

- A** Vocal score, dyeline print of manuscript copy.
DK-Kk, mu 8109.2991.
Title on first music page: “11^{te} Februar 1909”.
26x17.3 cm, 1 bifolio, unpaginated.
A few corrections in the text in foreign hand, corresponding to **C**.
- B** Score, autograph, draft.
DK-Kk, CNS 323.
Title on first music page: “11 Febr. 1909”, “C. N.” (foreign hand).
Dated: “30/1 09” (fol.1^v), “31/1 09.” (fol. 2^r).
Donated to the Royal Library by Irmelin Eggert Møller in 1958.
35.5x27 cm, 1 bifolio, 3 pages written in pencil, unpaginated.
Paper type: “B.& H. Nr 11 A.” (18 staves).
Fol. 2^r: “Fra Klokkernes Malme, L. C. Nielsen” (Irmelin Eggert Møller).
No text except the beginning of No. 1, bb. 1-2.
Text of the recitation between Nos. 1 and 2 missing.
- C** Text, print.
DK-Kk, mu 8109.2991.
Title on first page: “1659 * 11. FEBRUAR * 1909”.
27.2x16.9 cm, 1 bifolio.
Contained in **A**.
- D** Text manuscript.
DK-Kk, CNA, I.A.b., 17 (bilag).
22x14.8 cm, 1 bifolio written in ink.
Autograph by L.C. Nielsen, one correction by Carl Nielsen.

The draft (**B**) and the text (**D**) presumably formed the basis for the score (**A**). The original text of **A** corresponds with **D**, but contains corrections made in foreign hand corresponding to the printed text, **C**. Accordingly **A**, including the corrections, has been chosen as the main source for the two choral parts, whereas **C** is the main source for the unaccompanied recitation, which is missing in both musical sources. The final printed version of the text recitation (**C**) shows a number of deviations from L.C. Nielsen’s manuscript (**D**); such deviations, however, are not recorded in the *Editorial Emendations and Alternative Readings*.

CANTATA FOR THE OPENING
CEREMONY OF THE NATIONAL
EXHIBITION IN AARHUS 1909

- A** Score, fair copy
Bⁱ Score, autograph, draft
Bⁱⁱ Score, autograph, draft (Emilius Bangert)
C Orchestral parts, manuscript copies
D Vocal solo parts, manuscript copies
Eⁱ Vocal parts, dyeline print
Eⁱⁱ Vocal parts, dyeline print
F Piano score, fair copy
G Orchestral part, organ, manuscript copy
H Programme, 1909, printed
I Programme, 1910, printed
J Landsudstillingens Festschrift, 1909⁷
K Letter from Emilius Bangert to the State and University Library in Århus 8.3.1927
L Piano score, fragments
- A** Score, fair copy.
DK-A.
Title on cover: “Kantate / ved / Aarhus Landsudstillings / Aabnings – Højtidelighed / den 18. Maj 1909. / Texten af L. C. Nielsen. / Musikken af Carl Nielsen og Emilius Bangert. / Partitur.”, stamped “STATSBIBLIOTEKET / i AARHUS”.
End-dating: “19/2 1909”.
35x27 cm, 86 pages paginated 1-86, and 1 folio paginated 68a, written in ink; several corrections and changes in pencil and plastered clippings; bound in library binding.
Contains also parts for cor. 4 and fg. 2 for “Spejdende mod Solen” in **A** major including 2 bars of a prelude. On the flyleaf a letter from Emilius Bangert to mag. art Topsøe-Jensen is pasted in, dated “Roskilde 8/3 27” (**K**).
- B**ⁱ Score, autograph, draft.
DK-Kk, CNS 320a.
On first music page: “Domorganist A. Allin. Aarhus Kantate”.
Donated to the Royal Library by Emilius Bangert in 1935.
35.5x27 cm, 48 pages written in pencil, paginated: 1-28, pp. 2-4 unpaginated, and 1-20, pp. 6-7 unpaginated.
Paper type:
pp. 1-28: B. & H. Nr 11 A. (18 staves)
pp. 1-20: B. & H. Nr. 14.A (24 staves)

Bound in library binding.

Draft for No. 1 “Allegretto Solemne” bb. 1-128, and No. 4 recitation and orchestra “Hvidt som et Tempel” bb. 1-30, “Allegro non troppo” bb. 31-117.

Bⁱⁱ Score, autograph, draft (Emilius Bangert).

DK-Kk, Emilius Bangerts Samling, Kapsel No. 4.

Title on cover: “Aarhus-Kantaten / Partitur Kladder”.

Various formats, mainly 36x26.5 cm; several folios added: 26x34 cm; 37 folios, with a cover of music paper consisting of

1 bifolio unpaginated, written in pencil, fol. 2^v blank.

1 gathering of 5 bifolios and 2 folios, paginated 2-10, 11a, 12-13, 14b, 15-18, first page unpaginated, between pp. 12-13
1 folio, paginated 11b, verso blank, and 1 folio, paginated 14a, verso unpaginated, final folio blank.

1 gathering of 7 bifolios, unpaginated, between bifolios 2-3
1 bifolio, 1 folio and 1 bifolio, between bifolios 5-6
1 bifolio and 1 folio.

Various paper types:

mainly: B. & H. Nr. 12 E. (20 staves)

in oblong format: (12 staves)

Sketch and draft for No. 2, bb. 1-126; No. 3, bb. 1-20 “Tempo giusto”, No. 4, bb. 118-162; draft for “Allegretto quasi Andantino” (11 bars between b. 143 and b. 144 of No. 4) for choir and orchestra (see Appendix p. 231), also present in the fair copy but left out in the present edition because of Emilius Bangert’s letter of 8 March 1827 (**K**); and draft for No. 7, bb. 1-53.

Also draft for piano score No. 4, bb. 118-143 and a version of “Spejdende mod Solen” for male choir a cappella composed by Emilius Bangert; added below system “Kære Hr. Nielsen! Her er Sangen, tror De den kan bruges saaledes? Jeg kunde jo ringe til Dem engang imorgen og høre, hvad De synes. Venlig Hilsen Emilius Bangert.”⁸

Pencil copy of Nielsen’s version for male choir, accompanied by cor. and timp.

Draft for organ of the whole work.

C Orchestral parts, manuscript copies.

DK-Kk, CNS 320g.

Donated to the Royal Library by the State and University Library in Århus in 2006.

35x26 cm, 42 parts, 15 duplicate parts.

Datings added in pencil or ink: “April 1910 Anton Hansen” (trb.t. 2), “Olaf Jensen d 25/4. 1910” (trb.t. 2), “August Petersen Dansk Concertforening 25/4 1910” (tb.), “Åbningen af den britiske uge 23. maj 1959 Ove Jensen T.V og Radio” (ob.2).
Enclosed folio written in pencil and blue crayon: “Statsbiblioteket 17/4-59 / Karl Nielsen: Kantate 1909 / Ork. Besætning./ 1 Partitur [in blue crayon] / 6-5-3-3-3- / 3 Fl. 2 Obo 2 Cl. 2 Fagot / 4 Horn 3 Tromba / 3 Basuner 1 Tuba / 1 Timp. 1 Slagtøj / Afsendt fra Aarhus / By Orkesters Nodarkiv⁹ / d 27/5-59. Johs. Jensen.” [in blue crayon].

D Vocal solo parts, manuscript copies.

DK-Kk, CNS 320g.

Donated to the Royal Library by the State and University Library in Århus in 2006.

26x34.5 cm, 2 parts.

S. and B. solos with piano accompaniment.

Eⁱ Vocal parts, dyeline print.

DK-Kk, CII, 10, kasse 3 e.

26x17.2 cm, 4 parts, S.A.T.B.

Additions in pencil by Nielsen in S.

T. incomplete.

Eⁱⁱ Vocal parts, dyeline print.

DK-Kk, CNS 320g.

Donated to the Royal Library by the State and University Library in Århus in 2006.

26x17.5 cm, 5 parts, S. No. 37, A. No. 10, T. Nos. 4, 11, B. No. 10.
Enclosed in T. No. 4: 1 music paper trimmed with 3 printed stanzas for “Spejdende mod Solen”; in T. No. 11: 1 music paper trimmed with 2 stencilled stanzas for “Spejdende mod Solen”.

B. No. 10: stanza 2 for “Spejdende mod Solen” added in pencil below system.

F Piano score, fair copy.

DK-Kk, CNS 320g.

Title on first music page: “Landsudstillingens kantate”, “(Aarhus 1909)” added in pencil.

Donated to the Royal Library by the State and University Library in Århus in 2006.

46 pages in various formats and paper types, written in ink and pencil:

⁸ “Dear Mr. Nielsen! Here is the song, do you think it may be used as it is? I might call you some time tomorrow to hear what you think. Kind regards, Emilius Bangert”.

⁹ “Sent from the music archives of the Aarhus City Orchestra”.

1 gathering of 3 bifolios and 1 bifolio paginated 1-16 in ink: 34.5x 26 cm, paper type: "Heimdal" 1853 (14 staves).
 1 bifolio paginated 16a-16c in pencil, last page unpaginated: 25.5x34.5 cm, paper type: 10 staves.
 1 gathering of 2 bifolios paginated 17-22 in pencil, last folio unpaginated: 24.5x34.5 cm, paper type: 12 staves.
 1 gathering of 2 bifolios paginated 23-28 in ink and pencil, pp. 23: pagination changed from 24 in ink, pp. 25-28: pagination changed from 23-26 in pencil, last folio paginated 27-28 in ink: 35.4x27 cm, paper type: 10 staves.
 1 bifolio paginated 29-32 in pencil: 25x34.5 cm, paper type: 12 staves.
 1 folio and 1 bifolio paginated 32, 34, 35-37 in pencil, last page unpaginated: 24.5x34.5 cm, paper type: 12 staves.
 Piano score for the cantata, several corrections and additions in pencil.

G Orchestral part, organ, manuscript copy.
 DK-Kk, CNS 320g.
 Donated to the Royal Library by the State and University Library in Århus in 2006.
 26x34.5 cm, 6 pages written in ink.
 Organ part, few additions and deletions in pencil.

H Programme, 1909, printed.
 DK-A.
 Title on first page: "KANTATE / VED / AABNING = / HØITIDELIGHEDEN / DEN 18 MAI / 1909."
 Page 2: "TEXT: L. C. NIELSEN / MUSIK: CARL NIELSEN – EMILIUS BANGERT".
 Final page: "Trykt i / TH. THRUES BOGTRYKKERI / AARHUS".
 L.C. Nielsen's text including Emilius Bangert's pencil indications of which sections were composed by whom, and indications of cuts and the shuffling of passages in the second part.

I Programme, 1910, printed.
 DK-A.
 Programme for Dansk Koncertforening's concert on 25.4.1910, with L.C. Nielsen's text for the cantata. Order of numbers as in **H**, omitting the movement for male choir, "Spejdende mod Solen".

J Landsudstillingens Festskrift, 1909.
 Title page: "FESTSKRIFT / LANDSUDSTILLINGEN / I AARHUS / VED / L. FRIIS / LANDSUDSTILLINGENS GENERALSKRETÆR / AARHUS / FORLAGET AF 1907, A/S / MCMIX".
 Including, among other things, L. C. Nielsen's text with numbers in same order as printed in **H**.

K Letter from Emilius Bangert to the State and University Library in Århus 8.3.1927.
 DK-A.
 "Hr. mag.art Topsøe-Jensen / Statsbiblioteket in Aarhus. jeg beder undskylde den sendrægtige Besvarelse af Deres Brev af 18 ds., er forsinket paa Grund af Vanskelighed med at faa Forbindelse med Carl Nielsen.
 Hermed følger et Eksemplar af Texten, hvor de ønskede Oplysninger er indtegnede. Det staar Dem frit for i Partituret at gøre tilsvarende Notater, ellers maaske kan Partituret sendes til mig; jeg skal da med Fornøjelse udføre Arbejdet."¹⁰
 Contained in **A**.

L Piano score, fragments.
 DK-Kk, CNS 308b.
 Donated to the Royal Library by Irmelin Eggert Møller in 1958.
 35.5x27 cm, 1 folio written in pencil.
 Paper type: B. & H. Nr 11 A. (18 staves).
 The source has been restored.
 Fragments of piano score of No. 4, bb. 76-87.
 Included in draft for *THREE MOTETS*, No. 3.

Original order of part two of **A**:

Nielsen Edition No.	page Nos. in A	bars	tempo marking	text incipit	key
No. 3	43-46	1-20	<i>Tempo giusto</i>	<i>Kun een er Danmarks Hovedby</i>	A major
No. 4	49-50	1-26	Melodrama	<i>Hvidt som et Tempel</i>	C-sharp minor/ E major
	50-66	27-117	<i>Andantino</i>	<i>Da stiger der Røster</i>	C major

¹⁰ "Dr Topsøe-Jensen / State Library of Aarhus. Please forgive my late answer to your letter of the 18th of this month due to difficulties in getting into contact with Carl Nielsen. Enclosed please find a copy of the text with the marking of the information you asked for. Please feel free to make equivalent annotations in the score, or perhaps you could send me the score; in that case I shall do the job with pleasure."

4 bars: Original ending of No. 4, see APPENDIX	67-68	118-140+ 4 bars	<i>Andante sostenuto</i>	<i>Nær er Stunden</i>	D major
No. 5	69	1-15	<i>Allegretto quasi andantino</i>	<i>Spejdende mod Solen</i>	B-flat major
Omitted movement, see APPEN- DIX	70-71	1-11	<i>Allegretto quasi andantino</i>	<i>Hæder over vor By</i>	F major
No. 4	72-75	144-163	<i>Allegro moderato</i>	<i>Vi trænger til at vidne</i>	D major
No. 6	76	1-23	<i>Tempo giusto</i>	<i>Danmark, du kornblonde Datter</i>	A major

The order of movements (and hence also the order of keys) in the score and the parts has been changed in accordance with the letter mentioned above (**K**) and the text (**H**) enclosed with the letter. The movement “Hæder over vor By” has been omitted and “Spejdende mod Solen” has been placed after “Vi trænger til at vidne”. A new bar (b. 117) has been added as transition from “Da stiger der Røster” to “Nær er Stunden”; and new bars have been added between b. 140 and b. 144 on p. 68a of **A** instead of four crossed-out bars on p. 68 (see appendix No. 1). Thus the original three separate movements, “Hvidt som et Tempel” (and “Da stiger der Røster”), “Nær er Stunden” together with “Vi trænger til at vidne”, as a whole become the new No. 4.

CNU-No.	bars	tempo marking	text incipit	key
No. 3	1-20	<i>Tempo giusto</i>	<i>Kun een er Dan- marks Hovedby</i>	A major
No. 4	1-26	Melodrama	<i>Hvidt som et Tempel</i>	C-sharp minor E major
	27-117	<i>Andantino</i>	<i>Da stiger der Røster</i>	C major
	118-140	<i>Andante soste- nuto</i>	<i>Nær er Stunden</i>	D major
	141-163			
	[141-143 on p. 68a]	<i>Allegro moderato</i>	<i>Vi trænger til at vidne</i>	D major
No. 5	1-15	<i>Allegretto quasi Andantino</i>	<i>Spejdende mod Solen</i>	A major
No. 6	1-23	<i>Tempo giusto</i>	<i>Danmark, du korn- blonde Datter</i>	G major

Emilius Bangert’s fair copy (**A**) is the main source for the cantata based on the two drafts (**Bⁱ**, **Bⁱⁱ**) by Nielsen and Bangert, respectively. The other sources consist of the performance material

based on the fair copy (**A**): orchestral parts (**C**), vocal solo parts (**D**), choral parts (**Eⁱ**, **Eⁱⁱ**) and piano score (**F**) to be used at rehearsals. To this should be added an organ part (**G**) in Emilius Bangert’s hand to be played on the organ especially set up for the exhibition.

The text of the fair copy is based on an unknown source, which in several cases deviates from the printed text sources, including a programme for the performance of the cantata at the opening of the exhibition in 1909 (**H**), the programme for a concert of the Danish Concert Society in 1910 (**I**) and the text as it is printed in the *Festschrift* for the exhibition (**J**) printed in 1909. The text of the score has been chosen as the main source for the present edition; the programme of 1909, however, has been consulted in the revision of the somewhat faulty punctuation of **A**. All text variants are recorded in *Editorial Emendations and Alternative Readings*.

The revision is based on (**A**); the drafts (**Bⁱ**, **Bⁱⁱ**) and the performance material (**C**, **D**, **Eⁱ**, **Eⁱⁱ**, **F**) have only been consulted in cases of doubt.

Emilius Bangert has been very loyal to Nielsen’s draft (**Bⁱ**), which thus does not contain many variants which might indicate possible emendations. Emilius Bangert’s draft (**Bⁱⁱ**), on the other hand, differs in many cases from the fair copy (**A**), especially regarding the instrumentation of the brass instruments. Such differences may reflect Nielsen’s corrections, since he acted as supervisor for Emilius Bangert in the latter’s work with the composition.


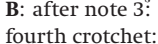





Bangert’s draft (**Bⁱⁱ**) reveals no corrections in Nielsen’s hand; there is only one instance in which the fair copy (**A**) contains additions, which might be by Nielsen (No. 7, bb. 26-28, see facsimile p. xxxviii).

The programme from 1909 (**H**), which together with a letter (**K**) and the score were sent to the State Library in 1927,¹¹ contains Bangert’s explanatory notes concerning the change of order and omissions of sections in the second part. These changes, in addition to the added bars and the corresponding erased passages of the fair copy (**A**), are the basis for the order of movements of the present edition, partly because Bangert, as composer of the work, should have equal standing with Nielsen, and partly because the letter to the State and University Library shows, that Nielsen was consulted in connection with these changes. All additions and deletions are recorded in the *Editorial of Emendations and Alternative Readings*.


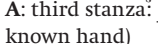


31	fg. pf.2 va. vc. cb.	marc. added by analogy with b.28 (fg., vc., cb.), b.30 (va.) and in accordance with C b.30 notes 3-4 (vc., cb.)
36-37	pf.1	C: <i>8v Basso</i>
36-37	pf.2 vc. cb.	marc. added by analogy with fg.
36	va.	<i>trem.</i> added
38	cor.	C: notes 1-2: marc.
38	va.	C: <i>div.</i>
40-44		C: missing
42	fg. cor. va. cb.	marc. added by analogy with the other parts
43	cor.2	marc. added by analogy with cor.1
43	vl.2	marc. added by analogy with vl.1
44	vl.1,2 va. vc.	<i>trem.</i> added

CANTATE FOR THE COMMEMORATION
OF THE 250TH ANNIVERSARY OF THE
STORMING OF COPENHAGEN

No. 1 "Hvor Livet ikke løfter"

Bar	Part	Comment
	T.1,2	 emended to 
4	T.1 B.2	B: after note 3: 
6	T.1,2 B.1,2	fourth crotchet: beginning of  emended from b.7 first crotchet because of <i>dim</i> in b.6 (fourth crotchet)
8	T.1	B: from second to third crotchet: 
9		B: <i>un poco di piu ma molto marcato</i>
11		A: second stanza: <i>skyder</i> corrected to <i>bryder</i> in pencil (unknown hand)
15	B.2	 emended to  by analogy with B.1
RECIT.		text added as in C; A: text missing


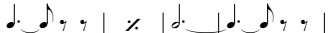




No. 2 "Fra Klokkernes Malme"


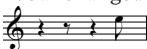
Bar	Part	Comment
	T.1,2	 emended to 
		A: third stanza: <i>p</i> added in pencil (unknown hand)
3		A: second stanza: <i>haarde, kolde</i> corrected to <i>haardelige</i> in pencil (unknown hand)
5		A: third stanza: <i>Kræfterne</i> corrected to <i>Viljerne</i> in pencil (unknown hand); D: <i>Mandsviljer</i> corrected to <i>Kræfterne</i> (CN)
9		A: third stanza: <i>Hjertes</i> corrected to <i>Stunder</i> in pencil (unknown hand)
11		A: third stanza: <i>holder</i> corrected to <i>knytter</i> in pencil (unknown hand)
13	B.2	B: note 1: <i>d</i>
16	T.1	B:  corrected to 
17		A: third stanza: <i>Svulmen</i> corrected to <i>Brusen</i> in pencil (unknown hand)
18		A: first stanza: <i>vældende</i> corrected to <i>svulmende</i> in pencil (unknown hand)

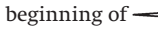
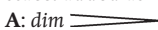

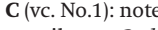



CANTATA FOR THE OPENING
CEREMONY OF THE NATIONAL
EXHIBITION IN AARHUS 1909
















PART ONE

No. 1 "Vaartid, Vækstid"

Bar	Part	Comment
		<i>No. 1</i> added
1	fl. ob. cl.	B ¹ : last γ missing
1-128	trb.b. tb.	A: both parts on one staff
1-128	T.	E ¹ : written in 
1-4	vl.1	A: above vl.1 added in pencil: 
4	vl.1	notes 3-4: stacc. added as in B ¹
5-7	CORO	B ¹ : alphanumeric order: A B C
5	cb.	note 2: marc. added by analogy with vc. and in accordance with C (cb. No.1)
7	vl.2 va.	<i>trem.</i> added
13	trb.b.	B ¹ : note 2: marc.
15	cor.	B ¹ : <i>ffz</i>
16	fg.2	phrase added as in B ¹
16	trb.b. tb.	 added by analogy with the other parts
16	vl.1,2	chords 1-6: marc. added as in B ¹ (va. chords 1-3)
16	vl.2	chords 4-6: <i>d''</i> , <i>f''</i> corrected to <i>d''</i> , <i>b^b''</i> as in B ¹
16	va.	chords 1-6: marc. added as in B ¹ (chords 1-3)
17	S. A.	E ¹ : <i>ff</i>
17	vl.2 va.	<i>trem.</i> added
21-23		B ¹ : <i>Ork: som A B C 'Orch as A B C'</i>
21-24	CORO	B ¹ : bars written by Emilius Bangert (?)
25-26	tr.2	tie added by analogy with cor.3
26	A.	F: note 5: letter <i>d</i> added in right margin in pencil
27-28	cor.3	tie added by analogy with tr.1,2
27	CORO	A: <i>er vaagnet</i> crossed out in pencil; <i>op-vaagner</i> added in pencil (Emilius Bangert); H, I, J: <i>Livet opvaagner</i> ; no revision because of the rhythm and the accentuation
27	T.	E ¹ : note 4: <i>b^b'</i> ; <i>Livet er vaagnet</i>
28	tr.3	B ¹ : <i>c'</i> instead of <i>c[#]'</i>
28	vc.	B ¹ : notes 2-4: 
29	fl. ob.	B ¹ : <i>pp</i> changed to <i>p</i>
29	fg.2	B ¹ : <i>c[#]'</i>
29	B.	F: notes 2-3: <i>g</i> instead of <i>g[#]</i>
29	vl.1,2	<i>trem.</i> added
32	fl. ob. cl. fg. cor.	 added by analogy with str.
33	ob.	note 1: <i>e[#]''</i> emended to <i>e''</i> as in B ¹ and by analogy with fl.1, cor.4, vl.2, S.; C: note 1: <i>e''</i> instead of <i>e[#]''</i>
33-34	cl.2	B ¹ : note 2: 
33	va.	<i>trem.</i> added

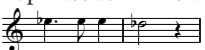
Bar	Part	Comment	Bar	Part	Comment
36	tb.	C: note 1: \sharp and ? added above staff	53	S.solo vl.1	note 4: e'' emended to d'' as in B ⁱ
38	fl.1	A: note 1: \sharp added in pencil; C: note 1: f'' corrected to f [♯] in pencil	54-56	fl.2	slur emended from open slur; A: b.54 note 1 to b.55: end of slur open (page turn)
38	va.	B ⁱ : bar empty	54-56	cl.2 fg.	b.54 note 1 to b.56 note 1: slur emended from open slur; A: b.54 note 1 to b.55: end of slur open (page turn)
39-40	fl.1	B ⁱ : no tie	55-56	fl. ob. cl.	— added as in B ⁱ
39	fg.1	C: note 4: \sharp added in pencil and erased	55	cl. fg.	B ⁱ : <i>mf</i> changed to <i>f</i>
39	fg.2	C: note 4: \sharp added in pencil	55-56	fg.	— added by analogy with fl., ob., cl.
40	trb.t.1,2	f emended to f [♯] by analogy with fg., vc., cb.; C: note 6: \sharp added in pencil	56	fl.1 vl.1,2 va.	
41-42	org.2	top notes b.41 note 1 to b.42 note 1: tie added by analogy with org.1	56	vc. cb.	<i>dim.</i> added as in B ⁱ
43	trb.b.	notes 1-2: tie added by analogy with trb.t.1	56	cl.1	<i>dim.</i> added by analogy with fl.1, vl.1,2, va.
43	timp.	note 1: \downarrow added as in B ⁱ ; B ⁱ : \downarrow (e), bar incomplete, ? added before last γ	56	fg.2	C: \downarrow (b [♯]) instead of \downarrow . (g [♯])
43	vl.2 va. vc. cb.	<i>dim.</i> added as in B ⁱ	56-58	S.solo	D: b.56 note 2 to b.58 note 2: — added in pencil; <i>calando</i> added in pencil
43	vc.	B ⁱ : 	57	cl.1	B ⁱ : second crotchet: <i>dim.</i>
44-45		crossed out and changed to <i>col Basso</i> A: \downarrow = \downarrow added above system in pencil; B ⁱ : \downarrow = \downarrow changed to \downarrow = \downarrow above system	58	tr.	notes 2-4: 3 in triplet added
44	fl. ob. cl. fg. cor. tr. trb.t. trb.b. tb. timp. va.	\frown added as in C (ob.1, cor., tr.1, va., vc.) by analogy with vl.1,2	60	A.	F: note 5: g' corrected to b [♯] in pencil
44	cor.1,2	B ⁱ : <i>p</i> instead of <i>pp</i>	61	fl.1 ob.1 cl.1	notes 1-2: slur added as in B ⁱ (fl.1, ob.1)
44	cor.3,4	γ added; B ⁱ : γ missing	61	fl.2	B ⁱ : note 2: a'
44	S.solo	A: note 1: \downarrow changed to \downarrow ; A, D: rest 1: \frown added in pencil; note 1: \downarrow changed to \downarrow in pencil; F: rest 1: \frown added in pencil; note 1: \downarrow changed to \downarrow in pencil	61	va.	<i>trem.</i> added
44	S.solo vl.1,2	A: bar changed from 	63	CORO	H, J: <i>Stjerne</i> instead of <i>Stjerne</i> ; I: <i>Sjerne</i>
44	vl.1,2 vc. cb.	A: note 1: \frown added in pencil	64	tb.	ten. added as in B ⁱ ; A: notes 2-3 added in pencil and x added in right margin
44	vl.1	B ⁱ : chord 1: \downarrow ; C (vl.1 No.1): phrase as in b.43; \frown added in blue crayon; (vl.1 No.2): \downarrow changed to \downarrow with \frown and \downarrow in blue crayon; (vl.1 No.3): phrase as in b.43; beginning of b.44: \frown added in blue crayon; (vl.1 No.4): beginning of b.44: \frown added in pencil; (vl.1 No.5): beginning of b.44: \frown added in ink	64-65	trb.t.1	tie added by analogy with cor.1
44	vl.2	C (vl.2 Nos.1,2,3): \downarrow ; \frown added in blue crayon; (vl.2 Nos.3,4): \downarrow ; \frown added in pencil	65-67	tr.2	C: in unison with tr.1
44	va.	C (va. Nos.1,2,3): rest 2: \frown added in pencil	65	tb.	marc. added as in B ⁱ
44	vc.	C (vc. Nos.1,2): rest 1: \frown added in pencil; C (vc. No.3): rest 1: \frown added in blue crayon	65	cb.	note 1: marc. added by analogy with notes 2-3
44	vc. cb.	\frown moved from note 1 to rest 1 as in C (vc.) and by analogy with va.	66	timp.	stacc. added as in B ⁱ
45		A: tempo marking: \downarrow = \downarrow added in pencil above \downarrow = \downarrow (CN?); B ⁱ : \downarrow = \downarrow	66	S.1	A: <i>ny-el-sens</i> added above system in pencil
45	S.solo	D: <i>Elverhøj</i> 'Elf-Hill' added above system in pencil (CN?)	67	fl.	note 10: b' emended to c [♯] ; A: \sharp C and x added above staff in pencil; B ⁱ : note 10: c [♯]
45-48	vl.1	B ⁱ : b.45 note 1 to b.48 note 2: slur	67-68	vl.1	b.67 note 2 to b.68 note 2: slur emended from open slur as in B ⁱ , C; A: b.68 note 1: beginning of slur open (page turn); C (vl.1 No.1), B ⁱ : b.67 note 2 to b.68 note 1: slur
45-46	va.	B ⁱ : b.45 note 1 to b.46 note 2: slur	67	cb.	<i>dim.</i> added as in B ⁱ and by analogy with the other parts; C (cb. No.1): <i>dim.</i>
47	vl.2	A: notes 1-3: slur added in pencil; note 3: x added in pencil	68	trb.b. tb.	<i>mf</i> emended to <i>p</i> as in B ⁱ
47-51	vl.2	B ⁱ : b.47 to b.51: beginning and end of slur open (page turn)	68	vl.1	slur emended from open slur; A: b.68 note 1: beginning of slur open (page turn)
47-49	va.	B ⁱ : b.47 note 1 to b.49 note 3: slur	68	vl.2	C (vl.2 Nos.1,2): note 2: <i>p</i> added in pencil
48	fg.2	= added; B ⁱ : rest missing	68-69	cb.	b.68 rest 1 to b.69 rest 1: phrase as vc. emended to rests as in B ⁱ
49-51	vl.1	B ⁱ : b.49 note 1 to b.51: end of slur open (page turn)	70	cb.	<i>mf</i> added as in B ⁱ
52	va.	notes 1-2: slur added as in B ⁱ	72	CORO	A: <i>højt i sin</i> crossed out in pencil; <i>ungt af din</i> added below system in pencil (Emilius Bangert); B ⁱ : <i>højt i sin</i> ; F: <i>ranker sig højt i sin</i> ; H, I, J: <i>ungt af din</i>
			73	woodw. brass.	rest 1: = corrected to †
			74	timp.	notes 5-6: stacc. omitted by analogy with ob.2
			74	cl.2	notes 6-7: stacc. added by analogy with fl., ob., cl., vl.1
			74	tr.1	A: note 5: a corrected to a [♯] in pencil; x added in right margin in pencil; C: notes 5-6: a instead of a [♯]
			74	tr.3	<i>fz</i> added as in B ⁱ
			74	vl.1,2 va. vc. cb.	C: notes 3-4: stacc.
			75	cl.2	C: notes 1-4: b [♯] instead of b [♯] '
			75	cor.3	note 3: stacc. added by analogy with fl., ob., cl.
			75	vl.1	

Bar	Part	Comment
75	vl.2	chord 1: marc. added by analogy with vl.1
75	vl.2	chords 1-2: slur added as in B ⁱ
76	vc. cb.	f added as in B ⁱ
77	fl. ob.1	slur added as in B ⁱ
77	cl.1	slur added by analogy with fl.1, ob.1
78	tutti	beginning of  emended from fourth quaver as in B ⁱ
79	vl.1,2 va.	<i>trem.</i> added
79	vc. cb.	ff added as in B ⁱ
81	tr.1 vc. cb.	<i>dim.</i> added as in B ⁱ
82-83		bb.82, 83: 4, 5 above system omitted; A: 4, 5 added above system in pencil
82	tr. trb. tb.	p added as in B ⁱ
84	fg.	stacc. added as in B ⁱ
84-86	CORO	A: <i>dim</i>  pp added in pencil, beginning in empty bars
84-86	vc. cb.	<i>dim.</i>  pp added by analogy with addition in CORO
84	vc.	C (vc. No.1): notes 1-2:  added in pencil; note 3: <i>dim.</i> added in pencil (CN?); (vc. No.2): <i>dim.</i> added in pencil; (vc. No.3): <i>dim</i> added in pencil
84	cb.	C (cb. Nos.1,2,3): <i>dim</i> added in pencil (CN?)
85-86	vc.	C (vc. Nos.1-2):  added in pencil
87	cor.	<i>dim.</i> added as in B ⁱ
88	CORO	B ⁱ : <i>Viljerne</i> added below system in pencil; F: <i>Kræfterne hvisker</i>
89		A: <i>x</i> added above system in pencil referring to change of text
89	cor.2	A: note 1: <i>g</i> [♯] corrected to <i>g</i> [♯] in pencil and <i>x</i> added in pencil in right margin
89	CORO	A: <i>kend os, kend os</i> crossed out in pencil; <i>spænd os, spænd os</i> added below system in pencil (Emilius Bangert ?); B ⁱ : <i>spænd os</i> added below system in pencil; H, I, J: <i>spænd os, spænd os!</i>
90	fl.	B ⁱ : <i>cresc.</i> instead of <i>poco cresc.</i>
90-91	CORO	F: <i>Viljerne kalder: spænd os, spænd os!</i>
90	CORO	B ⁱ : <i>Kræfterne</i> added below system in pencil
91-92	ob.	B ⁱ : bars empty
91	CORO	A: <i>spænd os, spænd os</i> crossed out in pencil; <i>kend os, kend os</i> added below system in pencil (Emilius Bangert ?); B ⁱ : <i>kend os</i> added below system in pencil; E ⁱ : <i>spænd os! spænd os!</i> ; H, I, J: <i>kend os, kend os!</i>
92	va.	<i>trem.</i> added
93	CORO	H, I, J: between note 4 (<i>os</i>) and note 5 (<i>Mod</i>): <i>Tusindaarsgaaderne: kløft os, kløft os!</i>
94	vl.1,2	<i>trem.</i> added
95-96	cl.1	slur added by analogy with cl.2 and in accordance with B ⁱ
95	T.	E ⁱ : note 2: <i>g</i> [♯] instead of <i>a'</i>
96-97	fl.2 ob.2	slur added as in B ⁱ (ob.2)
96-97	fl.	B ⁱ : bars empty
96	fg.1	<i>g</i> [♯] corrected to <i>g</i> [♯] as in B ⁱ
96-97	fg.2 trb.t.2	tie added by analogy with tr.1,2
96	trb.t. trb.b. tb.	p changed to mf as in B ⁱ
96-97	trb. tb.	A: b.96 note 1 to b.97 last bar line: p  added in pencil
96-97	trb.b. tb.	 added as in B ⁱ
97	cor.1,2	notes 1-2: slur added as in B ⁱ
97	vl.1	A: note 2: <i>f</i> [♯] emended to <i>f</i> [♯] in pencil
98-105		B ⁱ : <i>se Pag 'see page' 1 a, b, c, d, e, f, g, h</i> added on the middle of page; <i>a b c d e f g h</i> added in alphanumeric order below staff
98	cl.2	slur added by analogy with cl.1

Bar	Part	Comment
98	va.	ff added as in B ⁱ
101	vl.1	stacc. added as in B ⁱ (b.4)
102	cor.1,2	slur added by analogy with fl., ob., cl.
102	CORO	A: <i>livsfrembringende</i> changed to <i>livfrembringende</i> in pencil (Emilius Bangert ?); H, I, J: <i>livsfrembringende</i>
105-106	timp.	B ⁱ : bars empty; C:  (A)  (E)  (F) 
106	cor.4	note 1: <i>d'</i> corrected to <i>e'</i> as in B ⁱ
106	S.solo	D: <i>a''-g''-f''-e''-d''</i> changed to <i>f''-c''-a'-g'-f[♯]</i> in ink
106	va.	B ⁱ : mp ; C (va. No.1): p added in pencil
110	ob.1 cl.1	A: ? above note 3 and in left margin added in pencil
110	S.solo	D: mp ; note 1: <i>g''</i> changed to <i>c''</i> in ink; F: note 3: <i>d'</i> changed to <i>c'</i> in pencil
110	vl.1	A: in left margin and above note 3: ? added in pencil; note 3: <i>d''</i> corrected to <i>c''</i> in pencil
110	vl.1	notes 2-3: slur added as in B ⁱ
110	vl.1	C (vl.1 Nos.1-6): note 3: <i>d''</i> corrected to <i>c''</i> in pencil; V added in blue crayon
112	cor.3,4	note 1: <i>f[♯]</i> corrected to <i>f[♯]</i> in accordance with C
113	cl.1	stacc. added by analogy with fl., ob.1
113	cor.3,4	note 1: <i>f[♯]</i> corrected to <i>f[♯]</i> in accordance with C
113	S.solo	D: note 2: <i>d^b</i> changed to <i>b^b</i> in ink
114	cl.2	A: note 2:  (<i>d''</i>) added in pencil; C: note 2:  (<i>b^b</i>)
114	va.	 added by analogy with the other parts and in accordance with C (va. Nos.1,2,3)
115		A: <i>Hr. Liebmann! (Tegn)</i> 'Mr Liebmann (Signal)' added above system in pencil
115	cl.2	A, C: note 1: <i>c^b</i> corrected to <i>c[♯]</i>
115-121	vl.1	C (vl.1 No.3): notes 1-12: slur changed to slurs notes 1-6, 7-12 in blue crayon; (vl.1 No.4): notes 1-6, 7-12: slurs added in pencil
116	ob.2 cl.2	A: note 1:  changed to  in pencil; note 2 added in pencil; note 2: <i>Nb</i> added in pencil
116	ob.2	B ⁱ : note 1:  (<i>a'</i>); C:  (<i>g'</i>) changed to  (<i>g[♯]-b[♯]</i>)
116	cl.2	B ⁱ : note 1:  (<i>b[♯]</i>); C: note 1:  (<i>b[♯]</i>) changed to  (<i>b[♯]c[♯]</i>) in pencil
116	S.	E ⁱ : ff changed to p in pencil (CN)
116	A. T. B.	E ⁱ : ff
116	CORO	F: ff
116	vl.1	C (vl.1 No.2): note 1: p added in pencil; (vl.1 No.4): notes 1-12: slur added in pencil
116-117	vl.1	C (vl.1 No.1): notes 1-12: slur changed to slurs notes 1-6, 7-12 in blue crayon
116-118	vl.1	C (vl.1 No.4): notes 1-12: slur changed to slurs notes 1-6, 7-12 in blue crayon
116-121	vl.1	C (vl.1 No.2): notes 1-12: slur changed to slurs notes 1-6, 7-12 in blue crayon
116-117	vl.2	C (vl.2 Nos.1,4): notes 1-12: slur changed to slurs notes 1-6, 7-12
116-121	vl.2	C (vl.2 No.2): notes 1-12: slur changed to slurs notes 1-6, 7-12
117-121	vl.1	C (vl.1 No.5): notes 1-12: slur and notes 1-6, 7-12: slurs
118	cor.2	note 5: <i>f[♯]</i> corrected to <i>f[♯]</i> as in B ⁱ ; C: note 5: <i>q</i> added in pencil
119	CORO	H, I, J: <i>Sejrs-gys!</i>

Bar	Part	Comment
119-121	vl.2	C (vl.2 No.4): notes 1-12: slur changed to slurs notes 1-6, 7-12
120	tr.3	note 3: <i>e'</i> corrected to <i>d'</i> as in B ⁱ
120	S.	E ⁱ : <i>cresc.</i> added in pencil (CN)
122	cl.	B ⁱⁱ : <i>b</i> ^{3'} , <i>f</i> ^{3''}
122	S.	E ⁱ : <i>ff</i> added in pencil (CN)
123-128	tr.2	C : as tr.1
125	trb.t.1	C : notes 1-3: as bb.123-124
125	trb.t.2	C : notes 1-3: as bb.123-124
126		A : rehearsal letter <i>M</i> missing
127	CORO	! added by analogy with b.123

No. 2 "Alt, hvormed Tidens Tanker har famlet"


Bar	Part	Comment
		composed by Emilius Bangert
	fl.	fl.1,2 notated on one staff
		B ⁱⁱ : <i>Andante</i> changed to <i>Sostenuto</i>
+1-10		A : <i>Herinde Syn for Sagn vil Tanken klare.</i> added above system in pencil (CN?)
1	va.	p added by analogy with vl.2
3	vl.2 va.	superfluous p omitted
10		A : <i>Tegn</i> 'signal' added in pencil in right margin (CN)
11	va.	A : letter <i>f</i> added in pencil in left margin (Emilius Bangert)
12	va.	A : $\downarrow\downarrow$ changed to $\downarrow\downarrow$ in ink; B ⁱⁱ : $\downarrow\downarrow$
13-14	vl.2 va.	B ⁱⁱ : b.13 note 3 to b.14 note 1: tie
15-16	cb.	b.15 note 2 to b.16 note 1: slur added by analogy with vc.
17-18	vl.1	B ⁱⁱ : b.17 note 3 to b.18 note 1: tie
20	B.	F : notes 1-2: tie; E ⁱⁱ : notes 2-3: slur
21-29	fl.	A : ? added in pencil in right margin (Emilius Bangert)
22	cor.1,2	A : <i>Nb</i> 2 ^{do} added in pencil (Emilius Bangert)
22	A.	A : note 1: <i>x</i> added in pencil and <i>x</i> added in right margin in pencil (Emilius Bangert)
22	T.	A : note 1: b added in pencil (Emilius Bangert)
22	B.	B ⁱⁱ : <i>F</i> ³ , <i>f</i> ³
23	B.	B ⁱⁱ : <i>F</i> ³ , <i>f</i> ³
25-26	fl.1	A : slur b.25 notes 1-3 changed to slur b.25 note 1 to b.26 note 1 in ink; ? added in right margin in pencil
25	ob.	superfluous mp omitted
25	cl.	superfluous mp <i>cresc.</i> omitted
25	cl.1	A : note 2: b added in pencil (Emilius Bangert?); C : note 2: b added in pencil
25	cor.1	B ⁱⁱ : notes 1-2: $\downarrow\downarrow$
26	fl.1 ob. cl.	\longleftarrow added by analogy with the other parts
27-28	fg.1	A : phrase changed from – in ink; B ⁱⁱ : –
27-28	A.	A : <i>b</i> ³ added in pencil; E ⁱⁱ (No.10): top note: <i>b</i> ^{3'}
28-29	fl.2	B ⁱⁱ : b.27 note 3 to b.28: tie
28	cor.3	– added
29	ob.1,2	<i>cresc.</i> added by analogy with the other parts and in accordance with C
29-30	vl.2	B ⁱⁱ : b.29 note 3 to b.30 note 1: tie
30	vc. cb.	f added by analogy with the other parts
31-32	cor.2	B ⁱⁱ : bars empty
32-33	vl.2	B ⁱⁱ : b.32 note 4 to b.33 note 1: tie
33-34	ob.1	A : phrase as in B ⁱⁱ erased; B ⁱⁱ : 
33-34	cl.1	B ⁱⁱ : bars empty
33-34	cor.4	\longleftarrow added by analogy with cl., fg.

Bar	Part	Comment
34	fg.1	B ⁱⁱ : <i>d</i>
34-35	va.	B ⁱⁱ : b.34 note 3 to b.35 note 1: tie
35-38	ob.1 fg.	B ⁱⁱ : bars empty
35	fg.1 va.	A : note 2: <i>x</i> added in pencil (Emilius Bangert)
37	A.	B ⁱⁱ , F : notes 2-3: $\downarrow\downarrow$
40-41	va.	<i>d'</i> corrected to <i>e'</i> in accordance with the harmony of the other instruments; A : <i>e</i> ?, <i>e</i> ? added above staff in pencil; C (va. Nos.1-3): <i>d'</i>
41	fl. ob. cl. fg. tr. trb.t. trb.b. timp. S.solo	\curvearrowright added by analogy with cor., str. and in accordance with C (fl.1)
42		B ⁱⁱ : <i>L'estesso Tempo</i> changed to <i>Un poco più mosso</i> ; time signature: $\frac{3}{8}$
42-45	vl.1	B ⁱⁱ : <i>c</i> ^{3''} , <i>e''</i>
42-45	vl.2	B ⁱⁱ : <i>a'</i> , <i>e''</i>
44	cor.1	A : 1 ^{mo} added above staff in pencil
45-46	fl.1	B ⁱⁱ : tie
45-51	tutti	B ⁱⁱ : woodw. and brass instruments displaced a bar to the right in relation to the other parts
46	vl.1	B ⁱⁱ : $\downarrow\downarrow$
47	fl.1	B ⁱⁱ : \downarrow
47-49	cl.	slur emended from open slur; A : b.47 note 2 to b.48: end of slur open (page turn)
48	S.solo	H , I , J : <i>hvert</i> instead of <i>vort</i>
48-50	ob.	B ⁱⁱ : as S.solo below system
48	vl.1	B ⁱⁱ : <i>b</i> ^{3'} , <i>e''</i>
48	vl.2	B ⁱⁱ : <i>g</i> ^{3'} , <i>e''</i>
49	fl.1	B ⁱⁱ : $\downarrow\downarrow$ instead of $\downarrow\downarrow$
49	cl.1	tie added because of slur
49	vl.2	B ⁱⁱ : chord 2: <i>e'</i> , <i>a'</i>
49	va.	B ⁱⁱ : note 1: <i>e'</i> ; chord 1: only <i>f</i> ^{3'}
50	fl.1	B ⁱⁱ : \downarrow (<i>c</i> ^{3''}), see comment bb.42-51
50	ob.1	B ⁱⁱ : $\downarrow\downarrow$ (<i>b</i> ^{3'-c}), see comment bb.42-51
50	cor.1	B ⁱⁱ : $\downarrow\downarrow$ (<i>f</i> ^{3'-g}), see comment bb.42-51
50	vc. cb.	mf added by analogy with the other parts
51	fl.	B ⁱⁱ : as b.50
51	ob.	B ⁱⁱ : $\downarrow\downarrow$
51	ob.2	A : <i>f</i> ^{3'} corrected to <i>e'</i> in pencil; C : <i>f</i> ^{3'}
51	cor.2	B ⁱⁱ : note 1: <i>e'</i> ; note 2: <i>g'</i>
52	fl. ob. cl. fg. cor.	B ⁱⁱ : $\downarrow\downarrow$ \ddagger \ddagger
52-53	fl.	B ⁱⁱ : between b.52 and b.53: $\downarrow\downarrow$ (<i>g</i> ^{3''-g''})
52	S.solo	B ⁱⁱ : notes 2-3: $\downarrow\downarrow$
52-54	S.solo	A : bars written on pasted in paper
52	vl.1	B ⁱⁱ : $\downarrow\downarrow$ (<i>chord</i> 1: only <i>a''</i> ; chords 2-3: <i>a'</i> , <i>e''</i>)
52	vl.2	B ⁱⁱ : chords 1-4: $\downarrow\downarrow$ (<i>e</i> , <i>c</i> ^{3''})
52	va.	B ⁱⁱ : $\downarrow\downarrow$ (<i>c'-c'-c'</i>)
53	cor.2	B ⁱⁱ : <i>e'-g</i> ^{3'}
53	cor.3,4	B ⁱⁱ : as tr.1,2
53	cor.4	stacc. added by analogy with cor.1,2,3
53		H , I , J : <i>Forjættelsens</i> instead of <i>Forhaabningens</i>
53	vl.1	B ⁱⁱ : $\downarrow\downarrow$ (<i>chord</i> 1: <i>f</i> ^{3'} , <i>d''</i> ; chords 2-3: <i>e'</i> , <i>c</i> ^{3''})
53	vl.2	B ⁱⁱ : $\downarrow\downarrow$ (<i>chord</i> 1: <i>d'</i> , <i>a'</i> ; chords 2-3: <i>e'</i> , <i>c</i> ^{3''})
53	va.	B ⁱⁱ : $\downarrow\downarrow$ (<i>a-c'-c'</i>)
54	fl. ob. cl. fg.	B ⁱⁱ : \downarrow
54-55		B ⁱⁱ : bars empty (repetition of bb.52-53)
54	S.solo	B ⁱⁱ : notes 2-3: $\downarrow\downarrow$; D : <i>Solhænder stryger det</i> changed to <i>Solen den stryger det</i> in pencil (CN?)
54	vc. cb.	B ⁱⁱ : $\downarrow\downarrow$ (<i>A-a</i>)
55		H , I , J : <i>strømmende</i> instead of <i>stribede</i>

Bar	Part	Comment
56		A: <i>Tenuto</i> added above system and above timp. in pencil (Emilius Bangert?); B ⁱⁱ : time signature $\frac{12}{8}$ changed to C
56	fl.2,3 ob. cl. fg. cor.	<i>sempre</i> added by analogy with str.
56-57	cor.3	B ⁱⁱ : no tie
56-58	cor.4	A: phrase as cor.3 erased; B ⁱⁱ : as cor.3 one octave lower
56	S.solo	B ⁱⁱ : $\frac{12}{8}$ changed to C; F: notes 4-5:
56-57	S.solo	D: b.56 note 1 to b.57 note 1: transposed 1 octave down in ink; b.56 note 1 to b.57 note 1: 8... added in pencil (CN?)
56	va.	<i>div.</i> added; A: chord 1 bottom note: # added in pencil and x added in right margin
56-58	vc. cb.	B ⁱⁱ : B ³
58-59	S.solo	A, D, F: written in 2 versions: and the first version changed in ink to
59-60	cor.4	A: erased
59	vc. cb.	B ⁱⁱ : B ³
60	fl. ob. cl.	B ⁱⁱ : triplets instead of semiquavers; sketch with semiquavers below system
60-63	tr.	B ⁱⁱ : bars empty
60	va.	<i>trem.</i> added
60	vc. cb.	B ⁱⁱ : A
62	vc. cb.	B ⁱⁱ : note 1: G ²
62	cb.	marc. added by analogy with vc.
63		A: added above system in pencil
63	fl. ob. cl. tr. timp.	A: added in pencil or blue crayon
63	ob.	B ⁱⁱ : rest 4:
63	ob.1	C: rest 3:
63	cl.	B ⁱⁱ : rest 4:
63	cl.1	C: rest 4:
63	fg.	A: rest 2: changed to ; added in pencil
63	fg.1,2	C: rest 2: added in pencil; last two notes crossed out in pencil
63	cor.	A, C: rest 2: changed to ; added in pencil
63	timp.	C: note 3: crossed out in pencil; added in pencil
63	CORO	added by analogy with the other parts
63	vl.1,2 va.	A: rest 2: changed to ; added in pencil
63	vl.1	C: rest 2: changed to ; added in blue crayon or pencil
63	vl.2	B ⁱⁱ : chord 1: top note: a''; C: rest 2: changed to ; added in blue crayon or pencil
63	va.	C (va. Nos.1,2,3): rest 2: changed to ; added in pencil
63	vc. cb.	A, C: rest 2: changed to ; added in pencil


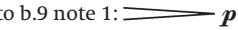


Bar	Part	Comment
64-72	ob.	B ⁱⁱ : ob.1,2 as T.1,2
64-72	cor.2,3	B ⁱⁱ : fair copy has interchanged cor.2 and cor.3
64	cor.2,4	B ⁱⁱ : note 4: c ² '
64	tr.2	slur added by analogy with cor.3
64-72	tr.	A: b.64 to b.72 third crotchet: phrase as cor.1,2,3 erased
64	CORO	A: <i>kender</i> changed to <i>blander</i> below system in pencil
64		H, I, J: <i>blander</i> instead of <i>kender</i>
64	T.	E ⁱⁱ (No.11): <i>kender</i> changed to <i>blander</i> in pencil
65	cor.1	C: b.65 added above system in pencil; notes 1-4: slur
65	vc.	B ⁱⁱ : note 4: B ³
66	cor.2,4	B ⁱⁱ : note 4: c ² '
66-67	tr.	B ⁱⁱ : bars empty
67	cor.2	notes 1-2: slur added by analogy with bb.64-66 and in accordance with C
67	tr.3	slur added by analogy with bb.64-66
67	timp.	B ⁱⁱ : notes 1-2: - †
67	cb.	B ⁱⁱ : note 4: B ³
68	cor.3	slur added by analogy with tr.2
68	tr.1	notes 2-3: slur added by analogy with cor.1
68	vl.1	B ⁱⁱ : note 5: instead of
68	vc.	B ⁱⁱ : (c ² '-a-g ²)
69	cor.1	B ⁱⁱ : note 2: (g'-g')
69		<i>bølgende</i> emended to <i>blaanende</i> as in H, I, J and in accordance with E ⁱⁱ
69	T.	E ⁱⁱ (No.4): <i>bølgende</i> changed to <i>blaanende</i> in ink
69	B.	E ⁱⁱ (No.10): <i>bølgende</i> changed to <i>blaanende</i> in ink
69	vl.1	B ⁱⁱ :
69	vl.2	B ⁱⁱ : chord 1: only f ² '
69	vc.	B ⁱⁱ : (f ² -e ² -d ² -e ²)
70	cor.4	B ⁱⁱ : notes 1-2:
70		<i>Hvælv</i> emended to <i>Hvalv</i> as in H, I, J and by analogy with b.76
71		A: <i>Virken</i> changed to <i>Virke</i> in pencil; H, I, J: <i>Virke</i> instead of <i>Virken</i>
71	B.2	B ⁱⁱ : note 4: g instead of e
72	cor.3	B ⁱⁱ : (notated in cor.2):
72	cor.4	B ⁱⁱ : note 1:
72-79	CORO	F: b.72 final bar-line and b.78 final bar-line: added in pencil; b.73 above T.: 1. [first volta] and repeat before final bar-line added in pencil; b.79: 2. [second volta] added in pencil above S.; according to the additions, bb.64-73 are to be repeated and bb.74-78 to be left out; probably sung without S., A. The change is not present in any other source
72	va.	B ⁱⁱ : note 5: g instead of g'
73	tr.	A: first to third crotchet crossed out in pencil
73-81	trb. tb.	B ⁱⁱ : bars empty
73-95	timp.	B ⁱⁱ : bars empty
73	S.	F: <i>f</i> instead of <i>ff</i>
73	va.	B ⁱⁱ : notes 1-3: b ³ -c ² '-b ³
74	cor.4	B ⁱⁱ : note 3:
74	S.	B ⁱⁱ : note 3: d ² ''
75-81	tr.	B ⁱⁱ : bars empty
75		<i>bølgende</i> emended to <i>blaanende</i> as in H, I, J and in accordance with E ⁱⁱ


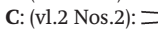










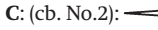

Bar	Part	Comment	Bar	Part	Comment
75	T.	Eⁱⁱ (No.4): <i>bolgende</i> changed to <i>blaanende</i> in ink	105	fl.1 vl.1	Bⁱⁱ : notes 1, 3, 5: instead of
76	S.	Eⁱⁱ (No.37): <i>Hjem</i> instead of <i>Hvælv</i>	106	tr. trb.t.1 trb.b.	slur in triplet omitted
77	trb.b.	notes 1-3: end slur emended from note 4 by analogy with fl.1, ob.; note 4: marc. added by analogy with the other parts	106-109	tr.	Bⁱⁱ : tr.2 missing
77		A : <i>Virken</i> changed to <i>Virke</i> in pencil; H, I, J : <i>Virke</i> instead of <i>Virken</i>	106	S.	F : note 5: <i>e''</i> corrected to <i>e^b'</i> in pencil
78-79	fl.2	Bⁱⁱ : b.78 note 3 to b.79: tie	107	fl. ob.2 vl.1,2	slur in triplet omitted
78	cor.2	Bⁱⁱ : notes 1-2:	107	fg.1	Bⁱⁱ : (<i>g'-f[#]'</i>)
78-79	cor.2	Bⁱⁱ : b.78 note 3 to b.79 note 1: tie	107-18	fg.2	Bⁱⁱ : <i>g</i>
78	cor.4	Bⁱⁱ : notes 1-2:	107	cor.3,4	f added by analogy with cor.1,2
78	org.1	upper part notes 5-6: emended to by analogy with fl., ob., cl., cor., tr.1, trb.t.1, vl.1, S.	107	cb.	f added by analogy with vc.
78	vl.1 va.	note 1: marc. added by analogy with the other parts	108	cl.	Bⁱⁱ : <i>a', c[#]'</i>
79	cor.4	Bⁱⁱ : note 1: (<i>b^b'-e'</i>)	108-109	cor.1	Bⁱⁱ : as tr.1
79	vl.2	slur added because of tie	108	tr.	slur in triplet omitted
80-81	fl.2	Bⁱⁱ : b.80 to b.81: tie	109	cor.3,4	rest 1: emended to
80	S.	F : ff instead of <i>più ff</i>	110	ob.2	C : note 1: <i>c''</i> instead of <i>e''</i>
81	fl.1	Bⁱⁱ : notes 2-3: (<i>e'''</i>)	110-111	ob.2 cl.2	b.110 note 3 to b.111 note 1: tie added as in Bⁱⁱ
81	ob.	Bⁱⁱ : notes 3-4: (<i>e''</i>)	110-111	cor.2	tie added because of slur b.110 note 1 to b.111 note 2
81	cl.	Bⁱⁱ : notes 3-4: (<i>g''</i>)	110	tr.1	<i>meno</i> added by analogy with the other parts
81	cor.1 vl.1	Bⁱⁱ :	110-113	tr.	Bⁱⁱ : bars empty
83	tb.	note 4: <i>marc.</i> added by analogy with fl., ob., fg., vl.1,2	110	CORO	F : <i>poco f</i> instead of <i>poco meno f</i>
84-85	woodw. brass		110	timp.	Bⁱⁱ : -
	timp. vl.2 va.		112	tr.1	note 2: <i>b^b'</i> emended to <i>b^b'</i>
	vc. cb.	Bⁱⁱ : bars empty [repetition of bb.82-83]	112-118	timp.	Bⁱⁱ : bars empty
86	ob.2	A : <i>b^b'</i> changed to <i>e''</i> ; Bⁱⁱ : <i>b^b'</i>	113	ob.	added by analogy with the other parts; C : note 2:
86	cl.1	Bⁱⁱ : <i>d''</i>	114-117	fl.1	Bⁱⁱ : notes 1, 3, 5, 7: instead of
86	cl.2	Bⁱⁱ : <i>b^b'</i>	114	cor.2	Bⁱⁱ : note 2: <i>e'</i>
86	timp.	<i>dim.</i> omitted because of	114-115	tr.	Bⁱⁱ : tr.1 missing
86-87	vl.1,2	Bⁱⁱ : b.86 note 2 to b.87 note 1: no tie	114	tr.2	Bⁱⁱ : (<i>g'-d'</i>)
86	vc.	Bⁱⁱ : note 1: <i>trem.</i>	114-116	vl.1,2 va.	Bⁱⁱ : bb.114-116: empty [repetition of bb.96-97]
87-88	cor.2	Bⁱⁱ : b.87 note 2 to b.88 note 1: tie	115-116	cor.2	C : as cor.4
87-88	vl.2 va.	Bⁱⁱ : tie	116-117	fg.	slur added by analogy with ob., cl.
89		A : <i>rit</i> added in pencil in the middle of the system across 2 staves (CN?)	116	tr.3	Bⁱⁱ : note 3: (<i>b^b'-e'-b^b'</i>)
89	cor.4	- added	116		H, I, J : <i>Himmelens</i> instead of <i>Himlens</i>
90		Bⁱⁱ : <i>Adagio</i> changed to <i>Andante solmne</i> ;	116	S.	Bⁱⁱ : notes 2-5:
90-91	cl.	notation for clarinet in A emended to clarinet in B ^b as in Bⁱⁱ	117	cl.2	Bⁱⁱ : note 1: <i>g'</i>
90	vl.2	Bⁱⁱ :	117-118	tr.	Bⁱⁱ : tr.3 missing
94	trb.t.2	Bⁱⁱ : notated as repetition of b.94	117	tr.2	Bⁱⁱ : note 1: (<i>g'-e'</i>)
96-97	fl. vl.1,2	Bⁱⁱ : notes 1, 3, 5, 7: instead of	117-118	S.	Bⁱⁱ : b.117 note 3 to b.118 note 1:
99	ob.2	C : note 2: <i>d[#]'</i>	118	fl.1	Bⁱⁱ : notes 1, 3: instead of
99-105	timp.	Bⁱⁱ : bars empty	118	fl.	A : between fl.1 and fl.2,3: <i>X</i> added in pencil [change of system]
100	vc.	added by analogy with the other parts	118	vl.1,2 va.	Bⁱⁱ : bar empty
101-103	ob. cl. cor. vl.1,2	Bⁱⁱ : bars empty [repetition of bb.96-98]	119-126	fl.1,2	notated on top staff in accordance with C ;
101	CORO	F : mp instead of p	119-126	picc.	A : notated on staff 2
103	fg.	Bⁱⁱ : as vc., cb.	119-126		notated on staff 2 in accordance with C ; A : notated on top staff
103	cor.1,2,4	Bⁱⁱ : as notes 2-3 in vl.1,2	119-120	tr.1	Bⁱⁱ : tr.1 missing
103	va.	Bⁱⁱ : note 1: chord (<i>e', e'</i>); notes 2-5: chords (<i>c, c'</i>)	119-120	tr.2	Bⁱⁱ : as tr.3
104	fl. vl.1	Bⁱⁱ : notes 1, 5: instead of	119-123	vl.1	C : (vl.1 Nos.1-6): bb.119-123 note 2: 8... omitted
104	fg.1	notes 1-3: beginning of slur emended from note 2 to note 1 by analogy with cl.2, cor.2,3,4	120	T.	F : note 2: <i>e'</i> corrected to <i>d'</i>
104-105	cor.1	Bⁱⁱ : b.104 note 3 to b.105 note 1: tie	120	vl.2	Bⁱⁱ : bar incomplete; ? added in right margin
104-105	trb.t.1	Bⁱⁱ : b.104 note 4 to b.105 note 1: tie	121	timp.	Bⁱⁱ : rest 1: (<i>c-c</i>)
104	tb.	beginning of slur emended from note 2 by analogy with trb.b.	122-123	fl.2	b.122 note 1 to b.123 note 2: slur omitted by analogy with cl.2
			122-123	fg.1	slur emended from open slur; A : end of slur open (page turn)
			122-123	org.2	lower part: tie emended from open tie; G : beginning of tie open (page turn)
			123	fl.2	marc. added by analogy with cl.2
			123	vl.1,2	<i>loco</i> omitted; slur in triplet omitted





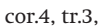
Bar	Part	Comment
124	cor.	A: b.124: 
		crossed out in pencil; x) added referring to phrase in sounding pitch below system; transposed for cor. in F in margin
124	cor.	C: same change as in A (see above)
125-126		A: bars written on pasted in paper
125	cor.	B ⁱⁱ : notes 5-8: ♭(d', g', d', b ^k)
125	vl.2	B ⁱⁱ : ♭(c'''-e''')
126	picc.	B ⁱⁱ : bar empty

PART TWO

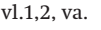



No. 3 "Kun een er Danmarks Hovedby"







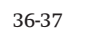

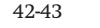

Bar	Part	Comment
	CORO	No. 3 added
		F: written on 2 staves
1-4	fl.	B ⁱⁱ : bars empty
1-2	ob.	B ⁱⁱ : bars empty
1-20	timp.	B ⁱⁱ : bars empty
2	cl.	B ⁱⁱ : phrase as vl.1,2 crossed out
2	fg.	B ⁱⁱ : phrase as cb. crossed out
2-3	cor.4	C: as cor.3
2-16 ^l	CORO	F: stanza 2 added below B. in pencil
3		A: <i>mf</i> added in pencil below system; B ⁱⁱ : <i>Alt og Bas?</i> added below system
3	cl.2	B ⁱⁱ : note 1: g' instead of c''
3	A.	F: note 3: e'' changed to e' in pencil
3-4	B.	A: b.3 note 3 to b.4 note 4: originally notated an octave lower (erased); B ⁱⁱ , F: b.3 note 3 to b.4 note 4: notated an octave lower (erased)
3	vl.1	C: <i>mf</i> added in pencil or blue crayon
3	vl.2	C: (vl.2 Nos.1,2): <i>mf</i> added in pencil
4	A.	B ⁱⁱ : note 4: b ^k changed to e'
5	vl.2	A: note 1: g [#] corrected to f [#] in pencil; C: note 1: g [#] corrected to f [#] in pencil or in blue crayon
6	S.	F: note 4: marc. added in pencil
7	cor.3	e' corrected to f [#] ; C: e' corrected to f [#] in pencil
8		A: <i>p</i> added below system
8-9	fl.1 ob.1 cl.1 fg.1 cor.4 tr.2	 <i>p</i> added because of addition of <i>p</i> below system and in accordance with C; C: b.8 note 2 to b.9 note 1:  <i>p</i> added in pencil
8-9	fl.2,3 ob.2 cl.2 fg.2 cor. 1-3 tr.1,2 trb.t.1,2 trb.b. tb.	 <i>p</i> added by analogy with fl.1, ob.1, cl.1, fg.1, cor.4, tr.2 and because of addition of <i>p</i> below system
8	tr.3	C: note 2: <i>dim.</i>
8	trb.t.1	C: note 2: ♯ added in pencil
8	CORO	<i>f</i> emended to <i>p</i> because of <i>p</i> below system and in accordance with F; F: <i>f</i> changed to <i>p</i> in pencil
8	T.	E ⁱⁱ (T. No.4): stanza 1: <i>f</i> changed to <i>p</i>
8	B.	E ⁱⁱ (B. No.8): <i>f</i> changed to <i>p</i> in pencil
8-9	str.	 <i>p</i> added in accordance with C because of <i>p</i> below system

















Bar	Part	Comment
8-9	vl.1	C: (vl.1 Nos.1,2,3): b.8 note 2 to b.9 note 1:  <i>p</i> added in pencil or blue crayon
8	vl.2	C: (vl.2 No.3): <i>dim</i> added in pencil
8-9	vl.2 va. vc.	C: (vl.2 Nos.2):  <i>p</i> added in pencil
8-9	cb.	C: (cb. No.2): b.8 note 3 to b.9 note 1:  <i>p</i> added in red crayon
9-14	fl.	B ⁱⁱ : bars empty
9	trb.t.1	C:  added in pencil
10	vl.1	C: (vl.1 No.2): <i>cresc.</i> added in pencil
11		A: <i>f</i> added below system in pencil
11-12	fl. ob. cl. fg. cor. CORO str.	 added because of addition of <i>f</i> in A and in accordance with C
11	fl.1 ob.1 cor.4	C: <i>cresc.</i> added in pencil
11	ob.2	B ⁱⁱ : note 1: ♭ instead of ♮
11-12	cl.1 fg.1	C: b.11 note 1 to b.12 note 4:  added in pencil
11-12	cor.1,2	C: b.11 note 1 to b.12 note 4:  added in blue ballpoint
11-12	CORO	F: b.11 note 1 to b.12 note 4:  added in pencil
11	B.	E ⁱⁱ (B. No. 10):  added in pencil
11	vl.1	C: (vl.1 Nos.1,2,3,4): notes 1-2: slur added in pencil; (vl.1 No.3): <i>cresc.</i> added in pencil; (vl.1 No.4): <i>cresc.</i> added in blue crayon
11-12	vl.1	C: (vl.1 No.1): b.11 note 2 to b.12 note 3:  added in pencil
11-12	vl.2	C: (vl.2 No.1): b.11 note 1 to b.12 note 4:  added in pencil; (vl.2 No.3): <i>cresc.</i> added in pencil
11-12	va.	C: (va. Nos.1,2): <i>cresc.</i> --- added in pencil
11	vc. cb.	B ⁱⁱ : as B.
11	vc.	C: (vc. Nos.1,2): <i>cresc.</i> added in pencil
11	cb.	C: (cb. No.2):  added in red crayon
11-12	cb.	C: (cb. No.1): <i>cresc.</i> added in red crayon
12	ob.1	C: note 5: <i>f</i> added in pencil
12	cl.1	B ⁱⁱ : note 1: b ^k
12	fg.2	C: <i>crescendo</i>
12	trb.b.	A: B ³ corrected to d
12	vl.1	C: (vl.1 No.2): <i>f</i> added in pencil
12	vl.2	C: (vl.2 No.2): <i>cresc.</i> added in pencil
12	cb.	C: (cb. No.2):  added in red crayon
13		A: <i>f</i> added below system in pencil
13	fl. ob. cl. fg. cor. CORO str.	<i>f</i> added because of addition of <i>f</i> in A below system and in accordance with C
13	fl.1 cl.1 fg.1	C: note 1: <i>f</i> added in pencil
13	fl.2	C: <i>crescendo</i> added in pencil
13	fl.3	C: notes 1-4:  added in pencil
13	cl.2	B ⁱⁱ : notes 1-2: slur crossed out
13	cor.1	C: note 1: <i>f</i> added in blue ballpoint
13-14	cor.2	B ⁱⁱ : tie
13	CORO	F: note 1: <i>f</i> added in pencil
13	vl.1	C: (vl.1 Nos.1,3,4): note 1: <i>f</i> added in pencil
13	vl.2	C: (vl.2 Nos.1,2): <i>mf</i> added in pencil; (vl.2 No.3): <i>f</i> added in pencil
13	va.	note 1: marc. added by analogy with the other str.; C: (va. Nos.1,2): <i>f</i> added in pencil
13	vc.	C: (vc. Nos.1,2): <i>f</i> added in pencil
13	cb.	C: (cb. Nos.1,2): <i>f</i> added in red crayon
14	cor.2	B ⁱⁱ : notes 1-2: no slur
14	vc. cb.	B ⁱⁱ : as B.
15		A: <i>non rit</i> added in pencil
15-16 ^l	tr.	B ⁱⁱ : bars empty


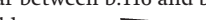

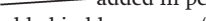




Bar	Part	Comment
15-16 ¹	CORO	F: b.15 note 3 to b.16 rest 1:  added in pencil
15	vl.2	C: (vl.2 No.1):  (<i>f^z-e'</i>) added in blue crayon
15	vl.2	C: (vl.2 No.2): notes 1-4 added in blue crayon; notes 1-4 changed to  (<i>f^z-e'</i>) in blue crayon
17 ¹ -18 ¹	ob. cl.	B ⁱⁱ : phrase as vl.1,2 crossed out
17 ¹ -18 ¹	fg.	B ⁱⁱ : phrase as vc., cb. crossed out
18 ¹		A: <i>Hr: Liebman (Tegn)</i> 'Mr. Liebman (Signal)' added above system in pencil (CN)
18 ¹	tr.3	note 2:  emended to  by analogy with cor.4
16 ⁱⁱ	cor.1,2,3 tr.1,2	<i>ff</i> added by analogy with cor.4, tr.3, trb.t.1, trb.b., tb.
16 ⁱⁱ	cor.4 tr.3 trb.t.2, trb.b. tb.	<i>ff</i> added because of addition of <i>ff</i> across cor., tr. and in accordance with C; C: <i>ff</i> added in pencil
17 ⁱⁱ	fl.1,2 ob.1 fg.1 trb.t.1 vl.1,2 va. vc. cb.	<i>ff</i> added because of addition of <i>ff</i> across cor., tr. and in accordance with C; A: <i>ff</i> added across the two staves of cor. and tr. in pencil; C: <i>ff</i> added in pencil
17 ⁱⁱ	fl.3 ob.2 cl. fg.2 trb.b. tb. timp.	<i>ff</i> added by analogy with fl.1,2, ob.1, fg.1, trb.t.1, vl.1,2, va., vc., cb.
17 ⁱⁱ	tr.	B ⁱⁱ : bar empty
17 ⁱⁱ	CORO	F: <i>bis</i> added below B. in pencil (CN?)
17 ⁱⁱ	vl.1,2	C: <i>ff</i> added in pencil or blue crayon
17 ⁱⁱ	va. vc.	C: (va. Nos.1,2): <i>ff</i> added in pencil
17 ⁱⁱ	cb.	C: (cb. No.2): <i>ff</i> added in red crayon
18 ⁱⁱ -19		B ⁱⁱ : bars missing
18 ⁱⁱ	cor.2,4 trb.t.2	A: note 2: <i>x</i> added below note and ? added in margin in pencil
18 ⁱⁱ	va.	A: note 4: <i>a</i> corrected to <i>g^z</i> in pencil; C: (va. Nos.1,2,3): <i>a</i> corrected to <i>g^z</i> in pencil
20	fl.1,2	C: <i>attacca III</i> added in pencil
20	cl.1	C: <i>spring III afdeling</i> 'directly to part III' added in pencil
20	fg.1	B ⁱⁱ : <i>a</i> instead of <i>A</i>
20	cor.2	B ⁱⁱ : <i>g'</i> instead of <i>e'</i>
20	cor.4	C: <i>saa III afd.</i> 'then part III' added in pencil
20	trb.b.	C: after b.20: <i>Fine</i> added in pencil
20	vl.1	C: (vl.1 No.1): after b.20: <i>til III del</i> 'to part III'







No. 4 "Hvidt som et Tempel"

Bar	Part	Comment
1-117		No. 4 added composed by Nielsen (bb.118-163 by Emilius Bangert)
1	vc. cb.	 added by analogy with vl.1,2, va.
2	vl.1	C (vl.1 No.2):  added in blue crayon
2	vl.2 va. vc.	A:  added in b.2 in pencil and NB added in b.3 and <i>x</i> added in right margin in pencil
2	cb.	 added by analogy with vl.1,2, va.
3	cb.	<i>f</i> added by analogy with vc.
6	vc.	bottom note: <i>d^z</i> corrected to <i>d^z</i>
8-10		A: in left margin: <i>x</i> [no correction ?]
12	vl.1	note 4: <i>a''</i> emended to <i>a'</i> as in B ⁱ
12	RECIT.	H, I, J: <i>knytte sig luftigt</i> instead of <i>slynger sig fine</i>
14	RECIT.	H, I, J: <i>løfter</i> instead of <i>hæver</i>
15	trb.b. tb.	<i>mp</i> added as in B ⁱ

Bar	Part	Comment
16		A: <i>Travlhed og rastløse Brag</i> changed to <i>Møje fra Dag til Dag</i> in pencil (Emilius Bangert); H, I, J: <i>Maaneders Møje fra Dag til Dag</i> .
17	RECIT.	H, I, J: <i>Brag</i> instead of <i>Slag</i>
18	RECIT.	H, I, J: <i>haarde</i> instead of <i>haandfaste</i>
22	RECIT.	H, I, J: between <i>holder</i> and <i>dybt: saa</i>
25	RECIT.	I: <i>fængslende</i>
25	va.	A: note 2:  added in pencil and <i>x</i> added in left margin
28	cl. cor.1,2	A, C: added in pencil
28	cor.1,2	C: written in ink on pasted in paper
30	str.	 added by analogy with CORO
30	cl. cor. 1,2	A, C: added in pencil
30	cl.1	C: phrase and  added in ink
30	cl.2	C: added in ink
30	cor.1	C: written in ink on pasted in paper
31	S.solo	<i>f</i>  added as in D and by analogy with the other parts
32	S.solo	note 1: <i>mf</i> added as in D and by analogy with the other parts
33	S.solo	D: note 3: ten.
35-38	cor.1	slur b.35 note 1 to b.38 note 3 emended to 2 slurs as in B ⁱ
35-36	va.	slur emended from open slur; A: b.35 note 1: end of slur open (page turn)
36	fg.2	A: note 4:  crossed out in pencil and <i>x</i> added in left margin
36	fg.2	C: note 4:  crossed out in pencil
36-38	cor.2	beginning of slur emended from b.36 note 1 to b.37 note 1 as in B ⁱ
36-37	S.solo	 added as in D and by analogy with the other parts
37-38	cor.1	B ⁱ : b.38 note 4: beginning of slur open (page turn)
37	S.solo	H, I, J: <i>Landets</i> instead of <i>Folkets</i>
37	vl.2	slur added as in B ⁱ ; B ⁱ : b.37 note 1: end of slur open (page turn)
38	S.solo	<i>p</i> added as in D and by analogy with the other parts
39		A: <i>fp</i> added above system in pencil
39	S.solo	<i>pp</i> added as in D and by analogy with the other parts
40	cor.	A: <i>pp</i> added in pencil
41-42	fl.1 vl.1,2	tie emended from open tie; A: b.41: beginning of tie open
41	ob.2	C: note 2: <i>g'</i>
41-43	cor.	slur added as in B ⁱ ; B ⁱ (cor.1,2): b.42 note 1 to b.43 note 1: slur
42	ob.1 fg.1	A: note 1:  added in pencil and <i>x</i> added in right margin
42	S.solo	notes 3, 5: <i>a'</i> emended to <i>a^b'</i> by analogy with ob.1, fg. A: above notes 3, 5: <i>b</i> ? added in pencil and ? added in right margin
42-43	S.solo	notes 4-5:  <i>mf</i> added as in D and by analogy with the other parts
43	S.solo	H, I, J: <i>Folkets</i> instead of <i>Landets</i>
43	ob.	<i>mf</i> added by analogy with fl.
46	S.solo	A: <i>rall</i> added in pencil
46	S.solo	note 1: <i>dim.</i> added as in D and by analogy with the other parts
48	fl. ob. fg. cor.3,4 timp. str.	 added by analogy with CORO
48	cl. cor.1,2	A, C: phrase and <i>pp</i> added in pencil
50	cl.	A, C: phrase added in pencil
51	B.solo va. vc. cb.	A: <i>f</i> added in pencil (CN?)

Bar	Part	Comment	Bar	Part	Comment
52-53	B.solo	A: <i>er jeg for din Id</i> added in pencil; notes 4-5: slur added in pencil	83	cor.1	<i>p</i> added as in B ⁱ
53	fl. ob. cl. fg.	A: corrected from  ; B ⁱ :  crossed out	83	S.solo	<i>p</i> added as in D, F and by analogy with the other parts
53-57	vc.	A: <i>e</i> added in left margin in pencil	85	vl.1	notes 1-2: slur added by analogy with b.83 and in accordance with C; C (vl.1 No.1): notes 1-2: slur added in pencil
54-55	B.solo	 <i>mf</i> added as in D and by analogy with the other parts	86-87	S.solo	 <i>mf</i> added as in D and by analogy with the other parts
56-57	B.solo	 <i>f</i> added as in D and by analogy with the other parts	88	B.solo	<i>mf</i> added as in D and by analogy with S.solo
56-57	va.	beginning of slur emended from b.57 note 2 as in B ⁱ	89	cor.3	A, C: note 3: <i>a'</i> corrected to <i>b^b'</i> in pencil
58	B.solo	H, I, J: <i>ene</i> missing	89-90	cor.	B ⁱ : cor.3,4 written on staff for cor.2,3
58-59	B.solo	 <i>mf</i> added as in D and by analogy with the other parts	89	cor.4	<i>mf</i> added by analogy with cor.3
59	va.	 emended to  as in B ⁱ	89	timp.	B ⁱ : pitch: D. G.
60-61	B.solo	 <i>f</i> added as in D and by analogy with the other parts	89	vc. cb.	slur added by analogy with b.87
61	B.solo	F, H, I, J: <i>Storhed</i> instead of <i>Stolthed</i>	90	ob.1	<i>tr.</i> added by analogy with fl., cl., vl.1
61-62	ob.1	tie added by analogy with cl.1	90	cl. timp.	<i>mf</i> added as in B ⁱ
62		A: <i>poco rit.</i> added above system in pencil (CN?); ? <i>tr.</i> added above system in pencil (Emilius Bangert)	90-91	S.solo B.solo	 <i>f</i> added as in D and by analogy with the other parts
62-63	fg.2	tie added	91	fg.	<i>f</i> added as in B ⁱ
62	B.solo	 <i>pp</i> added as in D and by analogy with the other parts; <i>rit.</i> added in pencil (CN?)	91-92	cor.1	B ⁱ : b.91 note 1 to b.92 note 2: slur
62	vl.1	A: <i>tr.</i> added above staff in pencil and <i>x</i> added in left margin (Emilius Bangert)	91-92	cor.2,4	B ⁱ : b.91 note 1 to b.92: end of slur open (page turn)
62-63	vl.1	end of slur emended from b.62 note 3 to b.63 note 1 as in B ⁱ	93-98	cor.1	B ⁱ : b.93 note 1 to b.98 note 3: slur
63		A: <i>Andantino</i> added in pencil	93-97	cor.3,4	B ⁱ : b.93 note 1 to b.97: end of slur open (page turn)
63	cl.2 cor.1,2	C: <i>Andantino</i> added in pencil	95-101	cor.2	B ⁱ : b.95 note 2 to b.100 note 1: slur
64	cl. cor.1,2	A, C: added in pencil (CN?)	95	vl.2	<i>p</i> added as in B ⁱ
66	fl. ob. fg. cor.3,4 timp. str.	 added by analogy with CORO	95	vl.2	B ⁱ : notes 1, 4: ten.
66	cl.	A, C: added in pencil (CN?)	95	cb.	<i>p</i> added by analogy with vc.
66	cor.	cor.3,4 and moved to cor.1,2 as in C; A (cor.3,4): added in pencil (CN?); C (cor.1,2): added in pencil; C (cor.3,4): bar empty	96-104	fl.1 ob. cl. fg. cor.	slur emended from open slur by analogy with trb.t.1,2, trb.b., tb.; A: b.96 last crotchet to b.104: end of slur open (page turn); cor.: b.98 to b.104: beginning of slur open (page turn)
67	S.solo	<i>f</i> added as in D and by analogy with the other parts	96	cor.2	A, C: note 1: <i>e'</i> corrected to <i>f'</i> in pencil
68-69	S.solo	 <i>mf</i> added as in D and by analogy with the other parts	96-97	vc. cb.	note 3: ten. added as in B ⁱ
71	vc. cb.	slur added by analogy with b.69	97	cor.1	A, C: note 1: <i>f''</i> corrected to <i>e''</i> in pencil
72	ob.1	<i>mf</i> added by analogy with fl.1	97-98	cor.1	tie added because of slur
72	cl.1	notes 3-9: slur added by analogy with fl., ob.	97	vl.2	notes 2-3: slur added by analogy with vl.1
73	cl.	<i>f</i> added as in B ⁱ	98-99	fg. cor.4	tie added because of slur
73	S.solo	<i>f</i> added as in D and by analogy with the other parts	98	cor.3,4	B ⁱ : notes 1-2:  (<i>f[#]'</i> , <i>a'</i>); ? added in left margin
74-75	S.solo	 <i>mf</i> added as in D and by analogy with the other parts	98-100	cor.3,4	B ⁱ : b.98 note 1 to b.100 note 1: slur
75-76	ob.1	C: b.75 note 1 to b.76 note 2: one slur	99	fl. ob. cl.	tie added because of slur and in accordance with cor.1,2, va.
75-76	ob.2	slur emended from open slur as in B ⁱ ; A: b.75 note 2: end of slur open (page turn)	99	fg.	A: note 1: G, g corrected to A, a in pencil and <i>x</i> added in left margin
76	S.solo	 <i>p</i> added as in D and by analogy with the other parts	99	fg.1	C: note 1: g corrected to a in pencil
76	vl.2	slur added by analogy with vl.1	99	fg.2	C: note 1: G corrected to A in pencil
77	S.solo	<i>mf</i> added as in D and by analogy with the other parts	99-100	cor.1	tie added because of slur
78	B.solo	<i>mf</i> added as in D and by analogy with the other parts	99-104	CORO	H, I, J: <i>Hallernes Lunger, mangefold mod os det malmfuldt runger:</i>
82-83	fg.	<i>dim. p</i> added as in B ⁱ	101	cor.1	B ⁱ : notes 1-3: slur
82	S.solo	<i>dim.</i> added by analogy with the other parts	103-104	cor.1	tie added
82-83	B.solo	<i>dim. p</i> added as in D and by analogy with the other parts	107	fg.	notes 1-3: slur added as in B ⁱ
			107-108	cor.1 tr.3	b.107 note 1 to b.108 note 3: slur omitted as in B ⁱ
			108-110	tr.2	b.108 note 1 to b.110 note 3: slur omitted as in B ⁱ
			108-109	trb.t.1	tie added by analogy with tr.3
			109-110	trb.t.1	slur omitted as in B ⁱ
			112-113	fl. ob. cl. fg. cor.	tie omitted as in B ⁱ and in accordance with timp.
			116-117		A: bar between b.116 and b.117 crossed out in pencil

Bar	Part	Comment
116-117	fl.1,2 ob.1,2 cl.1,2 fg.2 cor.1,2 tr.1,2,3 timp.	C: bar between b.116 and b.117 crossed out in blue crayon and phrase as in A b.117 added
116-117	cor.3,4	C: bar between b.116 and b.117 crossed out in blue crayon and <i>e'</i> added in pencil [in A: cor.4]
116-117	vl.1	C (vl.1 nos 1,2): bar between b.116 and b.117 (<i>g</i>) crossed out in blue crayon and phrase as in A b.117 added in ink;  added in blue crayon
117	cl.	<i>cl. muta</i> in A added
117	fg.1 trb.t.1,2 trb.b. tb.	C: \circ changed to $\downarrow \uparrow \gamma$ in accordance with correction in A
117		A: b.117 added in pencil (Emilius Bangert) as transition to b.118
117	org.	chord emended from G major (as in bb.111-116) by analogy with the change in the other parts
117	CORO	\curvearrowright added by analogy with the other parts
117	vl.1	C (vl.1 Nos.3,4): bar between b.116 and b.117 crossed out in blue crayon; <i>dim</i> added in blue crayon (CN?)
117	vl.1	C (vl.1 No.5): bar between b.116 and b.117 crossed out in blue crayon;  added in ink
117	vl.1	C (vl.1 No.6): bar between b.116 and b.117 crossed out in blue crayon
117	vl.2	C (vl.2 No.3): <i>dim.</i> added in pencil (CN?)
117	va.	C (va. No.1):  VS 'turn page' added in blue crayon (CN?)
117	va.	C (va. No.2): f  added in pencil; VS 'turn page' added in blue crayon (CN?)
117	va.	C (va. No.3): VS 'turn page' added in blue crayon (CN?)
117	vc.	C (vc. No.1):  added in pencil
117	vc.	C (vc. No.3): <i>dim</i> added in blue crayon
117	cb.	C (cb. No.2): <i>dim</i> added in pencil
117	cb.	C (cb. No.3):  added in pencil
117	vl.1,2 va. vc. cb.	 added as in C because of the lower dynamic level in b.118
118-163		composed by Emilius Bangert (bb.1-117 by Nielsen)
117-118	str.	A: b.117 to b.118: tie added in pencil
124	vl.1,2 va.	<i>trem.</i> added
124-128	vl.2	Bⁱⁱ: b.124 to b.128 note 2: one octave lower
124-128	va.	Bⁱⁱ: b.124 to b.128 note 2: --
126-128	B.solo	<i>cre-scen-do</i> added as in D and by analogy with the other parts
128	B.solo	D: <i>poco f</i>
126-127		A:  added above system in pencil
129	fl.1,2,3 ob.1,2	C: multi-measure rest: 16 changed to 14 in blue crayon corresponding to bb.129-142
129-130	tr.1	A: bb.129-130: added in pencil (CN?); Bⁱⁱ: phrase missing; C: phrase added on pasted in paper
133	B.solo	H: <i>med kyn-dig</i>
134	cb.	A: notes 1-2: tie added in pencil and \times added in right margin
135-136	tr.1	A: phrase added in pencil (CN?); Bⁱⁱ: phrase missing
137-144	B.solo	Bⁱⁱ: phrase missing
140	va.	A: note 3: \sharp added in pencil and \times added in left margin

Bar	Part	Comment
140-141		A: between b.140 and b.141: 4 bars on p.68 (the original ending of No. 4) crossed out in pencil, see APPENDIX After the 4 bars crossed out, follows on p.69 the movement <i>Allegretto quasi Andantino</i> with the text: <i>Spejdende mod Solen</i> . The movement (No. 5) is replaced in this edition in accordance with the instructions in a letter of 8.3.1927 from Emilius Bangert. After this follow 11 bars (APPENDIX) by Emilius Bangert, which are omitted in accordance with the same letter.
140-141	B.solo	Bⁱⁱ: a 4-bar draft to APPENDIX (corresponding to the cancelled bars in A) and the final 6 bars of APPENDIX follow b.140
140-141		A: arrow from b. 140 to b. 141 on the following page added in blue crayon
141-143		A: bars added on enclosed, loose music paper
141	B.solo	D: note 1: f
141-142	tr.1	A: added in pencil (CN?); note 1: <i>mp</i> added in pencil (CN?)
143-144		A: bar between b.143 and b.144, containing the original transition from the omitted movement for female choir, to b.144 crossed out in pencil
144	tr. trb.b. tb.	<i>sempre f</i> added by analogy with the other parts
144	vl.2	A: note 1: lower part added in pencil
156	va.	end of slur emended from note 4 by analogy with vc., cb.
163		Bⁱⁱ: note 1: --
163	fl. ob. cl. fg. cor.	$\downarrow \downarrow$ (D major chord with added seventh) emended to \circ (D major chord); A: \circ (D major chord) changed to $\downarrow \downarrow$ (D major chord with added seventh) in pencil; the purpose of the reworking in A was to change the original chord to the dominant to G major and thus create a transition to No. 6 "Danmark, du kornblonde Datter" (transposed to G major), which followed No. 4 at the concert in 1910.
163	tr. trb. timp. str.	$\downarrow \ddagger$ emended to \circ ; A: \circ changed to $\downarrow \ddagger$ in pencil (see previous comment)
163	fl.1,2 ob. tr.	C: <i>Blæsere og Stryger-Forspil</i> 'Prelude for winds and strings' added in pencil
163	fl.1	C: \circ changed to $\downarrow \downarrow$ in pencil;  p added in pencil; 1 bar after b.163: \circ (<i>a''</i>) crossed out in pencil
163	fl.2,3	C: \circ changed to $\downarrow \downarrow$ (<i>d''-c^k'</i>) in pencil;  p added in pencil; 1 bar after b.163: \circ (<i>a''</i>) crossed out in pencil
163	fl.3	C: \circ changed to $\downarrow \downarrow$ (<i>d''-c^k'</i>) in pencil;  p added in pencil; 1 bar after b.163: \circ (<i>a''</i>) crossed out in pencil
163	ob.1,2	C: \circ changed to $\downarrow \downarrow$ (ob.2: <i>d''-c^k'</i>) in pencil;  p added in pencil; 1 bar after b.163: \circ (<i>a''</i>) crossed out in pencil
163	cl.1,2	C: \circ changed to $\downarrow \downarrow$ in pencil;  p added in pencil; 1 bar after b.163: \circ (<i>a''</i>) crossed out in pencil; after b.163: <i>Indlæg</i> 'Enclosure' added in pencil
163	fg.1,2	C: \circ changed to $\downarrow \downarrow$ in pencil;  p added in pencil; 1 bar after b.163: \circ (<i>A</i>) crossed out in pencil; after b.163: <i>Indlæg</i> 'Enclosure' added in pencil


Bar	Part	Comment
163	cor.1,2	C: \circ changed to \downarrow in pencil; p added in pencil; <i>Indlæg</i> 'Enclosure' added in pencil
163	cor.3	C: \circ changed to \downarrow ($a'-g^{\sharp}$) in pencil; p added in pencil; 1 bar after b.163: \circ (d'') crossed out in pencil; after b.163: <i>Indlæg 1 Tacet / Indlæg II Horn</i> 'Enclosure I tacet / Enclosure II Corni' added in pencil
163	cor.4	C: \circ changed to \downarrow ($e'-g^{\sharp}$) in pencil; p added in pencil; after b.163: <i>Indlæg</i> 'Enclosure' added in pencil
163	tr.1	C: \circ changed to \downarrow \ddagger added in pencil; p added in pencil
163	tr. trb. tb. timp. str.	A: \ddagger added in pencil

No. 5 "Spejdende mod Solen"

Bar	Part	Comment
		No. 5 added; the song has been transposed from B \flat major to A major in accordance with Emilius Bangert's addition, 'in A', above the first system in A, and in accordance with the key signature as is evident from the enclosed leaf in A containing the fig.2 and cor.4 parts
	CORO	notation on 2 staves emended to notation on 4 staves; A: written on 2 staves, stanza 1 between staves, stanzas 2-3 written below system
+1-1 +1-3	cl. fg.1 cor.1,2,3	marc. added by analogy with fig.2, cor.4 prelude added according to enclosed leaf in A (fig.2, cor.4); the bars of these parts are identical with bb.+16-18, and the other parts have been added on this basis
4-18		movement without prelude placed as in H, K; A: movement notated on inserted music paper, enclosed by a parenthesis in pencil
4-18		F: crossed out in pencil; <i>Sangen til hvilken der senere kommer 2 Vers til (Digteren er ved at omarbejde dem noget), ledsages af 2 Clarinetter, 2 Fagotter samt 4 Horn.</i> 'Later on another two stanzas will be added to the song (the poet is making a few changes at present); the song is accompanied by 2 clarinets, 2 bassoons and 4 horns.' below system
4-18	B.	E $^{\text{II}}$ (B. No.10); stanza 2 added in pencil; on top of page: <i>Birkefeldt</i> added in pencil
4-18		I: the song has been omitted
7	cl.	p added by analogy with the other parts
7	T. B.	A: after second crotchet: vertical line through the staves added in pencil
8	T.	E $^{\text{II}}$ (T. No.11): <i>sin</i> changed to <i>den</i> in pencil
8-9		A: <i>sin vinkende Kyst</i> changed to <i>den skovklædte Kyst</i> in pencil; E $^{\text{II}}$ (T. No.4): <i>sin vinkende Kyst</i> changed to <i>den skovklædte Kyst</i> in ink; H, J: <i>den skovklædte</i>
9	B.	p added by analogy with T. and in accordance with F
9		J: stanza 2: <i>harladne</i> instead of <i>havladne</i>
11	T. B.	A: caesura in brackets added after second crotchet in pencil


Bar	Part	Comment
11		A: stanza 3 after <i>Domen</i> : caesura added in pencil
12	cl. fg. cor	slur of triplet omitted
12	cl.2	slur added by analogy with cl.1
12	T.1	A: caesura added after note 1 in pencil
12	T.2 B.	A: vertical line added before note 1 in pencil
15		A: stanza 2: caesura added after <i>Kraft</i> in pencil

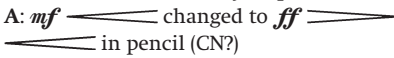
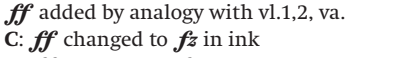
No. 6 "Danmark, du kornblonde Datter"

Bar	Part	Comment
		No. 6 added; the song has been transposed from A major to G major in accordance with Bangerts addition in pencil <i>Transponeres til G-dur</i> 'to be transposed to G major' above the first system and in accordance with the key of a 3 bar prelude added in C (vl.1,2, va., vc., cb.); A: the song is written on a pasted in music paper; F: <i>G-Dur</i> added in pencil above system
	CORO	notation on 2 staves emended to notation on 4 staves; A: written on 2 staves, stanzas 1-2 between staves; F: stanzas 2-3 notated below system in pencil; stanza 2 lines 1-4 added in pencil with dynamic markings
1-3		prelude added as in C (vl.1,2, va., vc., cb.)
4		F: stanza 2 line 1 (<i>Danmark</i>): p ; stanza 3 line 1 (<i>Danmark</i>): p added in pencil
4-26		A: <i>Iste C (F)</i> 'cor.1 (F)' added below system in pencil (in unknown hand):
		
5	S.	A: note 3: c^{\sharp} corrected to B^{\sharp} in ink; E $^{\text{I}}$: note 3: c^{\sharp}
5	S. A.	A: vertical line added after second crotchet in pencil
8		A: stanza 1: <i>Jord</i> changed to <i>Muld</i> in pencil; E $^{\text{I}}$, F: <i>Jord</i> ; H, I, J: <i>Muld</i>
8	S. A.	A: vertical line added after first minim in pencil
9		A: stanza 3: <i>blomsterrige Vang</i> changed to <i>føjelige Blomst</i> in pencil; H, I, J: <i>føjelige Blomst</i> ; E $^{\text{I}}$, F: <i>blomsterrige Vang</i>
11		F: stanza 2 (<i>vokset</i>): f added in pencil; stanza 3 (<i>modnet</i>): <i>cresc.</i> added in pencil
14	S. A.	A: vertical line added after first minim in pencil
14		F: stanza 3 (<i>at du</i>): mf p added in pencil
16	S. A.	A: ? added above system
16-17		F: stanza 2 (<i>og smelted</i>): f added in pencil
17		H, I, J: <i>vide</i> instead of <i>lide</i>
20		A: <i>Jordens</i> changed to <i>Muldens</i> in pencil; E $^{\text{I}}$, F: <i>Jordens</i> ; H, I, J: <i>Muldens</i> ; J: stanza 3: <i>Du efter vildt af Vaar</i> (engravor's error)

PART THREE

No. 7 "Hil! Hil! Hil! Hæv dig, vor jublende Sang"

Bar	Part	Comment	Bar	Part	Comment
		No. 7 added;	5	va.	C (va. No.2): <i>f</i> changed to <i>mf</i> in pencil
		Bⁱⁱ , Eⁱⁱ : movement begins at b.5	5	vc.	C (vc. No.1): <i>f</i> changed to <i>mf</i> in pencil
		C : <i>bis</i> added above the first 2 bars in pencil and crossed out in pencil	8	fl.2,3 ob.2	slur added by analogy with fl.1, ob.1
1-2	cl.1	C : <i>bis</i> added above the first 2 bars in pencil	10	cor.1	note 5: stacc. added by analogy with cor.2
1-2	cl.2	C : <i>bis</i> added above the first 2 bars in pencil	10	cor.2	notes 1-2: slur added by analogy with cor.1; note 2: stacc. added by analogy with cor.1
1-2	fg. cor. tr. trb. tb. timp.	A : 2 bars of a prelude added (Emilius Bangert) on pasted in music paper	10	cb.	<i>f</i> added by analogy with b.8 and the dynamic level of the other parts
1-2	fg. cor. tr. trb.t. trb.b. tb. timp.	C : added in pencil	11	cl.1	C : <i>f</i> changed to <i>p</i> in pencil
1-2	pf.	F (pf.): bb.1-2 (A major chord) crossed out; two bar prelude added in pencil identical with the bars added in A	11	fg.1,2	C : <i>p</i> added in pencil
			11	fg.2	slur added by analogy with b.9
			11	cor.1	C : <i>p</i> added in blue ballpoint
			11	vl.1	C (vl.1 Nos.2,3): <i>p</i> added in pencil
			11	vc.	C (vc. No.1): <i>p</i> added in pencil
			12	cl.1	C : notes 6-7: <i>d^{b''}</i> corrected to <i>f''</i> in pencil
			13	cl.1	C : <i>f</i> changed to <i>mf</i> in pencil
			13	tr.1	<i>f</i> added by analogy with the other parts and in accordance with C (b.14)
1-2	vl.1	C (vl.1 No.2): bb.1-2 crossed out	13-17	tr.1	A : added in pencil; Bⁱⁱ : as in A ; C : as in A written on pasted in paper
1-4	vl.1	C (vl.1 No.1): 2 in multi measure rest changed to 4 in blue crayon; 2 <i>takters pause</i> 'two bar rest' added above staff in pencil	14-15	cl.2	end of slur emended from b.15 note 1 to b.15 note 2 by analogy with cl.1, cor.4
1-2	vl.2	C (vl.2 No.1): <i>Bis</i> added above bb.1-2 in green crayon and erased; (vl.2 No.2): <i>bis</i> added above bb.1-2 in blue crayon and crossed out in pencil	14	tr.1	notes 4-5: slur added by analogy with cor.4; C : <i>Marcia</i> added above staff in pencil; note 1: <i>f</i>
1-4	vl.2	C (vl.2 No.3): 2 in multi measure rest changed to 4 in pencil and crossed out in pencil; 2 in a circle added in pencil	14	vl.1	C (vl.1 No.1): <i>Piu moto</i> added in blue crayon; (vl.1 No.2): note 7: <i>mf</i> added in pencil
1-4	va.	C (va. Nos.1,2): <i>bis</i> added above staff in pencil and erased; (va. No.3): <i>Bis</i> added above staff in pencil	14	vc.	C (vc. Nos.1,2): <i>mf</i> added in pencil
			15	tr.1	slur added by analogy with cor.3
			18		A : <i>mf</i> added below system in pencil in unknown hand
1-2	vc.	C (vc. No.2): phrase in bb.1-2 crossed out	18	cor.1	C : <i>mf</i> added in blue ballpoint
1-2	cb.	C (cb. Nos.1,2): <i>bis</i> added above staff in pencil	18	T.B.	F : <i>mf</i> added in pencil
2-5	fl.1	C : 2 [bars] added above staff between b.2 and b.5 in pencil	18	vl.1	C (vl.1 No.1): <i>Tempo I</i> added in blue crayon
2-5	ob.2	C : 2 [bars] added above staff between b.2 and b.5 in pencil and crossed out	19	fl.2,3 ob. cl. fg. timp.	<i>f</i> added by analogy with the dynamic level of the other parts
2-5	vl.1	C (vl.1 No.3): 2 [bars] added above staff between b.2 and b.5 in green crayon and erased; (vl.1 No.4): 2 [bars] added above staff between between b.2 and b.5 in blue crayon; (vl.1 No.5): 2 [bars] added above staff between b.2 and b.5 in blue ballpoint	19-20	fl.2,3 ob. cl. fg.	A : added in pencil (CN?)
			19-20	fl. ob. cl. fg.	C : bars empty
			21	cor.4	C : <i>f</i> changed to <i>mf</i> in pencil
			22	timp.	<i>f</i> added by analogy with b.19 and the dynamic level of the other parts
2-5	vc.	C (vc. Nos.1,2,3): 2 [bars] added above staff between b.2 and b.5 in pencil	23	CORO	A : <i>rulled</i> changed to <i>ruller</i> in pencil; Eⁱⁱ , F : <i>rulled</i> ; H , I , J : <i>ruller</i>
3	ob.1	C : 2 [bars] added before b.3 above staff in pencil and crossed out; <i>trp.</i> added below staff in pencil	24	vl.2 va. vc. cb.	<i>f</i> added by analogy with vl.1
			24-25	cor.3	b.24 to b.25: tie added by analogy with cor.2
3	fg. cor. tr.2,3 trb.t.1 trb.b. timp.	superfluous <i>f</i> omitted because of addition of bb.1-2	26-27	tr.2 trb.t.1,2	A : phrase and dynamic added in pencil (CN?)
3-4	fg. cor. tr. trb.t. tb. timp.	A , C : tie crossed out in pencil	26-28	tr.2,3	C : b.26 note 1 to b.28 note 1: written on pasted in paper
3-4	timp.	A : added in pencil; C : bb.3-4 changed from multi measure rest in pencil	26-28	tr.3	added by analogy with tr.2 and in accordance with C
3-4	vl.1	C (vl.1 No.2): multi measure rest: 2 [bars] added in green crayon	26-27	trb.t.1,2	C : phrase added on pasted in paper
3-4	vl.2	C (vl.2 No.4): bars crossed out in pencil; 4 [bars] added in pencil	26-28	timp.	b.26 note 2: ♯ ♮ emended to ♯. because of tie to next bar; end of <i>tr.</i> emended from b.27 note to b.28 because of tie between bb.27-28; A : ♯ (e) ♮ (A) changed to ♯. (A) in pencil; tie to next bar added in pencil;  added in pencil (CN?)
5	cor.	A : <i>p</i> added in pencil	28	fl. ob. cl. fg.	<i>ff</i> added by analogy with the other parts
5-55	timp.	Bⁱⁱ : missing	28	cor. trb.t.1,2 trb.b. tb. timp.	
5	S.	<i>f</i> added by analogy with A .		vl.1,2 va.	A : <i>ff</i> added in pencil (CN?)
5	vl.1	C (vl.1 No.4): <i>f</i> changed to <i>mf</i> in blue crayon			
5	vl.2	C (vl.2 Nos.2,3): <i>f</i> changed to <i>mf</i> in pencil			

Bar	Part	Comment	Bar	Part	Comment
28	tr.1	A: note 6: <i>e'</i> corrected to <i>f'</i> in pencil	37	cl.1	notes 2-4: slur added by analogy with fl., ob.1
28	trb.t.1,2	A: <i>mf</i>  changed to <i>ff</i>  in pencil (CN?)	37	cl.2	A: \downarrow (<i>g'</i>) \downarrow . (<i>B</i> ⁱⁱ) changed to \circ ; <i>B</i> ⁱⁱ : \downarrow (<i>g'</i>) \downarrow . (<i>B</i> ⁱⁱ)
28	vc. cb.	<i>ff</i> added by analogy with vl.1,2, va.	38	fl. ob. cl. fg. cor.	<i>f</i> added by analogy with tr., trb.t., trb.b., tb. and in accordance with C
29	ob.1,2	C: <i>ff</i> changed to <i>fz</i> in ink	38	vl.1,2 va. vc. cb.	
29	cor.1	C: <i>ff</i> changed to <i>fz</i> in blue ballpoint	38	fl.1,2,3 ob.1 fg.1	C: <i>f</i> added in pencil
29	cor.3	C: <i>ff</i> changed to <i>mf</i> in pencil	38	cor.3	C: <i>f</i> added in blue ballpoint
29	trb.t.2	marc. added by analogy with trb.t.1	38	CORO	A, F: <i>mf</i> added in pencil; A: <i>un poco piu moto</i> added above staff in pencil
29	trb.b.	marc. added by analogy with tb.	38	T.	<i>E</i> ⁱⁱ (T. No.4): <i>mf</i> added in pencil
29	T.	<i>E</i> ⁱⁱ : (T. No.4): <i>ff</i> changed to <i>mf</i> in pencil	38	vl.1	C (vl.1 Nos.1,2,3): <i>f</i> added in pencil; (vl.1 No.4): <i>f</i> added in red crayon
29	vl.1	C (vl.1 No.2): <i>ff</i> changed to <i>mf</i> in pencil; <i>mf</i> crossed out in pencil; (vl.1 No.3): <i>ff</i> changed to <i>f</i> in pencil; (vl.1 No.4): <i>ff</i> changed to <i>fp</i> in red crayon	38	vl.2	C (vl.2 Nos.1,2,3): <i>f</i> added in pencil
29	vl.2	C (vl.2 No.2): <i>mf</i> added in pencil and crossed out in pencil; (vl.2 No.3): <i>ff</i> changed to <i>fzp</i> in pencil	38	va.	C (va. Nos.1,2): <i>f</i> added in pencil
30		A: <i>mf</i> added above system in pencil; <i>mf poco piu</i> added below system in pencil	38	vc.	C (vc. Nos.1,2): <i>f</i> added in pencil
30	fl.1,2,3 ob.1		38	cb.	C (cb. No.1): <i>f</i> added in pencil
30	cor.4 tr.1 trb.t.1,2		39	fl. ob. cl. fg. tr.	<i>f</i> added by analogy with b.38
30	trb.b. tb.	C: <i>mf</i> added in pencil	40	trb.b. tb. cb.	
30	ob.2	C: <i>mf</i> added in pencil and changed to <i>fp</i> in pencil	40	fl. ob. cl. fg. tr.	<i>f</i> added by analogy with bb.38-39
30	cl.1,2 fg.1 tr.3	C: <i>mf</i> added in pencil and changed to <i>p</i> in pencil	40	trb.b. tb. cb.	A: across staves: <i>f</i> added in pencil
30	fg.1 tr.2 timp.	C: <i>p</i> added in pencil	41	CORO str.	note 3: stacc. added by analogy with cor.3
30	cor.1,2	C: <i>mf</i> changed to <i>p</i> in blue ballpoint	41	ob.1 cl.1 tr.1	
30	CORO	F: across staves: <i>p</i> added in pencil	41	trb.t.1	<i>f</i> added by analogy with the dynamic level in cb.
30	B.	<i>E</i> ⁱⁱ (B. No.10): <i>mf</i> added in pencil	43	vc.	<i>B</i> ⁱⁱ : notes 1-2: missing
30	vl.1	C (vl.1 No.1): <i>Piu Moto</i> added in blue crayon; note 1: <i>p</i> added in pencil; (vl.1 Nos.2,3): <i>p</i> added in pencil; (vl.1 No.4): <i>mf p</i> added in red crayon	43	ob. cl.1	<i>B</i> ⁱⁱ : notes 1-2: missing
30	vl.2	C (vl.2 Nos.1,2): <i>p</i> added in pencil; (vl.2 No.3): <i>mf</i> added in pencil and crossed out in pencil; <i>p</i> added in pencil	43	trgl.	<i>ff</i> added by analogy with b.42
30	va.	C (va. No.1): <i>mp</i> added in pencil and crossed out in pencil and changed to <i>p</i> in pencil; (va. No.2): <i>mp</i> added in pencil and erased; <i>p</i> added in pencil	43	timp.	<i>f</i> added by analogy with b.42
30	vc.	C (vc. No.1): <i>p</i> added in pencil; (vc. No.2): <i>mf</i> added in pencil and changed to <i>p</i> in pencil	43	A.	A: note 4: <i>e'</i> corrected to <i>a'</i> in pencil
30	cb.	C (cb. Nos.1,2): <i>mf</i> added in red crayon	44	fl.1,2	C: <i>mf</i> added in pencil
31	cb.	notes 1-3: marc. omitted; slur added by analogy with vc. and in accordance with b.35	44	fl.3	C: <i>f</i> added in pencil
32		A: <i>venter dit lysende</i> added below system in pencil; <i>lysende</i> crossed out in pencil; H, I, J : <i>ser mod</i> instead of <i>venter</i>	44	ob.1	C: <i>poco f</i> added in pencil
33	T.	<i>E</i> ⁱⁱ : (T. No.4) note 4: <i>mf</i> added in pencil	44	ob.2 cl.1 fg.2	C: <i>mf</i> added in pencil
35	CORO	<i>E</i> ⁱⁱ , H, I, J : <i>Slægternes Hær</i> instead of <i>Slægtens Gang</i>	44	cor.4 tr.2 trb.t.1	
			44	fg.1	A: <i>pf</i> added across staves in pencil
			44	cor.	C: <i>mf</i> added in blue ballpoint
			44	cor.1	A: <i>ff</i> added across staves in pencil; F: <i>ff</i> added across staves in pencil
			44	CORO str.	<i>E</i> ⁱⁱ (T. No.4, B. No.4): <i>ff</i> added in pencil
			44	T. B.	C (vl.1 Nos.1,3): <i>mf</i> added in pencil; (vl.1 No.2): <i>poco f</i> added in pencil; (vl.1 No.4): <i>poco f</i> added in red crayon
			44	vl.1	C (vl.2 No.1): <i>mf</i> added in pencil; (vl.2 Nos.2,3): <i>poco f</i> added in pencil
			44	vl.2	C (va. No.2): <i>mf</i> added in pencil
			44	va.	C (vc. No.1): <i>mf</i> added in pencil; (vc. No.2): <i>pf</i> added in pencil
			44	vc.	C (cb. No.1): <i>poco f</i> added in red crayon
			44	cb.	A: NB added below system in blue crayon
			48		