vc.	note 1: <i>unis.</i> added
105	vc. cb.	notes 1-6: stacc. added by analogy with b.104 notes 1-5 and in accordance with <b>D</b> (vc. No.2); <b>D</b> (vc. No.1): note 1: ten.; notes 2-4: stacc.
110	1.-4. MUSE	<b>C</b> :
		 dan - ske taal - tes
110	2. MUSE	<b>B</b> , <b>E</b> : note 1: $b^{\flat'}$
110	3. MUSE	<b>B</b> : $d^{\flat}$ - $d^{\flat}$ - $d^{\flat}$ - $d^{\flat}$
110	4. MUSE	<b>B</b> : $b - d^{\flat}$ - $g - g$ ; <b>E</b> : notes 3-4: $g$
111	vl.1	<b>D</b> (vl.1 No.2): notes 3-4: stacc.
111	vl.2	notes 3-4: marc. added by analogy with vl.1
111	cb.	<b>D</b> (cb. No.2): notes 7-8: marc.
112	1.-4. MUSE	<b>B</b> : note 2: <b>f</b>
113	1. MUSE	<b>B</b> : notes 1-4: stacc.
113	3. MUSE	<b>B</b> : notes 1-3: stacc.
114	cl.	notes 1-2: stacc. added by analogy with fl. and in accordance with <b>D</b>
114	va.	note 1: <b>f</b> added in accordance with dynamic level in fig., cor., vc., cb. and in accordance with <b>D</b> (va. No.2)
114	vc.	note 1: <i>div.</i> added in accordance with <b>D</b>
115	cl.2	note 2: marc. added by analogy with cl.1 and in accordance with <b>D</b>
116	vl.2	<b>D</b> (vl.2 Nos.2-3): notes 6-7: slur, stacc. missing; note 6: marc.
119	vl.2	note 5: marc. added by analogy with vl.1 and in accordance with <b>D</b> (vl.2 Nos.2-3)
120	cl.	note 4: <i>a2</i> added in accordance with <b>D</b>
120-121	cl.1	b.120 note 4 to note b.121 note 3: slur added by analogy with fl.1
120-121	cor.2,4	b.120 note 2 to b.121 note 3: marc. added by analogy with cor.1,3 and in accordance with <b>D</b>
121	cl.	<b>D</b> : notes 1-3: slur
122	vl.1	notes 9-16: end of slur emended from note 14 by analogy with b.123; <b>A</b> : note 1: marc. added in blue crayon
123	vl.2 va. vc.	<b>A</b> : note 1: marc. added in blue crayon
124	fl. ob.	note 2: ten. added by analogy with cl.
124	cor.2,4	note 1: marc. added by analogy with cor.1,3 and in accordance with <b>D</b>
124	vl.1	<b>D</b> (vl.1 No.2): note 3: <i>rall.</i> added in pencil
124	vl.2, vc.	note 3: ten. added by analogy with vl.1, va.
<b>No. 2 Allegro</b>		
Bar	Part	Comment
1	fl.2	<b>D</b> : <i>Piccolo</i> added in pencil
9	vl.1	<b>A</b> : note 5: marc. added in blue crayon; <b>D</b> (vl.1 Nos.1-3): note 2: <b>fz</b>




Bar	Part	Comment
10	vl.1,2	notes 4-6: stacc. added by analogy with b.7 notes 1-3
10	vl.1	A: note 1: marc. added in blue crayon
13	vl.1,2	notes 11-12: stacc. added by analogy with notes 1-10 and in accordance with <b>D</b> (vl.1 Nos.1,2,4, vl.2)
14	vl.1	A: notes 4, 6: marc. added in blue crayon; <b>D</b> (vl.1 Nos.1-3): notes 4, 6: marc.
14	vl.2	<b>D</b> (vl.2 No.1): note 4: marc.; (vl.2 Nos.3-4): notes 4, 6: marc.
15	vl.1	A: notes 4, 6: marc. added in blue crayon; <b>D</b> (vl.1 Nos.1-3): notes 4, 6: marc.
15	vl.2	<b>D</b> (vl.2 Nos.2-4): note 4: marc.
17	vl.1	A: note 1: marc. added in blue crayon
18	vl.1,2	<b>D</b> (vl.1, vl.2 No.2): note 1: <i>a'</i>
18	vl.2	<b>D</b> (vl.2 No.3): note 1: <i>b</i> changed to <i>q</i> in pencil; <b>D</b> (vl.2 No.4): note 1: <i>b</i> added in ink
21	vl.1,2	notes 1-6: stacc. added by analogy with bb.19, 20
22	vl.1	A: note 1: marc. added in blue crayon
23	vl.1,2	<b>D</b> (vl.1,2): note 12: <i>d'''</i>
27	fl.2	<b>D</b> : <i>8va</i> added in pencil
27-170	CORO	<b>B</b> : notated on 2 systems
27-170	T.	A: bass clef
27	vl.1,2 vc. cb.	note 1: ten. added by analogy with va.; notes 2-11: stacc. added by analogy with va. <b>B</b> : <i>Arvesynder</i> instead of <i>Dødesynder</i>
30-31	CORO	<b>D</b> (vl.1 No.3): note 6: <i>q</i> added in blue crayon
31	vl.1	slur added by analogy with cor.1
32-34	cor.2	tie added by analogy with cor.1
33-34	cor.2	b.34 note 1 to b.35 note 1: slur added by analogy with cl.2
34-35	ob.1	<b>D</b> : b.35 note 1 to b.36 note 2: slur
35-36	fg.2	slur added by analogy with cor.1,2
36	cor.3,4	<b>D</b> : slur
37-39	fl.2	<b>D</b> : b.37 note 1 to b.39 note 1: slur
37-39	fg.2	<b>D</b> : <i>loco</i> added in pencil
39	fl.2	notes 1-3: stacc. added by analogy with b.38 and in accordance with <b>D</b> (vl.1, vl.2 Nos.2-4); <b>A</b> (vl.1): note 4: marc. added in blue crayon
39	vl.1,2	notes 1-3: stacc. added by analogy with b.38; note 6: stacc. added by analogy with vl.1,2
39	va.	note 6: stacc. added by analogy with b.39 and in accordance with <b>D</b> (vl.1, vl.2 No.2)
40	vl.1,2	A: note 4: marc. added in blue crayon
40	vl.1	notes 1-3: stacc. added by analogy with vl.1,2 and in accordance <b>D</b> ; note 6: stacc. added by analogy with b.39 and in accordance with <b>D</b>
40	va.	A: note 4: marc. added in blue crayon
41	vl.1	notes 1-3, 6: stacc. added by analogy with b.40
41	vl.1,2 va.	<b>D</b> (va. No.2): b.41 note 6 to b.42 note 1: slur added in pencil
41-42	va.	slur emended from open slur; <b>A</b> : b.43: end of slur open before page turn; <b>D</b> : b.42 note 1 to b.43 note 2: slur
42-44	cor.	A: note 1: marc. added in blue crayon
42	vl.1	note 1: stacc. added by analogy with vl.1,2
42	va.	note 1: ten. added by analogy with bb.45, 46 and in accordance with <b>D</b> (b.44 vl.1 No.4); fourth to sixth quaver: marc. added by analogy with vl.2, va.
43	vl.1	

Bar	Part	Comment
43	vl.2	chord 1: ten. added by analogy with vl.1; <b>D</b> (vl.2 Nos.2-4): chord 1: marc.
44	vl.1	note 1: ten. added by analogy with bb.45, 46 and in accordance with <b>D</b> (b.44 vl.1 No.4); fourth to sixth quaver: marc. added by analogy with vl.2, va.
44-46	vl.2 va.	marc. added by analogy with b.43 notes 2-6
46	T.	<b>B</b> : note 1: <i>B<sup>b</sup></i>
46-47	T.	<b>E</b> (Nos.1-3, 5, 9-10, 12-14): b.46 note 4 to b.47 note 1: <i>e<sup>k</sup> g<sup>b</sup></i> changed to <i>e<sup>b</sup> g<sup>b</sup></i> in pencil
46	T. B.	<b>B</b> : note 4: <i>f</i> changed to <i>e<sup>b</sup></i> in pencil
47	cor.2,4	marc. added by analogy with cor.1,3 and in accordance with <b>D</b>
47	T.	<b>B</b> : note 1: <i>g<sup>b</sup></i> added in pencil
47	B.	<b>B</b> : note 1: <i>e<sup>b</sup></i> ; <b>C</b> : note 1: <i>g</i> ; <b>E</b> (Nos.1-4, 6-8, 13, 15): <i>e<sup>b</sup></i> changed to <i>e<sup>b</sup></i> in pencil; (No.11): <i>e<sup>b</sup></i> changed to <i>e<sup>b</sup></i> in ink
48	cor.2,4	marc. added by analogy with cor.1,3 and in accordance with <b>D</b> (cor.4)
49	ob.2	<b>D</b> : bar added in pencil: <i>↓</i> ( <i>a<sup>b</sup></i> )
50	fg.	<b>A</b> emended to <i>A<sup>b</sup></i> by analogy with ob.2, cor.2,4; <b>A</b> : <i>b</i> added in pencil; <b>D</b> : <i>b</i> added in blue crayon
50	A.	<i>a'</i> emended to <i>a<sup>b</sup></i> by analogy with ob.2, cor.2,4; <b>A</b> : <i>b</i> added in pencil; <b>B</b> , <b>C</b> : note 1: <i>a'</i>
50	B.	<i>a</i> emended to <i>a<sup>b</sup></i> by analogy with ob.2, cor.2,4; <b>B</b> , <b>C</b> : note 1: <i>a</i>
50	vc. cb.	<i>a</i> emended to <i>a<sup>b</sup></i> by analogy with ob.2, cor.2,4; <b>A</b> , <b>D</b> : <i>b</i> added in pencil
52	cl.1	<i>↓</i> emended to <i>↓</i> by analogy with picc.
53-54	CORO	music and text added as in <b>B</b> , <b>C</b>
53-54	S.	<b>E</b> (Nos.1-4, 8-9, 14, 16-17, 19-21): music and text added in pencil
53-54	A.	<b>E</b> (Nos.6, 7, 9): music and text added in pencil
53-54	T.	<b>E</b> (Nos.1-4, 6, 9-10, 12-14): music and text added in pencil
53-54	B.	<b>E</b> (Nos.1-4, 6, 7, 13, 15): music and text added in pencil; <b>E</b> (Nos.8, 11): music and text added in ink
54	va.	notes 1-3: marc. added by analogy with vl.1,2 and in accordance with <b>D</b> ; <b>A</b> : note 4: marc. added in blue crayon
55	vl.1	<b>D</b> : note 4: <i>f<sup>z</sup></i>
55-56	vc. cb.	marc. added by analogy with bb.53-54 and in accordance with <b>D</b> (vc., cb.)
59-60	fg.	marc. added by analogy with fl., ob., cl., vc., cb.
59, 60	cor.	<b>D</b> : marc.
62-64	vl.1	<b>D</b> : <i>di - mi - nu - en - do</i>
62-65	vl.2	<b>D</b> (vl.2 No.4): <i>di - mi - nu - en - do</i>
63		<b>B</b> : bar missing
65-66	vl.1	<b>D</b> (vl.1 No.1): b.65 note 2 to b.66 note 6:  ; (vl.1 No.2): b.65 note 3 to b.66 note 4:  ; (vl.1 No.3): b.65 note 2 to b.66 note 5:  ; b.65 note 3 to b.66 note 5: 
67	timp.	<i>b</i> added
67	vl.2	<b>pp</b> added by analogy with vl.1, vc. and in accordance with <b>D</b>
69	vc.	note 1: stacc. omitted by analogy with bb.67-68
71-72	cor.2	<b>D</b> : <i>cresc. poco a poco</i>

Bar	Part	Comment
71-77	timp.	<i>poco a poco crescendo</i> added by analogy with the other parts and in accordance with <b>D</b>
71	CORO	<b>B:</b> note 2: $\downarrow$
71-77	vl.2	<i>poco a poco crescendo</i> bb.71-73 emended to bb.71-77 by analogy with vl.1
71-79	vl.2	<b>D</b> (vl.2 No.2): b.71 note 6 to b.79 note 1: <i>poco a poco cresc.</i> ---
71-76	vl.2	<b>D</b> (vl.2 No.4): <i>poco e poco cresc.</i> ---
72	S. T.	<b>C:</b> note 1: marc.
73-74	timp.	tie added by analogy with bb.67-72 and in accordance with <b>D</b>
74-77	vc.	<i>cre - scen - do</i> added by analogy with cb.
74-79	vc.	<b>D</b> (vc. No.1): <i>cresc.</i> ---
74-80	vc. cb.	<b>D</b> (vc. No.2, cb.): <i>cresc.</i> ---
76-77	picc.	<b>D:</b> $\downarrow \downarrow$ ( $e^{b'm}$ )
78-79	cl.2 cor.1	<b>D:</b> <i>cresc. molto</i>
79-80	ob.	<i>crescendo</i> emended to <i>molto crescendo</i> by analogy with cor.3-4; <b>D:</b> <i>cresc. molto</i>
79	cl.	<i>molto crescendo</i> added by analogy with cor.3-4; <b>D</b> (cl.1): <i>molto</i>
79-80	cor.1-2	<i>molto crescendo</i> added by analogy with cor.3-4
79-80	timp.	<b>D:</b> <i>cresc. - molto</i>
79	B.	<b>C:</b> note 1: g
79-82	vl.2	<b>D</b> (vl.2 No.2): b.79 note 4 to b.82: <i>cresc. - molto</i> ---
79-82	va.	<b>D</b> (va. Nos.1,2): b.79 note 3 to b.82: <i>cresc. - molto</i> ---
79-80	va. vc. cb.	<i>molto crescendo</i> added by analogy with vl.1,2
79-81	vc.	<b>D</b> (vc. No.1): <i>molto cresc.</i> ---
80-82	cor.2	<b>D:</b> <i>cresc. molto</i> ---
80-81	vc.	<b>D</b> (vc. No.2): <i>molto cresc.</i>
81-82	ob.1 fg.	<b>D:</b> $\longleftarrow$ <i>molto</i>
81-82	cl.1	<b>D:</b> <i>cresc. molto</i> ---
81	cb.	<b>D:</b> <i>cresc. molto</i>
82	fl.1 cl.1 fg.1	<b>D:</b> notes 1-3: slur
82	fg.1	<b>D:</b> $\longleftarrow$
82	T.1	<b>B:</b> notes 1-2 added in pencil
82	B.	<b>B:</b> notes 1-2: $e^b$
82	vc.	<b>D:</b> notes 1-6: $\longleftarrow$
84-86	vl.1,2	marc. added by analogy with b.83
86	fl.1	$c'''$ emended to $a^{b'm}$ by analogy with picc., ob., cl., fg.
86-87	timp.	tie added by analogy with bb.67-85 and in accordance with <b>D</b>
87	picc. cl.1 fg.1	<b>D:</b> notes 1-4: slur
87-88	cor.4	tie added by analogy with cor.1 and in accordance with <b>D</b>
87-88	timp.	<b>D:</b> tie
88	CORO	<b>B, C:</b> note 1: $\downarrow$
88	B.	<b>B:</b> note 2: $b^b$ ; note 3: $d^b$ ; <b>C:</b> note 2: $b^b$ ; note 3: $d'$ and $d$ instead of $d'$ ; <b>E</b> (Nos.1-4, 6-7, 13, 15): b.88 note 2: $d'$ changed to $b^b$ in pencil; note 3: $d'$ changed to $d$ in pencil; (Nos.8, 11): b.88 note 2: $d'$ changed to $b^b$ in pencil; note 3: $d'$ changed to $d$ in ink superfluous slur omitted
89-90	ob.2	slur added by analogy with cor.3 and in accordance with <b>D</b>
89-90	cor.2	slur added by analogy with cor.3 and in accordance with <b>D</b>
89	B.	<b>B:</b> notes 1-2: $e^b$ ; <b>C:</b> note 1 and note 2: $e^{b'}$ , $e^b$ instead of $e^b$ ; <b>E</b> (Nos.1-4, 6-7, 13, 15): notes 1-2: $e^{b'}$ changed to $e^b$ in pencil; (Nos.8, 11): notes 1-2: $e^{b'}$ changed to $e^b$ in ink
91	timp.	$\downarrow$ added

Bar	Part	Comment
91-92	CORO	<b>B:</b> rhythm changed from $\downarrow \downarrow \downarrow \downarrow \downarrow$   - in pencil; <b>C:</b> $\downarrow \downarrow \downarrow \downarrow \downarrow$   -
92	timp.	$\downarrow$ added
93-94	cor.2	slur emended from open slur; <b>A:</b> b.94: beginning of slur open after page turn marc. added by analogy with bb.91-94 and in accordance with <b>D</b> (b.95)
95-98	cb.	note 1: marc. omitted by analogy with ob.; note 3: stacc. added by analogy with fl., ob. and in accordance with <b>D</b>
96	cl.	note 3: stacc. added by analogy with vl.1,2, va.; note 4: stacc. omitted by analogy with vl.1,2, va.
96	vc.	<b>D:</b> g
100-102	fl.1	b.100 note 1: beginning of slur emended from note 2 by analogy with picc., cl. and in accordance with <b>D</b>
100-102	ob.2	<b>D:</b> $\longleftarrow$
100-102	cl.	b.102 note 6: end of slur emended from note 4 by analogy with fl.1 and in accordance with <b>D</b>
100-102	cor.1-3	<b>D:</b> $\longleftarrow$ <i>molto</i>
100-101	cor.2	tie added by analogy with cor.1,3,4 and in accordance with <b>D</b>
100-101	cor.4	<b>D:</b> $\longleftarrow$
100-102	vl.2	<b>D</b> (vl.2 No.1): b.100 note 4 to b.102 note 2: $\longleftarrow$ ; (vl.2 No.3): b.100 notes 3-6: $\longleftarrow$
100	vc.	notes 1-6: marc. added by analogy with vl.1,2, va. and in accordance with <b>D</b>
100-102	vc.	<b>D:</b> b.100 note 2 to b.102 note 3: <i>cresc.</i> ---
101	fl.1 cl.2	<b>D:</b> <i>accel.</i> instead of b.100
101-102	vl.1	<b>D</b> (vl.1 No.1): b.101 note 2 to b.102 note 2: <i>accel.</i> - - ; (vl.1 No.3): b.101 notes 2-5: <i>accel.</i> ; <b>D</b> (vl.1 Nos.1-2): b.101 note 1 to b.102 note 2: $\longleftarrow$ ; <b>D</b> (vl.1 No.3): b.101 note 3 to b.102 note 5: $\longleftarrow$ ; <b>D</b> (vl.1 No.4): b.101 note 3 to b.102 note 2: $\longleftarrow$
101-102	vl.2	<b>D</b> (vl.2 No.3): b.101 note 3 to b.102 note 2: $\longleftarrow$
101	cb.	<b>D:</b> <i>accel.</i>
101-102	cb.	marc. added by analogy with vl.1,2, va., vc.; <b>D:</b> $\longleftarrow$
102	ob.	$\longleftarrow$ added by analogy with fg.
102	cl.	note 5: $\sharp$ added by analogy with fl., picc. and in accordance with <b>D</b>
102	cor.4	<b>D:</b> $\longleftarrow$ <i>molto</i>
102	vl.1	<b>D</b> (vl.1 No.4): note 4: <i>ff</i>
103-125		<b>B:</b> E <sup>b</sup> major/C minor key-signature
104		new tempo marking following accelerando in bb.100-102 is missing in all sources
104-105	cor.1	<b>D:</b> b.104 note 1 to b.105 note 4: marc.
104-105	cor.2,4	b.104 note 1 to b.105 note 4: stacc. and marc. added by analogy with cor.1; <b>D</b> (cor.2): b.104 note 1 to b.105 note 4: marc.; (cor.4): b.104 notes 1-2: marc.
104	cor.3	notes 1-2: marc. emended to stacc. and marc. by analogy with cor.1 and in accordance with <b>D</b>
104	va.	third quaver: $f$ added by analogy with dynamic level in cor.



Bar	Part	Comment
105	va.	notes 1-4: marc. added by analogy with b.104 notes 1-2
107-109		A: ( <i>rall.</i> ) added in blue crayon;  added in blue crayon
107	cor.3,4	<i>dim.</i> added by analogy with cor.1,2
108-109	cor.1	D: b.108 note 1 to b.109 note 3:  added in pencil
108	cor.2	D: note 3: <i>dim.</i>
108-109	cor.2	D: b.108 note 3 to b.109 note 4:  added in pencil
109	cor.3	D: notes 1-2: <i>rall.</i> added in pencil
109	cor.4	D: notes 2-3: <i>rall.</i> added in pencil
110		new tempo marking following accelerando in bb.100-102 is missing in all sources
110	vc. cb.	<i>pizz</i> added in accordance with annotation in C; A: <i>pizz</i> added in pencil; C: <i>fag. solo legato og Bassi pizz.</i> ; D: <i>pizz.</i> added in pencil
112-121	vc. cb.	stacc. added by analogy with bb.110-111
113	fg.2	note 3: <i>b'</i> emended to <i>c'</i> by analogy with vc., cb. and in accordance with B, C
113	Bar.solo	E: note 4: <i>f</i>
114	Bar.solo	BB, CC: <i>med</i> instead of <i>af</i>
117	cl.2	note 2: $\sharp$ added in accordance with B
126	vl.1,2	<i>arco</i> added because of <i>pizz.</i> in b.104
126	cb.	A: <i>arco</i> added in pencil (CN)
127	va.	A: note 4: marc. added in blue crayon
128	va.	notes 1-3: marc. added by analogy with vl.1,2; A: note 4: marc. added in blue crayon
129	va.	A: note 4: marc. added in blue crayon
130	vl.1,2	note 6: stacc. emended to marc. by analogy with va., vc. cb. and in accordance with D
131	fg.	note 1: <i>f</i> added by analogy with fl., ob., cl. and in accordance with D
133	fl.	note 2: $\flat$ emended to $\natural$ ( <i>g'</i> ) by analogy with ob. cl., fg.
135	vc. cb.	note 3: <i>b'</i> emended to <i>c'</i> by analogy with vl.1,2, va. and in accordance with B, D
136-137	cor.2	D: $\downarrow$ ( <i>c''</i> ) - $\downarrow$ ( <i>b''</i> ) - $\downarrow$ ( <i>a'</i> ) - $\downarrow$ ( <i>b''</i> )
136-145	cor.3	D: music added on inserted music paper
136	B.	C: only one part: <i>a<sup>b</sup>-f</i>
136	B.1	B: note 2: <i>f</i>
136	B.2	B: music added in pencil
138-139	T.	B, C: b.138 note 1 to b.139 note 1: tie
139	cor.2	D: <i>g'</i>
140	T.2	B: notes 1-2: <i>c'</i>
140	vl.2	note 2: marc. added by analogy with note 1
142-143	fl.1	slur added by analogy with cl.1 and in accordance with D
142-143	ob.1	tie added by analogy with cor.1
142-143	cor.2	tie added by analogy with cor.1,3,4
144-145	fl.1	D: slur
144-145	fl.2	tie added by analogy with cl.2
144-145	cl.1	D: slur
144-146	fg.	D: slur
144-145	cor.	<i>di-mi-nu-en-do</i> added by analogy with fl., ob., vl.1,2, va. and in accordance with D
146-150	fl.1	b.146 note 2: beginning of slur emended from b.146 note 3 in accordance with D
146	cor.1,2	<i>mf</i> added by analogy with cor.3,4 and in accordance with D
146-147	vl.1	b.146 note 1: beginning of slur emended from b.146 note 2 by analogy with vl.2 and in accordance with D (vl.1 Nos.1,3)
147	vc.	note 6: stacc. added by analogy with notes 1-5

Bar	Part	Comment
148-149	vl.1	D (vl.1 No.3): b.148 note 2 to b.149 note 4: slur
148	vl.2	note 5: <i>a'</i> emended to <i>f'</i> by analogy with fl.1, cl.1, vl.1 and in accordance with D (vl.2 No.1)
148	va.	notes 1-6: stacc. added by analogy with bb.146-147
148-161	vc.	stacc. added by analogy with bb.146-147
150	picc.	<i>mp</i> : brackets omitted
150-154	ob.1	b.150 note 1: beginning of slur emended from b.150 note 2 by analogy with picc. and in accordance with D
150-151	cor.1,2	tie added by analogy with bb.146-147 and in accordance with D
150-151	vl.1	b.150 note 1: beginning of slur emended from b.150 note 2 by analogy with vl.2 and in accordance with D (vl.1 Nos.1-2)
152-153	vl.1	b.152 note 1: beginning of slur emended from b.152 note 2 by analogy with vl.2 and in accordance with D (vl.1 Nos.1-2); D (vl.1 No.3): b.152 note 1 to b.153 note 5: slur
153	cor.1	D: notes 2-3: slur added in pencil
153-157	cor.1,2	b.153 note 2 to b.157 note 1: slur added by analogy with b.149 note 2 to b.153 note 1
154-158	fl.1	b.154 note 1: beginning of slur emended from b.154 note 2 by analogy with cl.1 and in accordance with D
154-155	vl.1	b.154 note 1: beginning of slur emended from b.154 note 2 by analogy with vl.2 and in accordance with D
156-157	vl.1	D (vl.1 No.4): b.157 note 5: end of slur
158-160	ob.1	b.158 note 1: beginning of slur emended from b.158 note 2 by analogy with picc. and in accordance with D
158-159	vl.1,2	slur emended from slurs b.158 notes 1-6 and b.159 notes 1-6 by analogy with bb.146-157 (page turn after b.158)
159-161	va.	notes 1-6: stacc. added by analogy with bb.146-158
160	picc.	rest 2: <i>dim.</i> omitted
160-162	fl.1	b.160 note 1: beginning of slur emended from b.160 note 2 by analogy with cl.1 and in accordance with D
160	S. A.	<i>dim.</i> added by analogy with T.
160	B.	rest: <i>dim.</i> omitted
160-161	vl.1	b.160 note 1: beginning of slur emended from b.160 note 2 by analogy with vl.2 and in accordance with D
160	va.	note 3: <i>dim.</i> added by analogy with vl.1,2, vc., cb. and in accordance with D
162	cor.1	D: <i>dim.</i>
162-163	vl.1	b.162 note 1: beginning of slur emended from b.162 note 2 by analogy with vl.2 and in accordance with D
162	cb.	D: <i>dim.</i>
165	S.	C: <i>dim.</i>
166	cor.3,4	<i>dim.</i> added by analogy with cor.1,2 and in accordance with D
166	vl.1	D (vl.1 No.2): note 2: beginning of slur
166	va.	<i>dim.</i> added by analogy with vl.1 and in accordance with D
166	vc.	<i>dim.</i> emended from b.165 by analogy with fg., cor., timp., vl.1,2
168	CORO	B, C: the choir's final chord ends with $\downarrow$ in b.168, not b.167



Bar	Part	Comment
169	vl.2	<i>dim.</i> added by analogy with vl.1, va. and in accordance with <b>D</b>

No. 3 Poco adagio

Bar	Part	Comment
1-19	T.	E: treble clef
2-5	cl.2	b.2 note 2: beginning of slur emended from b.3 note 2 by analogy with fl.2; <b>D</b> : b.2 note 2 to b.3 note 1: slur
2	S. A.	C: notes 3-5: slur
3	fl.2 cl.2	<b>D</b> : notes 2-3:
3	vl.2	<b>D</b> : notes 2-3:
4	fl.1	note 1: stacc. added by analogy with cl.1
4-5	cl.1	b.5 note 3: end of slur emended from note 4 by analogy with fl.1, vl.1 and in accordance with <b>D</b>
4	cor.2	note 1: <b>mp</b> added by analogy with b.3 (cor.1); <b>D</b> : notes 2-3:
4	A.	<b>B</b> : note 6: <i>f<sup>z</sup></i> ; <b>C</b> : note 4:
4	vl.1	note 1: stacc. added by analogy with cl.1
5	fl.1	note 4: marc. added by analogy with vl.1,2, va.
5	fl.2	<b>D</b> : notes 1-2:
5	cl.1	note 4: stacc. emended to marc. by analogy with vl.1,2, va.
5	cor.2	<b>D</b> : notes 1-2:
5	vl.2	<b>D</b> : notes 3-4:
6	cor.3	<b>D</b> : notes 1-2:
6	cor.4	note 1: <b>mp</b> added by analogy with b.5 (cor.3)
6	vl.2	note 5: beginning of slur emended from note 4 by analogy with fl., ob., vl.1 and in accordance with <b>D</b>
7	fl.2 ob.2 cl. fg. cor. vl.2 va.	added by analogy with the other parts
7	ob.1	<b>D</b> : notes 4-6:
7	ob.2	notes 1-2: slur added by analogy with fl.2 and in accordance with <b>D</b> ; notes 3-4: ten. added by analogy with fl.2 and in accordance with <b>D</b> ; <b>D</b> : notes 2-4:
7	cl.2	<b>D</b> : notes 2-4:
7	fg.	<b>D</b> : notes 2-5:
7	fg.2	notes 4-5: ten. added by analogy with fg.1; <b>D</b> : notes 4-5: marc.
7	cor.1	note 4: ten. added by analogy with cl.2, cor.3; <b>D</b> : note 4: marc.; notes 2-4:
7	cor.2	note 4: ten. added by analogy with cl.2, cor.3; <b>D</b> : note 4: marc.; notes 1-4:
7	cor.3	<b>D</b> : notes 3-5:
7	cor.4	notes 2-3: ten. added by analogy with cor.3 and in accordance with <b>D</b> ; <b>D</b> : notes 1-3:
7	S. A.	<i>sekler</i> emended to <i>seklers</i> by analogy with T., B.
7-8	T. B.	b.7 note 4 to b.8 note 4: ten. added by analogy with b.7 notes 4-6 (S. A.)
7	vl.2	<b>D</b> (vl.2 Nos.1-3): notes 1-5:  ; <b>D</b> (vl.2 No.4): notes 2-5:
7	vc.	<b>D</b> (vc. No.2): notes 4-5: stacc.
8		<b>B</b> : <i>allargando</i>
8	fl.1	notes 1-4: ten. added by analogy with fl.2 and in accordance with <b>D</b>

Bar	Part	Comment
8	fl.2	notes 5-6: ten. added by analogy with fl.1 and in accordance with <b>D</b>
8	fl.2 ob.2 cl. fg. vl.2	<b>f</b> added by analogy with fl.1, ob.1, str.
8	ob.1	notes 1-4: ten. added by analogy with fl.2 and in accordance with <b>D</b>
8	ob.2	notes 1-4: ten. added by analogy with fl.2 and in accordance with <b>D</b> ; notes 5-6: ten. added by analogy with ob.1 and in accordance with <b>D</b> ; <b>D</b> : note 1: <b>f</b>
8	cl.1	note 1: ten. added by analogy with fl.2 and in accordance with <b>D</b>
8	cl.2	notes 1-4: ten. added by analogy with fl.2 and in accordance with <b>D</b> ; <b>D</b> : note 1: <b>f</b>
8-10	cl.2 fg.1	slur emended from slur b.8 notes 2-3 by analogy with cor.1 and in accordance with bb.17-18
8	fg. cor.	<b>D</b> : note 1: <b>f</b>
8	cor.2	note 6: ten. added by analogy with cor.1
8	cor.3	notes 1-6: ten. added by analogy with cor.1 and in accordance with <b>D</b>
8	cor.4	notes 5-6: ten. added by analogy with cor.1 and in accordance with <b>D</b>
8	S.1	note 4: ten. added by analogy with notes 1-3
8	S.2 A.	notes 1-3: ten. added by analogy with S.1; note 4: ten. added by analogy with notes 1-3
8	T. B.	note 4: ten. added by analogy with b.7 note 4 to b.8 note 3
8	va.	notes 5-6: ten. added by analogy with vl.1,2
9-10	cl.1	b.9 note 1 to b.10 note 1: tie added by analogy with fl., ob., fg.2 and in accordance with <b>D</b>
9	cor.4	<b>D</b> : notes 1-3: slur
9-10	CORO	<b>C</b> : b.9: rhythm changed from  in ink
10	fl.1	<b>D</b> : note 2: stacc.
10	A.	note 2: <b>mp</b> emended to <b>mf</b> by analogy with S.
10	T.	note 2: <b>mf</b> added by analogy with S.
10	vl.2	rest 1:  added by analogy with the other parts
10	va.	chord 1:  added by analogy with the other parts and in accordance with <b>D</b> ; sixth quaver: stacc. added by analogy with fl.2, cl.2
11-14	fl.2	beginning of slur emended from b.12 note 2 by analogy with cl.2
11	B.	note 1: <b>mf</b> added by analogy with b.10 (S., A., T.)
11	B.	<b>B</b> : notes 4-6: <i>Løvet som</i>
12	fl.2 cl.2	<b>D</b> : notes 2-3:
12	fg.2	note 3: <i>b<sup>b</sup></i> added by analogy with fg.1 and in accordance with <b>D</b>
12	T.	<b>B</b> : notes 5-6: <i>e' - d'</i>
12	B.	<b>B</b> : <i>Skæbnens</i> instead of <i>Skæbnes</i>
12	vl.1,2	note 5: marc. added by analogy with fl.1, cl.1
12	va.	<b>D</b> : notes 2-5: slur
13	ob.	note 1: <b>mf</b> added by analogy with dynamic level in fl., cl., fg.
13	ob.2	<b>D</b> : notes 1-2: ten.
13	cor.2	note 1: <b>mp</b> added by analogy with b.12 (cor.1)

Bar	Part	Comment
13	A.	note 6: <i>f</i> <sup>#</sup> emended to <i>d</i> <sup>#</sup> by analogy with b.4
14-15	fl.1 cl.1	b.14 note 4 to b.15 note 3: slur emended from slur b.14 notes 4-6 and slur b.15 notes 1-3 by analogy with bb.15-16
14	fl.2 ob.1 cor.2	<b>D:</b> $\downarrow$
14	va.	<b>D</b> (va. No.2); chords 1-2 bottom note: tie
14	vc.	lower part note 3: stacc. added by analogy with cb.; <b>D</b> (vc. No.1) lower part notes 1-3: slur; notes 1-2: ten.
15	cor.3	<b>D:</b> notes 1-2: $\downarrow$
15	cor.4	note 1: <i>mp</i> added by analogy with b.14 (cor.3)
16	ob.2	music and articulation added by analogy with fl.2 and in accordance with <b>D</b>
16	cl.2 cor.1,2	<b>D:</b> notes 2-4: $\text{=====}$
16	fg.	<b>D:</b> notes 2-5: $\text{=====}$
16	cor.1,2	note 4: ten. added by analogy with cl.2; <b>D</b> (cor.2); note 4: marc.
16	S. B.	<b>B:</b> notes 1-6: <i>cre-scen-do</i>
16	S.2 A. T. B.	notes 4-6: ten. added by analogy with S.1
16	T. B.	<i>Sus</i> emended to <i>Brus</i> as in <b>B</b> , <b>BB</b> and by analogy with S., A.
16	vl.1	<b>D</b> (vl.1 Nos.1-3); note 1: beginning of $\text{=====}$
16	vl.2	<b>D:</b> note 1: beginning of $\text{=====}$
16	va.	<b>D</b> (va. No.1); note 1: beginning of $\text{=====}$
16	vc.	lower part notes 4-5: ten. added by analogy with upper part and in accordance with <b>D</b> ; <b>D:</b> note 2: beginning of $\text{=====}$
16	cb.	<b>D</b> (cb. No.1); note 1: beginning of $\text{=====}$
17		<b>B:</b> <i>allarg:</i>
17	fl.1	notes 1-4: ten. added by analogy with fl.2 and in accordance with <b>D</b>
17	fl.2	notes 5-6: ten. added by analogy with fl.1
17	ob.1	notes 1-4: ten. added by analogy with ob.2 and in accordance with <b>D</b>
17	ob.2	notes 5-6: ten. added by analogy with ob.1 and in accordance with <b>D</b>
17	cl.	notes 1-4: ten. added by analogy with fl.2, ob.2 and in accordance with <b>D</b>
17-18	fg.1	b.17 note 4 to b.18 note 1: tie added by analogy with cor.1 and in accordance with <b>D</b> ; b.17 note 4 to b.18 note 4: slur added by analogy with cl.2 and in accordance with <b>D</b>
17	cor.	<b>D:</b> note 1: <i>f</i>
17-18	cor.1	b.17 note 6 to b.18 note 4: slur added by analogy with cl.2 and in accordance with <b>D</b>
17	cor.2	notes 5-6: ten. added by analogy with cor.3; <b>D:</b> notes 1-4: marc.
17	cor.3,4	notes 1-4: ten. added by analogy with cor.1,2 and in accordance with <b>D</b> (cor.4)
17	cor.4	notes 5-6: ten. added by analogy with cor.3 and in accordance with <b>D</b>
17	CORO	notes 1-4: ten. added by analogy with b.16 notes 4-6 (S.); note 1: <i>fff</i> added by analogy with b.8
17-18	T.1	<b>B:</b> b.17 note 6 to b.18 note 1: tie crossed out in ink
17	vl.1	<b>D</b> (vl.1 Nos.2-3); notes 5-6: ten.
17	vl.2	<b>D</b> (vl.2 Nos.2-3); chords 1-2: ten.
17	vc.	note 1: superfluous <i>div.</i> omitted

Bar	Part	Comment
18	fl.	note 2: ten. added by analogy with ob.2 and in accordance with <b>D</b>
18-19	fl.2	b.18 note 3 to b.19 note 3: ten. added by analogy with fl.1 and in accordance with <b>D</b>
18-19	cl.1	b.18 note 2: ten. added by analogy with ob.2 and in accordance with <b>D</b> ; b.18 note 3 to b.19 note 3: ten. added by analogy with fl.1, ob.1
18-19	cl.2	b.18 note 5 to b.19 note 3: ten. added by analogy with fl.1, ob.1 and in accordance with <b>D</b>
18-19	fg.1	b.18 note 5 to b.19 note 3: ten. added by analogy with fg.2 and in accordance with <b>D</b>
18-19	cor.1	b.18 note 5 to b.19 note 3: ten. added by analogy with cor.2 and in accordance with <b>D</b> (b.18 note 5 to b.19 note 1)
18-19	cor.3	b.18 note 2 to b.19 note 3: ten. added by analogy with cor.2
18-19	cor.4	b.18 note 2 to b.19 note 3: ten. added by analogy with cor.2 and in accordance with <b>D</b> (b.18 notes 3-5); <b>D:</b> b.18 notes 1-3: slur
18	T.1	<b>B:</b> note 2: beginning of slur
18-19	vc.	b.18 chord 2 to b.19 chord 3: ten. added by analogy with va. and in accordance with <b>D</b> ; <b>D:</b> b.18 chord 1: ten.
19	ob.2	notes 1-3: ten. added by analogy with ob.1 and in accordance with <b>D</b>
19	vl.1,2	chord 1: ten. added by analogy with va. and in accordance with <b>D</b> (vl.1, vl.2 Nos.2-4)
19	vc.	chords 2-3: ten. added by analogy with cb.
19	cb.	note 1: ten. added by analogy with va. and in accordance with <b>D</b>
19		<b>A:</b> after final bar: <i>Fanfare / Hurra! Hurra! / Hurra!</i> added in blue crayon

E B B E S K A M M E L S E N

## PART I

### No. 1 Prelude

Bar	Part	Comment
2	cl.	<i>E</i> <sup>#</sup> major key-signature added
2	ob.	note 5: <i>fz</i> added by analogy with fl., cl.
4	cl.	notes 2-4: slur added by analogy with fl., ob.
4	fl.	note 9: <i>b</i> <sup>#</sup> emended to <i>b</i> <sup>#</sup> by analogy with ob.
4	cl.2	note 8: <i>a</i> <sup>#</sup> emended to <i>d</i> <sup>#</sup> by analogy with cl.1
4-5	cor.3	b.4 note 1 to b.5 note 2: slur emended from open slur; <b>A:</b> b.4 note 1: end of slur open before page turn
5	fl.	<b>A:</b> note 8: <i>c</i> <sup>#</sup> changed to <i>c</i> <sup>#</sup> in red crayon
5	ob.	<b>A:</b> note 8: <i>c</i> <sup>#</sup> changed to <i>c</i> <sup>#</sup> in red crayon
5	cl.2	notes 1-7: transposed an octave up by analogy with the parallel octave passages before and after b.5 since the original phrase is outside the clarinette's range; note 7: <i>e</i> emended to <i>f</i> <sup>#</sup> by analogy with cl.1
8	cor.2	marc. added by analogy with cor.1
15-19	fg.1	slur emended from open slur; <b>A:</b> bb.15-17: end of slur open before change of system