

Rued Langgaard
STRYGEKVARTET NR. 5
STRING QUARTET NO. 5

1925, rev. 1926-38

BVN 189

Kritisk udgave ved
Critical edition by
Bendt Viinholt Nielsen

RUED LANGGAARD UDGAVEN
THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Strygekvartet nr. 5 (BVN 189)

Kritisk udgave ved Bendt Viinholt Nielsen

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og Edition Wilhelm Hansen AS, København

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Critical edition by Bendt Viinholt Nielsen

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and Edition Wilhelm Hansen AS, Copenhagen

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OM UDGAVEN

Denne kritiske førsteudgave af *Strygekvartet nr. 5* er baseret på værkets hovedkilde, et partitur udarbejdet i 1931 af Rued Langgaard og hans hustru Constance Langgaard. Partituret er efterfølgende revideret af komponisten. Kilden foreligger i Det Kongelige Bibliotek i København (Rued Langgaards Samling, RLS 63,1). Fejl, forglemmelser og unøjagtigheder i den del af partituret som er i Constance Langgaards afskrift er elimineret ved kollation med de forlæg fra komponistens hånd, hun har anvendt. Disse kilder er bevaret og findes også i Rued Langgaards Samling (RLS 63).

Udgiverens tilføjelser og ændringer er typografisk markeret i partituret ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren. Passager, der gentages, er redaktionelt kompletteret (vice versa) og notationsmæssigt egaliseret.

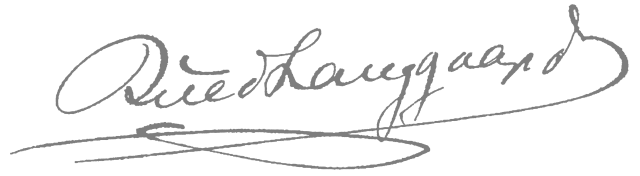
Der henvises i øvrigt til *Kilder og kritisk beretning* s. 39. Revisionsberetningen kan også downloades fra www.langgaard.dk/RLU og Edition Wilhelm Hansens hjemmeside www.musicsalesclassical.com/ewh.

ABOUT THIS EDITION

This critical first published edition of *String Quartet No. 5* is based on the main source for the work which is a manuscript fair copy made by the composer in cooperation with his wife Constance Langgaard in 1931. This source has later been supplied with corrections and additions by the composer. The source is to be found at The Royal Library in Copenhagen (Rued Langgaard's Collection, RLS 63,1). Errors, omissions and inaccuracies in that section of the manuscript score copied by Constance Langgaard have been eliminated by collating it with the originals in the composer's own hand that she has used. These sources have been preserved and are also held in the Rued Langgaard Collection (RLS 63).

The editor's additions and emendations are indicated typographically in the score by square brackets and broken slurs and ties. Cautionary accidentals in round brackets are also editorial. Repeated passages have been editorially supplemented (vice versa) and the notation has been made consistent.

For further information see *Sources and critical commentary* p. 39. The revision report is also available for download from www.langgaard.dk/RLU and Edition Wilhelm Hansen's website www.musicsalesclassical.com/ewh.



OM STRYGEKVARTET NR. 5

Efter at have komponeret hovedværker som operaen *Anti-krist*, symfoni nr. 6 og klaverværket *Afgrundsmusik* i årene 1919-24 skiftede Rued Langgaard spor og slog ind på en nyromantisk stil. Sammenligner man strygekvartet nr. 3 (1924) med den ét år senere komponerede strygekvartet nr. 5 kan man konstatere, hvor drastisk en ændring i komponistens tonesprog, der var tale om. Hvad Langgaard nu ønskede var at skabe en ukompliceret musik baseret på klassisk-romantiske idealer som klarhed, renhed og skønhed. I de værker Langgaard komponerede i sommeren og efteråret 1925, bl.a. en sonate for klaver i As-dur, symfoni nr. 7 og strygekvartet nr. 5, konsoliderede komponisten dette nye æstetiske normsæt. Det er firsatsede værker med en traditionel satsfølge. Førsteverisionerne af de tre nævnte værker blev fuldført rimeligt hurtigt, men det er karakteristisk for alle tre kompositioner, at de straks efter færdiggørelsen blev genstand for revision, og at flere revisioner fulgte over en årrække. Klaversonaten fandt således først sin endelige form i 1933 (under betegnelsen sonate nr. 1), symfonien blev fuldført i 1932 og strygekvartetten så sent som i 1938.

Strygekvartet nr. 5 påbegyndtes i september 1925 og den første partiturrenskrift blev afsluttet den 8. december samme år. Som finale havde Langgaard genanvendt finalen fra sin strygekvartet nr. 1 (1914-15), men i omarbejdet form og transponeret fra den oprindelige toneart E-dur til F-dur. Hvilken grad af bearbejdelse, den ti år gamle finalesats blev underkastet i 1925, er uvist, for versionen fra strygekvartet nr. 1 blev kasseret af Langgaard i 1928, og der er ingen skitser eller andre kilder til denne finalesats. Otte år senere, i 1936, fortrød komponisten imidlertid, at han havde smidt satsen ud, hvorfor han foretog en rekonstruktion af den "efter hukommelsen" (dog måske nok med en vis skelen til 1925-versionen i strygekvartet nr. 5). Rekonstruktionen fra 1936 indgår i dag som finale i strygekvartet nr. 1. Sammenholder man de to foreliggende versioner af satsen kan man konstatere, at der er store ligheder hvad angår hoved- og sidetema, men betydelige divergenser i udformningen af den tematiske præsentation. De scherzo-prægede passager er derimod stort set identiske, og formen er i alt væsentligt den samme, om end satsen i strygekvartet nr. 5 er 80 takter kortere.

I den første tid (1925) blev kvartetten betegnet *Strygekvartet (F-Dur)*, men også betegnelsen nr. 3 figurerer i kilderne (som nr. 1 og 2 talte de nuværende kvartetter nr. 2 og 3). Den første revision fandt sted i perioden 1926-28 og omfattede stort set kun ændringer i første sats. Hovedtemaet i satsen blev revideret ved denne lejlighed. I skitserne har Langgaard noteret en pointe i den variation af hovedtemaet, der indtræder i t. 44 – violin I spiller her tonerne G A D E, naturligvis en cadeau til Niels W. Gade (1817-90), hvis ånd svæver over værket og som

ABOUT STRING QUARTET NO. 5

After having composed such major works as the opera *Anti-christ*, Symphony No. 6 and the piano work *Afgrundsmusik (Music of the Abyss)* in the years 1919-24, Rued Langgaard changed track and turned to a neo-Romantic style. If one compares the String Quartet No. 3 (1924) with the String Quartet No. 5 that was composed one year later, one can note just how drastic a change in the composer's tonal language has taken place. What Langgaard was now seeking to do was to create an uncomplicated music based on classical-Romantic ideals such as clarity, purity and beauty. In the works that Langgaard composed in the summer and autumn of 1925, including a piano sonata in A-flat major, Symphony No. 7 and String Quartet No. 5, the composer consolidated this new aesthetic set of norms. They are four-movement works with a traditional sequence of movements. The first versions of the three works mentioned were completed relatively quickly, but it is characteristic of all three compositions that immediately after being completed they were subjected to revision, and that several more revisions followed over a period of years. Thus the piano sonata only found its final form in 1933 (being given the name Sonata No. 1), the symphony was completed in 1932 and the string quartet as late as 1938.

String Quartet No. 5 was begun in September 1925, and the first fair copy of the manuscript was completed on 8 December the same year. As a finale Langgaard had reused that from his String Quartet No. 1 (1914-15), but in an adapted version and transposed from the original key of E major to F major. It is uncertain to what extent the ten-year-old finale movement was subject in 1925, for the version from String Quartet No. 1 was discarded by Langgaard in 1928, and there are no sketches or other sources of this movement. Eight years later, in 1936, the composer regretted this, however, so he carried out a reconstruction of it "from memory" (perhaps though with a side-glance at the 1925 version in String Quartet No. 5). The reconstruction from 1936 is now included in the finale of String Quartet No. 1. A comparison between the two existing versions of the movement shows that there are great similarities as regards the main and subsidiary theme, but considerable divergences in the shaping of the thematic presentation. The scherzo-like passages, on the other hand, are generally speaking identical, and the form is the same in all essentials, although the movement in String Quartet No. 5 is 80 bars shorter.

Initially (in 1925), the quartet was called *String Quartet (F Major)*, but the title No. 3 also features among the sources (the present quartets nos. 2 and 3 counted as 1 and 2). The first revision took place in the 1926-28 period, and mainly comprised changes to the first movement. The main theme of the movement was revised on that occasion. In the sketches, Lang-

Langgaard refererer til som forbillede, når han skal beskrive den kunstneriske retning, han hyldede med et værk som strygekvartet nr. 5.

Langgaard engagerede en nodekopist til at renskrive den reviderede version af sats I og samme nodeskriver udskrev også stemmer til hele værket. Dette stemmemateriale, som foreligger i dag uden senere ændringer, fastholder den form, strygekvartetten havde, da den i 1929 blev uropført. Efter et par tidlige titelforslag, *Sommerminder fra Fredensborg* og *Fredensborgdage*, besluttede Langgaard sig for titlen *Fjerne Melodier*, lånt fra Thor Langes digtsamling af samme navn fra 1902. Uropførelsen fandt sted den 22. oktober 1929 med Rafn-Kvartetten under "Det danske Kunststævne" som afholdtes i Forum, København. Det var en art kunstmesse, hvor det ypperste af dansk billedkunst, kunsthåndværk, litteratur og musik skulle præsenteres. Langgaards kvartet var programsat sammen med værker af Ludolf Nielsen, Emilius Bangert og Otto Malling. Anmeldelserne var overraskende positive i betragtning af den gennemgående negative holdning, pressen tidligere havde indtaget i forhold til Langgaard. *Dagens Nyheder* skrev:

"Det er et fint og ærligt Arbejde, der er behagelig frit for al forloren Koketteren med en paataget Modernisme, og det viser baade i Inspiration og Udformning nogle af de bedste Egenskaber hos sin Autor."¹

Og i *Berlingske Tidende* hed det:

"Efter Titlen 'Fjerne Melodier' holdt det sig i naturlige, melodiose Baner, uden udpræget Nuancering mellem de enkelte Satser, smukt og friskt musicerende."²

Trods den pæne modtagelse gik Langgaard snart i gang med en gennemgribende revision af værket. Det resulterede i udarbejdelsen af et nyt partitur, som forelå færdigt i november 1931. Første sats var igen blevet revideret i en række passager. Sats II blev revideret i lettere grad, mens finalen i alt væsentligt forblev uændret. Hvad endelig den langsomme sats III angår, viser kilderne, at Langgaard en overgang havde valgt helt at udelade denne sats, således at værket fremstod i tre satser. I sidste ende besluttede han sig for at bibeholde satsen, men i "omkomponeret" form (omarbejdelsen fandt sted i august 1931).

Langgaard var imidlertid stadig ikke tilfreds med første sats. Efter at det nye partitur var fuldført (1931) foretog han indgreb i satsens midterdel (mellem t. 83 og 161) hele tre gange ved at udskifte og indsætte sider i partituret. Af den oprindelige førstesats fra 1925 på 289 takter var der nu kun omtrent en tredjedel tilbage, og næppe mere end et halvt hundrede takter var uændret gået videre fra førsteversionen. Der er ikke nogen eksakt datering af de sidste revisioner, men i kilderne nævnes to revisionsår, som givetvis refererer til disse ændringer i sats I, nemlig 1933 og 1938. Værkets metronomtallet og nogle tempojusteringer i første sats kom først til efter 1942.

Langgaards nummereringer af strygekvartetterne blev ændret flere gange i 1930'erne, idet han lidt efter lidt inddrog flere allerede eksisterende værker i denne nummerfølge. Nærværende kvartet har således været betegnet som nr. 2, 3 og 4, inden den faldt på plads i serien som nr. 5. Reelt er det den sidste strygekvartet, Langgaard skrev, idet den senere tilkomne strygekvartet nr. 4 (1931) er baseret helt og holdent på materiale fra 1913-18.

Den endelige version af kvartet nr. 5 blev i første omgang forsynet med titelforslagene *Arcanum* og *Forglemte Sange*. Det latinske ord *arcanum* betyder hemmelighed og benyttes ofte om noget hemmeligt eller mystisk, som kun særligt indviede har kendskab til. Da Rued Langgaard i juli 1942 indsendte

gaard has noted a point in the variation of the main theme that enters in bar 44 – Violin I here plays the notes G A D E, naturally a cadeau to Niels W. Gade (1817-90), whose spirit hovers over the work and whom Langgaard refers to as a model when describing the artistic direction to which he is paying tribute in a work such as String Quartet No. 5.

Langgaard engaged a music copyist to make the fair copy of the revised version of the first movement, and the same copyist also wrote out the parts for the entire work. These parts, which have remained unaltered, retain the form the string quartet had when it was first performed in 1929. After a couple of early title suggestions, *Summer Memories from Fredensborg* and *Days in Fredensborg*, Langgaard decided to use the title *Distant Melodies*, borrowed from Thor Lange's poetry collection of the same name from 1902. The first performance took place on 22 October 1929 with the Rafn Quartet during 'The Danish Arts Presentation' that was held at Forum in Copenhagen. This event was a kind of art fair where the very best of Danish visual art, art craft, literature and music were to be presented. Langgaard's quartet featured in the programme together with works by Ludolf Nielsen, Emilius Bangert and Otto Malling. The reviews were surprisingly positive, taking into account the usually negative attitude the press had previously adopted to Langgaard. *Dagens Nyheder* wrote:

"It is a fine, honest work that is pleasantly free from all false flirting with an assumed modernism, and in both inspiration and elaboration it displays some of the best characteristics of its author."¹

And *Berlingske Tidende* wrote:

"After the title 'Distant Melodies' it kept within natural, melodious limits, without any distinctly differing shades of tone between the individual movements, in beautiful, fresh music-making."²

Despite the favourable reception, Langgaard soon set about making a drastic revision of the work. This resulted in the drawing up of a new manuscript fair copy that was completed in November 1931. The first movement had once more been revised in a number of passages. The second movement had been slightly revised, while the finale had virtually remained unaltered. As far as the third movement is concerned, the sources reveal that Langgaard for a while had chosen to omit the movement completely, so that the work now had three movements. Finally, however, he decided to retain the movement, but in a "re-composed" form (the reworking took place in August 1931).

Despite all this, Langgaard was still not satisfied with the first movement. After the new fair copy had been completed (1931), he carried out changes to the middle section of the movement (between bb. 83 and 161) no less than three times by replacing and inserting pages in the score. Of the original first movement from 1925, with its 289 bars, only about one third remained, and hardly more than fifty bars had survived unaltered from the first version. There is no exact dating of the last revisions, but two revision years are mentioned in the sources that clearly refer to the changes to the first movement – 1933 and 1938. The metronome indication for the work and certain tempo adjustments were only added after 1942.

Langgaard's numbering of the string quartets was changed on several occasions during the 1930s, as he gradually included already existing works into this number sequence. The present quartet has thus been referred to as nos. 2, 3 and 4 before it found its final place as no. 5 in the series. In actual

partituret til Statsradiofonien som programforslag bar kvartetten dog titlen *Glemsels-Stemninger*. Den 29. juli fik komponisten et positivt svar fra radioen, som iværksatte udskrivning af et sæt nye stemmer, og den 23. november 1942 opførtes så strygekvartet nr. 5 under titlen *Glemsels-Stemninger* som direkte studieudsendelse i radioen med Breuning-Bache Kvartetten. Det var det ensemble, der 18 år tidligere havde uropført strygekvartet nr. 3.³ Den 14. oktober 1947 blev værket genopført i radioen af Leo Hansen-Kvartetten⁴, men nu kun under formbetegnelsen strygekvartet nr. 5, F-dur. Titlen *Glemsels-Stemninger* var i mellemtiden blevet udraderet på partiturets titelblad og i det stemmemateriale, der første gang var blevet anvendt i 1942. Partiturets titelside rummer nu, ud over formtitlen, den lidt akavede betegnelse "Forum-Kvartetten" (i parentes). Måske ønskede Langgaard hermed at minde om, at det var det værk, der i 1929 var blevet fremført i Forum med en vis succes.

Kontra-Kvartetens førsteindspilning af kvartet nr. 5 udkom i 1985 på LP (RCA RL 70463). Denne indspilning blev i 1993 udsendt på cd (Dacapo/Marco Polo DCCD 9302a/b). Nærværende kritiske udgave blev indspillet i 2013 af Nightingale String Quartet og udsendt i september 2014 på cd'en *Rued Langgaard String Quartets Vol. 3* (Dacapo 6.220577).

Bendt Viinholt Nielsen, juli 2013, rev. januar 2015

NOTER

1. *Dagens Nyheder* 23.10.1929 (signeret Echo).
2. *Berlingske Tidende* 23.10.1929 (usign.).
3. Gunna Breuning-Storm, Hans Kassow, Axel Jørgensen, Paulus Bache.
4. Leo Hansen, Niels Borre, Gunnar Frederiksen, Volmer Norup.

fact, it is the last string quartet Langgaard wrote, since the later addition of String Quartet No. 4 (1931) is completely based on material from 1913-18.

The final version of Quartet No. 5 was initially provided with the title suggestions *Arcanum* and *Forgotten Songs*. The Latin word *arcanum* means a secret and is often used about something secret or mysterious that only certain individuals know about. When Rued Langgaard sent the score to the State Radio in July 1942 as a programme proposal, however, the quartet had the title *Moods of Oblivion*. On 29 July the composer received a positive reply from the radio, which started the writing out of a set of new parts, and on 23 November 1942 String Quartet No. 5 was performed under the title *Moods of Oblivion* as a direct studio transmission with the Breuning-Bache Quartet. This was the ensemble that 18 years earlier had given the first performance of String Quartet No. 3.³ On 14 October 1947, the work was performed once more on the radio by the Leo Hansen Quartet⁴, but now under the name String Quartet No. 5 in F Major. The title *Moods of Oblivion* had in the meantime been removed from the title page of the score and from the parts material that had first been used in 1942. The title page of the score has, apart from the form title, the somewhat clumsy name "The Forum Quartet" (in brackets). Perhaps Langgaard wanted by means of this to remind people that this was the work that had been performed in 1929 at Forum with a certain degree of success. The Kontra-Kvartet's first recording of Quartet No. 5 appeared in 1985 on an LP (RCA RL 70463). This recording was issued on a CD in 1993 (Dacapo/Marco Polo DCCD 9302a/b). The present critical edition was recorded in 2013 by the Nightingale String Quartet and issued in September 2014 on the CD *Rued Langgaard String Quartets Vol. 3* (Dacapo 6.220577).

Bendt Viinholt Nielsen, July 2013, rev. January 2015

NOTES

1. *Dagens Nyheder* 23 Oct. 1929 (signed Echo).
2. *Berlingske Tidende* 23 Oct. 1929 (unsigned).
3. Gunna Breuning-Storm, Hans Kassow, Axel Jørgensen, Paulus Bache.
4. Leo Hansen, Niels Borre, Gunnar Frederiksen, Volmer Norup.

KILDER OG KRITISK BERETNING

KILDER

- A. Partitur [endelig version]. Afskrift og autograf
- B. Partitur (1925). Autograf
- C. Partitur sats I. Afskrift med rettelser
- D. Skitse- og rettelelsesblade til B
- E. Rettelsesblade til C (sats I)
- F. Skitser til omarbejdelse af sats III [1931]
- G. Blade udskilt af A (sats I)
- H. Stemmer ("Fjerne Melodier")
- I. Stemmer [endelig version]
- J. Titelblade uden noder

A. Partitur [endelig version]. Afskrift og autograf

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 64,1. Afskrift (Constance Langgaards håndskrift) og autograf. Renskrift med blæk; rettelser og tilføjelser i autograf med blæk, blyant og farvestift.

Titel (autograf): [...] / *Rued Langgaard* / [udraderet: *Glemsels-Stemninger*] / *Strygekvartet No. 5*. / ("Forum-Kvartetten") / *Partitur og Stemmer*. / (komp. 1925 1928-1931) [oprindelig blot: komp. 1931]

Dateret efter sats I: *Komp. Sept. 1925*. / *Modificeret. Sommer 1931*. [udraderet: -38] – før sats III: *Omkomp. August 31*. – dateret og signeret efter sats III: *17 August. 1931* / *Rud Langgaard* – efter sats IV (i CLs håndskrift): *Komp. 1914*. [tilføjet af RL: *Dec.*] / *Modificeret 1931*. / *Renskr. ved Constance Langgaard*. / *Novbr. 1931*. 42 blade, 34,5 × 27 cm; 71 beskrevne sider, pagineret: (titel), (oversigt over opførelser), 1-26, (side betegnet II), 27-39, (1 blank side), (side betegnet III), (1 blank side), 40-46, (3 blanke sider), (side betegnet IV), (1 blank side), 47-66, (6 blanke sider); s. 25 med påklæbning.

Papirtype: *W.H. Nr. 3. F. 12* (12 systemer).

For oven på titelsiden, i autograf: *Dette Partitur tilhører / Komponisten*

Påskrift titelbladets bagside (autograf): *Opførelser: / 1. Ved Musikstævnet / i Forum, København / October 1929. / Rafn-Kvartetten, / 2. Statsradiofonien / 23 Novbr 1942 omarbejdet / Breuning-Bache Kvartetten / [tilføjelse med fremmed hånd: Radioudsendelse 14 Oktober 1947 / Leo Hansen-Kvartetten]*

Påskrift s. 1 for oven til venstre (autograf, blyant): *Spilletid i cir. 30-28 Minutter*

Kommentar.

Følgende passager er i afskrift ved CL:

- I s. 1-8 (t. 1-76), s. 17-19 (t. 165-184), s. 25-26 (t. 246-261)
- II s. 27-39 (hele satsen)
- IV s. 47-66 (hele satsen)

SOURCES AND CRITICAL COMMENTARY

SOURCES

- A. Score [final version]. Transcript and autograph
- B. Score (1925). Autograph
- C. Score movement I. Transcript with corrections
- D. Leaves of sketches and corrections for B
- E. Correction leaves for C (movement I)
- F. Sketches for alteration of movement III [1931]
- G. Leaves excised from A (movement I)
- H. Parts ("Distant Melodies")
- I. Parts [final version]
- J. Title pages without music

A. Score [final version]. Transcript and autograph

The Royal Library. Rued Langgaard's Collection, RLS 64,1. Transcript (Constance Langgaard's handwriting) and autograph. Fair copy in ink; corrections and additions in ink, pencil and crayon.

Title (autograph): [...] / *Rued Langgaard* / [erased: *Moods of Oblivion*] / *String Quartet No. 5*. / ("The Forum Quartet") / *Score and parts*. / (comp. 1925 1928-1931) [originally only: comp. 1931]

Dated after movement I: *Comp. Sept. 1925*. / *Modified. Summer 1931*. [erased: -38] – before movement III: *Recomp. August 31*. – dated and signed after movement III: *17 August. 1931* / *Rud Langgaard* – after movement IV (in CL's handwriting): *Comp. 1914*. [added by RL: *Dec.*] / *Modified 1931*. / *Fair copy by Constance Langgaard*. / *Nov. 1931*.

42 leaves, 34.5 × 27 cm; 71 pages of writing, paginated: (title), (overview of performances), 1-26, (page designated II), 27-39, (1 blank page), (page designated III), (1 blank page), 40-46, (3 blank pages), (page designated IV), (1 blank page), 47-66, (6 blank pages); p. 25 with a section pasted on.

Paper type: *W.H. No. 3. F. 12* (12 staves).

At the top of the title page, in autograph: *This score belongs to / the composer*

Written on the reverse of the title page (autograph): *Performances: / 1. At the music event / in Forum, Copenhagen / October 1929. / The Rafn Quartet, / 2. State Radio / 23 Nov 1942 revised / The Breuning Bache Quartet / [added in an unknown handwriting: Radio broadcast 14 October 1947 / The Leo Hansen Quartet]*

Written on p. 1 in the top left corner (autograph, pencil): *Duration / app. 30-28 minutes*

Commentary.

The following passages are copied by CL:

- I pp. 1-8 (bb. 1-76), pp. 17-19 (bb. 165-184), pp. 25-26 (bb. 246-261)
- II pp. 27-39 (the whole movement)
- IV pp. 47-66 (the whole movement)

Sats I er blevet til som et samarbejde mellem RL og hans hustru Constance Langgaard, idet CL har anvendt kilde C med RLs rettelser og anvisninger som forlæg for de passager, hun renskrev (suppleret af E1 i nogle få takter). Som forlæg for afskriften i sats II og IV anvendte CL RLs reviderede partitur, kilde B. RL har selv udfærdiget sats III, som blev gennemgribende omarbejdet i 1931. Hele partituret blev fuldført i 1931, men sats I blev efterfølgende genstand for revision i tre omgange. Side 9-12 blev udskiftet to gange, jfr. kilde G, og side 13-16 (indeholdende t. 122-161) blev tilføjet, hvorfor den oprindelige paginering 13-62 igennem resten af partituret er blevet rettet til 17-66. I forbindelse med disse ændringer blev 5 takters musik annulleret ved overstregning s. 13 og 4 takter s. 17. De seneste revisionsår, RL nævner (om end de begge nu er udraderet) er 1933 og 1938, og disse årstal refererer rimeligvis til de nævnte ændringer i sats I. Alle satser rummer endvidere retoucheringer i musikken, foretaget af komponisten. Musikrettelserne blev optaget i det nye stemmemateriale (kilde I) og stammer således senest fra sommeren 1942, hvor disse stemmer blev udskrevet. Metronomtal findes derimod ikke i stemmematerialet, og disse er altså sandsynligvis føjet til efter 1942. Det samme gælder en række ændringer i første sats' tempo- og karakterbetegnelser. Begyndelsestempoet blev således ændret fra *Allegretto quasi Andantino* (hvilket står i stemmerne) til *Andante quasi Andantino misterioso*. Blandt de seneste korrektioner, RL foretog, er desuden følgende tilføjelser, som tillige er indskrevet af RL i kilde I, violin I-stemmen, sandsynligvis forud for genopførelsen af strygekvartetten i radioen i 1947: t. 32 *con un poco più moto* (lidt Fjernt i Klang!), t. 42 *un poco più lento*, t. 44 *Tempo 1*, t. 191 *con poco moto*, t. 201 *più lento*, t. 203 *Tempo 1*.

B. Partitur (1925). Autograf

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 64,3. Autograf. Renskrift med blæk; utallige rettelser, ændringer og påtegninger i autograf med blæk, blyant og farvestift.

Titel: [...] *I Kvartet (Fdur.) I for I 2 Violiner I 1 Bratsch I 1 Violoncello. I Rud Langgaard*

Dateret på titelsiden for oven: *Efteraar. 1925* – efter sats I: *23 October 1925*. – efter sats II: *18 Nov. 1925*. – efter sats III: *19-11-25*. – før sats IV: *Komponeret 1914. December*. – signeret og dateret efter sats IV: *Rud Langgaard I 8 December 1925. I Sidste Del komp [1915 rettet til:] 1914 I [omarbejdet rettet til:] modifiseret. Sept 1925*.

17 blade, 27 × 34 cm (blad 1 beskåret for neden: 22,5 × 34 cm); 34 beskrevne sider, pagineret: (titelside, også indeholdende 8 takters *Introductione*, overstreget), (side med påskrifter samt skitser til andet værk), 1-23, (side pag. 24 med diverse skitser; sidetallet overstreget), 24-31; s. 15-17 med på- og overlæbninger.

Papirtype: *Wilhelm Hansens Musik-Forlag [bomærke] No. 15. K 14* (14 systemer).

Påskrift på titelbladet, verso: *1ste Del renskrives til Partitur I Stemmer til hele Kvartetten I udskrives [besked til nodeskriver] I Strygekvartet [overstreget: No 3.] (Fdur) I Bruges I 1925; på samme side ubetegnede og udaterede skitser [symfoni nr. 8, sats III]*.

Den annullerede s. 24 indeholder udaterede skitser med blyant til sats III, t. 51-56, samt til orgelpreludium og salmeharmonisering [vedr. J.P.E. Hartmann: *Mindes vi en fuldtro Ven*; ikke i BVN].

Kommentar.

RLs oprindelige partiturrenskrift fra oktober-december 1925, som i de følgende år er blevet forsynet med et utal af rettelser, overstregninger og påklæbte ændringer. Skitse- og rettelsesblade med henvisninger til dette partitur findes som kilde D

Movement I came into being as a collaboration between RL and his wife Constance Langgaard, as CL used source C with RL's corrections and directions as the basis for the passages of which she made the fair copy (with additions from E1 in a few bars). As the basis for the transcript of movement II and IV, CL used RL's revised score, source B. RL has himself prepared movement III which was thoroughly revised in 1931. The whole score was completed in 1931, but subsequently, movement I was the object of revision three times. Pages 9-12 were replaced twice, cf. source G, and pages 13-16 (containing b. 122-161) were added, because of which the original pagination 13-62 was altered to 17-66 throughout the remaining score. In connection with these alterations, 5 bars of music on p. 13 and 4 bars on p. 17 were cancelled by being crossed out. The most recent years of revision which RL mentions (although they are both now erased) are 1933 and 1938, and these years probably refer to the aforementioned alterations in movement I. Moreover, the music was retouched in all movements by the composer. The corrections of the music were included in the new parts (source I) and thus stems from no later than the summer of 1942 when these parts were written out. The metronome markings are not included in the parts and consequently, these were most likely added after 1942. The same goes for a number of alterations in the tempo and expression markings of the first movement. Thus, the initial tempo was altered from *Allegretto quasi Andantino* (which is included in the parts) to *Andante quasi Andantino misterioso*. The following additions which were among the latest corrections RL made, were inserted by RL also in source I, the violin I part, probably prior to the second performance of the string quartet on the radio in 1947: b. 32 *con un poco più moto* (*slightly distant in sound!*), b. 42 *un poco più lento*, b. 44 *Tempo 1*, b. 191 *con poco moto*, b. 201 *più lento*, b. 203 *Tempo 1*.

B. Score (1925). Autograph

The Royal Library. Rued Langgaard's Collection, RLS 64,3. Autograph. Fair copy in ink; numerous autograph corrections, alterations and annotations in ink, pencil and crayon.

Title: [...] *I Quartet (F Major.) I for I 2 violins I 1 viola I 1 violoncello. I Rud Langgaard*

Dated at the top of the title page: *Autumn. 1925* – after movement I: *23 October 1925*. – after movement II: *18 Nov. 1925*. – after movement III: *19-11-25*. – before movement IV: *Composed 1914. December*. – signed and dated after movement IV: *Rud Langgaard I 8 December 1925. I Last section comp. [1915 corrected to:] 1914 I [reworked corrected to:] modified. Sept. 1925*.

17 leaves, 27 × 34 cm (fol. 1 is trimmed at the bottom: 22.5 × 34 cm); 34 pages of writing, paginated: (title page, also containing 8 bars of *Introductione*, struck out), (page with writing and sketches for another work), 1-23, (page numbered 24 with various sketches; page number struck out), 24-31; pp. 15-17 with sections pasted on.

Paper type: *Wilhelm Hansens Musik-Forlag [logo] No. 15. K 14* (14 staves).

On the title page, verso, is written: *Prepare fair copy of score 1st part I Parts for the entire quartet I must be copied [RL's message for the copyist] I String Quartet [struck out: No 3.] (F Major) I Can be used I 1925; on the same page undesignated and undated sketches [Symphony No. 8, movement III]*.

The annulled p. 24 contains undated sketches in pencil for movement III, bb. 51-56, together with sketches for an organ prelude and a hymn harmonisation [concerning J.P.E. Hartmann: *Mindes vi en fuldtro Ven*; not in BVN].

Commentary.

RL's original fair copy of the score from October-December 1925 which during the following years has been provided with

og kilde F. RLs besked til nodeskriveren på titelbladets bagside blev (senest i 1929) ført ud i livet i form af afskrift af sats I = kilde C samt udskrift af stemmematerialet, kilde I.

C. Partitur sats I. Afskrift med rettelser

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 64,6. Afskrift i fremmed håndskrift. Utallige rettelser og tilføjelser i autograf. Ukomplet (s. 1-2 mangler).

Ubetegnet og udateret.

5 blade, 26 × 34,5 cm; 10 beskrevne sider, pagineret 3-11

(s. [12] rummer ubetegnede og udaterede skitser [*Messis*, 1. *Aften*, satsen *Anskriget*, BVN 228a:1]; s. 9 findes 5 påklæbte takter i autograf).

Papirtype: 14 systemer uden angivelse af fabrikat.

Kommentar.

Som forlæg har afskriveren anvendt den af RL reviderede kilde B suppleret med to bilag, kilde D3 og D4. Afskriften er efterfølgende revideret af RL og forsynet med anvisninger til CL, som udførte en ny afskrift (kilde A) i samarbejde med RL.

D. Skitse- og rettellesblade til B

1. Skitseblad sats I [1925]

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 131,16 [blad 2v]. Autograf. Skitse med blæk.

Ubetegnet og udateret.

RLS 131,16 omfatter 2 blade, 35,5 × 27 cm; 4 beskrevne, upaginerede sider. Skitsen findes på blad 2 verso (de tre første sider rummer renskrift til sangen *Marienwurmchen* BVN 75, slutdateret 14. april I 1915).

Papirtype: *B. & H. Nr. 11 C. / 2. 13.* (18 systemer).

Indeholder skitse noteret på 2 systemer til sats I fra t. 75 (i værket's endelige version) og 91 takter frem. En del af musikken genfindes i partituret kilde B, men kun få takter i skitsens begyndelse blev ført videre til den endelige version af satsen i kilde A.

2. Rettelsesblad sats I

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 64,5 [blad 1]. Autograf. Skitse med blæk.

Ubetegnet og udateret.

1 blad, 26 × 17 cm; 1 beskrevet, upagineret side.

Papirtype: 6 systemer uden angivelse af fabrikat.

Indeholder to, ikke benyttede rettellesforslag til sats I med henvisninger til partituret kilde B; det ene betegnet *Til Side 3. ?* (3 takter), det andet *Til Side 11 ?* (2 takter).

3. Rettelsesblad sats I

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 64,5 [blad 2]. Autograf. Renskrift med blæk (rettelser med blyant).

Overskrift: *Rettelser* og (*l*)

Udateret.

1 blad, 16,5 × 34 cm (beskåret blad i tværformat); 2 beskrevne sider, første side pagineret 1.

Papirtype: 9 systemet (opr. 14); en eventuel fabrikatangivelse er skåret bort.

Indeholder tre rettelser eller rettellesforslag med henvisninger til partituret kilde B: a) *Til Side 1 og 10.* (8 takter) – b) *Side 2* (8 takter, cellostemmen mangler pga. beskæring) – c) *Side 3 og Side 12 [...]* (6 takter).

numerous corrections, deletions, and changes which have been pasted on. Leaves of sketches and corrections with references to this score can be found as source D and source F. RL's message for the copyist on the reverse of the title page was carried out (in 1929 at the latest) in the form of a transcript of movement I = source C, together with a transcript of the set of parts, source I.

C. Score movement I. Transcript with corrections

The Royal Library. Rued Langgaard's Collection, RLS 64,6.

Transcript in an unknown handwriting. Numerous corrections and additions in autograph. Incomplete (pp. 1-2 are missing). Undesignated and undated.

5 leaves, 26 × 34.5 cm; 10 pages of writing, paginated 3-11 (p. [12] contains undesignated and undated sketches [*Messis*, 1st *Evening*, the movement *The Cry*, BVN 228a:1]; on p. 9, 5 bars in autograph have been pasted on).

Paper type: 14 staves without manufacturer's name.

Commentary.

The copyist has used source B as revised by RL as the basis for the transcript, supplemented by two appendixes, sources D3 og D4. The transcript was subsequently revised by RL and provided with instructions for CL who made a new transcript (source A) in collaboration with RL.

D. Leaves of sketches and corrections for B

1. Sketch I of movement I [1925]

The Royal Library. Rued Langgaard's Collection, RLS 131,16 [fol. 2v]. Autograf. Sketch in ink.

Undesignated and undated.

RLS 131,16 comprises 2 leaves, 35.5 × 27 cm; 4 unnumbered pages of writing. The sketch can be found on leaf 2 verso (the first three pages contains the fair copy for the song *Marienwurmchen* BVN 75 with the end date 14 April I 1915).

Paper type: *B. & H. Nr. 11 C. / 2. 13.* (18 staves).

Contains sketch notated on 2 staves for movement I from b. 75 (in the final version of the work) and the following 91 bars. Part of the music is found again in the score source B but only a few bars at the beginning of the sketch was included in the final version of the movement in source A.

2. Correction leaf movement I

The Royal Library. Rued Langgaard's Collection, RLS 64,5 [fol. 1]. Autograf. Sketch in ink.

Undesignated and undated.

1 leaf, 26 × 17 cm; 1 unnumbered page of writing.

Paper type: 6 staves without manufacturer's name.

Contains two suggestions for corrections for movement I which were not used, referring to the score source B; one of them designated *For page 3. ?* (3 bars), the other *For page 11 ?* (2 bars).

3. Correction leaf movement I

The Royal Library. Rued Langgaard's Collection, RLS 64,5 [fol. 2]. Autograf. Fair copy in ink (corrections in pencil).

Heading: *Corrections* and (*l*)

Undated.

1 leaf, 16.5 × 34 cm (cropped leaf in oblong format); 2 pages of writing, first page paginated 1.

Paper type: 9 staves (originally 14); any possible indication of manufacturer's name has been cut off.

Contains three corrections or suggestions for corrections referring to the score source B: a) *For pages 1 and 10.* (8 bars) – b) *Page 2* (8 bars, the cello part is missing due to cropping) – c) *Page 3 and page 12 [...]* (6 bars).

4. Rettelsesblade sats I

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 64,4 [blad 1-2]. Autograf. Renskrift (rettelser med blæk).
Overskrift: *Strygekvartet – blad 2v med påskriften [...] Tillæg til første Del. I Rettelser – samt: Udkast. I Renskrives!*
Udateret.

2 blade, 27 × 34 cm (blad 2 for neden med bortskåret udsnit 9,5 × 19,5 cm); 4 beskrevne sider, pagineret 1-2, (2 upaginerede sider).

Papirtype: *Wilhelm Hansens Musik-Forlag* [bomærke] No. 15. K 14 (14 systemer).

Indeholder fem rettelselser med henvisninger til partituret kilde B: a) ubetegnet (satsens t. 1-30) – b) *Side 3* (7 takter) – c) *Side 4* (3 takter) – d) *Side 11* (5 takter) – e) *Side 12* (3 takter). Blad 2r rummer blyantsskitse til *Coda* (9 takter; genfindes i versionen kilde C, men ikke i endelig version af satsen).

5. Rettelsesblad sats I

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 64,5 [blad 3]. Autograf. Renskrift med blæk.
Ubetegnet og udateret.

1 blad, 27 × 34 cm; 2 beskrevne, upaginerede sider; kilden er noteret på bagsiden af et kasseret titelblad til samme værk med følgende indhold (blæk og blyant): "*Fjerne Melodier*" I [uddateret: *Sommerminder fra Fredensborg rettet til "Fredensborgdage"*] I *Strygekvartet* (No. 3.) I (1925-26.) I af I Rud Langgaard I (Partitur og Stemmer).

Papirtype: *Wilhelm Hansens Musik-Forlag* [bomærke] No. 15. K 14 (14 systemer).

Indeholder en ændret, 24 takter lang passage i sats I (genfindes i versionen kilde C, svarer til passagen t. 44-61 i versionen kilde A); i vl I er de første fire noder forsynet med tonenavnene G A D E.

6. Rettelsesblad sats I og II

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 64,8 [blad 2]. Autograf. Skitser med blyant.
Ubetegnet og udateret.

1 blad, 21,5 × 27 cm (beskåret); 2 beskrevne, upaginerede sider.

Papirtype: 8 systemer (en eventuel fabrikatangivelse er skåret bort).

Indeholder recto 19 takter betegnet *Esmol. Passionato* (vedr. sats II t. 48 ff. og 81 ff.; ændringerne er indført i partituret kilde B efter at stemmematerialet kilde H var udskrevet). Verso rummer skitser til sats I, ca. 13 takter, øjensynlig ikke anvendt.

E. Rettelsesblade til C (sats I)

1. Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 89,25 [blad 1]. Autograf. Renskrift med blæk.
Ubetegnet og udateret.

RLS 89,25 omfatter 2 blade: 1 = 27 × 34 cm, 2 = 18 × 34 cm (beskåret); 4 beskrevne, upaginerede sider. Kilden findes noteret (omvendt) på blad 1r, der rummer titelpåskriften: *Krematorium I Januar 1931. I Fru Kidde. I Orgel.* (blad 1v samt blad 2 indeholder musik anvendt ved denne begravelse, jfr. BVN 213-214).
Papirtype: *Wilhelm Hansens Musik-Forlag* [bomærke] Nr. 14. K 12 (12 systemer).

Rettelsen omfatter 5 takter i sats I (svarende til t. 59-63 i versionen kilde A).

2. Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 64,8 [blad 1]. Autograf. Renskrift med blæk.
Betegnet: *Forandringer i No. 1.* [i.e. sats I]
Dateret: (*Marts. 31.*)

4. Correction leaves movement I

The Royal Library. Rued Langgaard's Collection, RLS 64,4 [fol. 1-2]. Autograph. Fair copy (corrections in ink).
Heading: *String Quartet – fol. 2v with the designation [...] Appendix for the first part. I Corrections – and: Draft. I Fair copy to be made!*

Undated.

2 leaves, 27 × 34 cm (at the bottom of fol. 2 a section measuring 9.5 × 19.5 cm has been cut off); 4 pages of writing paginated 1-2, (2 unnumbered pages).

Paper type: *Wilhelm Hansens Musik-Forlag* [logo] No. 15. K 14 (14 staves).

Contains five corrections with references to the score source B: a) undesignated (bb. 1-30 of the movement) – b) *Page 3* (7 bars) – c) *Page 4* (3 bars) – d) *Page 11* (5 bars) – e) *Page 12* (3 bars). Fol. 2r contains a pencil sketch for *Coda* (9 bars; this is also in the version source C, but not in the final version of the movement).

5. Correction leaf version I

The Royal Library. Rued Langgaard's Collection, RLS 64,5 [fol. 3]. Autograph. Fair copy in ink.

Undesignated and undated.

1 leaf, 27 × 34 cm; 2 unnumbered pages of writing; the source has been written on the reverse of a discarded title page for the same work with the following content (ink and pencil): "*Distant Melodies*" I [erased: *Summer Memories from Fredensborg altered to "Days in Fredensborg"*] I *String Quartet* (No. 3.) I (1925-26.) I by I Rud Langgaard I (Score and parts).

Paper type: *Wilhelm Hansens Musik-Forlag* [logo] No. 15. K 14 (14 staves).

Contains an altered passage, 24 bars in length, in movement I (also in the version source C, corresponds to the passage bb. 44-61 in the version source A); in vl I, the first four notes have been provided with the note names G A D E.

6. Correction leaf movement I and II

The Royal Library. Rued Langgaard's Collection, RLS 64,8 [fol. 2]. Autograph. Sketches in pencil.

Undesignated and undated.

1 leaf, 21,5 × 27 cm (cropped); 2 unnumbered pages of writing. Paper type: 8 staves (any possible indication of manufacturer's name has been cut off).

Contains recto 19 bars designated *E flat minor. Passionato* (referring to movement II and corresponding to bb. 48 ff. and 81 ff.; the changes have been inserted in the score source B after the parts source H were written out). Verso contains sketches for movement I, app. 13 bars, apparently not used.

E. Correction leaves for C (movement I)

1. The Royal Library. Rued Langgaard's Collection, RLS 89,25 [fol. 1]. Autograph. Fair copy in ink.
Undesignated and undated.

RLS 89,25 comprises 2 leaves: 1 = 27 × 34 cm, 2 = 18 × 34 cm (cropped); 4 unnumbered pages of writing. The source is notated on fol. 1r (upside down) which contains the title: *The Crematorium I January 1931. I Mrs. Kidde. I Organ.* (fol. 1v and fol. 2 contains music which was used at this funeral, cf. BVN 213-214).
Paper type: *Wilhelm Hansens Musik-Forlag* [logo] No. 14. K 12 (12 staves).

The alteration comprises 5 bars in movement I (corresponding to bb. 59-63 in the version source A).

2. The Royal Library. Rued Langgaard's Collection, RLS 64,8 [fol. 1]. Autograph. Fair copy in ink.

Designated: *Changes in No. 1.* [i.e. movement I]

Dated: (*March 31.*)

1 blad, 29,5 × 35 cm; 2 beskrevne, upaginerede sider; rettelserne er noteret på bagsiden af et kasseret titelblad til samme værk med følgende indhold (blæk og blyant): "Fjerne Melodier" / *Strygekvartet I komponeret 1925-26. I af I Rud Langgaard I Partitur og Stemmer. I Fremført første gang ved "Det danske Kunststævne" October 1929 (i Forum-Hallen.) / (Rafnkvartetten)*

Papirtype: 20 systemer uden angivelse af fabrikat.

Indeholder fem passager med henvisninger til partituret kilde C: a) Side 3 (5 takter) – b) Side 3 (3 takter) – c) Side 4 (3 takter) – d) Side 9 (4 takter) – e) Side 9 (3 takter). Disse ændringer blev øjensynlig ikke anvendt (det hele er streget over med blyant).

F. Skitser til omarbejdelse af sats III [1931]

1. Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 61,4. Autograf. Skitse med blyant.

Ubetegnet og udateret.

RLS 61,4 omfatter 1 blad, 35 × 27 cm; 2 beskrevne sider, recto pagineret 11; kilden findes på versosiden, idet recto indeholder passage af strygekvartet nr. 2, sats I (bladet har tidligere været indklæbet i partitur til dette værk).

Papirtype: 18 systemer uden angivelse af fabrikat.

Indeholder skitse til sats III, t. 1-27.

2. Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 88,2 [blad 1v]. Autograf. Skitse med blæk.

Overskrift: *Ændringer. I Strygekvartetten. I Andanten.*

Udateret [dateringen 1/4 31. henviser formodentlig en anden skitse på samme nodeside].

RLS 88,2 omfatter 5 blade med skitser til orgelfantasien *Nemo contra Deum nisi Deus ipse* (BVN 217). Skitsen til strygekvartetten findes blad 1v (på samme side findes en ubetegnet partiturskitse, 9 takter; recto rummer orgelskitser med overskriften *Elias* og dateringen 16 Februar 32.).

Papirtype: 32,5 × 24 cm uden fabrikatangivelse, men betegnet 24** i nederste højre hjørne (24 systemer).

Indeholder skitse til sats III, t. 36-63.

G. Blade udskilt af A (sats I)

1. Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 64,9. Autograf (de første 8 takter dog i CLs hånd). Renskrift med blæk; enkelte rettelser og tilføjelser med blyant.

Overskrift: *1 Modulationsdel til Strygekvartet No. 2 [i.e. nr. 5]. I Komp. 1931. I (ikke brugt)*

2 blade, 34,5 × 27 cm; 4 beskrevne sider, pagineret 9-12.

Papirtype: Papirtype: *Wilhelm Hansens Musik-Forlag* [bomærke] Nr. 3. F. 12 (12 systemer).

2 blade, som i partituret kilde A først blev erstattet af kilde G2, der atter blev erstattet af kilde A, s. 9-12.

2. Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 64,10. Autograf. Renskrift med blæk; rettelser med blyant.

Ubetegnet og udateret.

2 blade, 34,5 × 27 cm; 4 beskrevne sider, pagineret 9-12.

Papirtype: 12 systemer uden angivelse af fabrikat.

Erstattede G1 i partituret kilde A, men blev efter revision og forkortelse udskilt og erstattet af kilde A, s. 9-12.

H. Stemmer ("Fjerne Melodier")

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 64,7. Afskrift med blæk (usigneret); musikertilføjelser med blyant og farvestift.

Overskrift (til dels i autograf): *"Fjerne Melodier" I Strygekvartet. af Rud Langgaard*

Omfatter: Violin I (15 s.), violin II (13 s.), viola (13 s.), cello (13 s.).

Papirtype: 35 × 26 cm; 12 systemer uden angivelse af fabrikat.

1 leaf, 29.5 × 35 cm; 2 unnumbered pages of writing; the corrections are written on the back of a discarded title page for the same work with the following contents (ink and pencil): "Distant Melodies" / *String Quartet I composed 1925-26. I by I Rud Langgaard I Score and parts. I First performed at "The Danish Arts Presentation" October 1929 (in the Forum Hall.) / (The Rafn Quartet)*

Paper type: 20 staves without manufacturer's name.

Contains five passages with references to the score source C: a) Page 3 (5 bars) – b) Page 3 (3 bars) – c) Page 4 (3 bars) – d) Page 9 (4 bars) – e) Page 9 (3 bars). These alterations were apparently not used (everything has been struck out in pencil).

F. Sketches for a revision of movement III [1931]

1. The Royal Library. Rued Langgaard's Collection, RLS 61,4. Autograph. Sketch in pencil.

Undesignated and undated.

RLS 61,4 comprises 1 leaf, 35 × 27 cm; 2 pages of writing, recto paginated 11; the source is found on the verso, as the recto contains a passage of String Quartet No. 2, movement I (the leaf was previously pasted into the score for this work).

Paper type: 18 staves without manufacturer's name.

Contains sketch for movement III, bb. 1-27.

2. The Royal Library. Rued Langgaard's Collection, RLS 88,2 [fol. 1v]. Autograph. Sketch in ink.

Heading: *Alterations. I The String Quartet. I The Andante.*

Undated [the dating 1/4 31. probably refers to another sketch on the same music page].

RLS 88,2 comprises 5 leaves with sketches for the organ fantasy *Nemo contra Deum nisi Deus ipse* (BVN 217). The sketch for the string quartet is on fol. 1v (on the same page there is an undesignated score draft, 9 bars; recto contains organ sketches with the heading *Elijah* and the dating 16 February 32.).

Paper type: 32.5 × 24 cm without manufacturer's name, but designated 24** in the bottom right corner (24 staves).

Contains sketch for movement III, bb. 36-63.

G. Leaves excised from A (movement I)

1. The Royal Library. Rued Langgaard's Collection, RLS 64,9. Autograph (albeit the first 8 bars are in CL's hand). Fair copy in ink; a few corrections and additions in pencil.

Heading: *1 modulation section for String Quartet No. 2 [i.e. No. 5]. I Comp. 1931. I (not used)*

2 leaves, 34.5 × 27 cm; 4 pages of writing, paginated 9-12.

Paper type: *Wilhelm Hansens Musik-Forlag* [logo] No. 3. F. 12 (12 staves).

2 leaves which in the score source A initially was replaced by source G2, which was then replaced by source A, pp. 9-12.

2. The Royal Library. Rued Langgaard's Collection, RLS 64,10. Autograph. Fair copy in ink; corrections in pencil.

Undesignated and undated.

2 leaves, 34.5 × 27 cm; 4 pages of writing, paginated 9-12.

Paper type: 12 staves without manufacturer's name.

Replaced G1 in the score source A, but after being revised and shortened, it was excised and replaced by source A, pp. 9-12.

H. Parts ("Distant Melodies")

The Royal Library. Rued Langgaard's Collection, RLS 64,7.

Transcript in ink (unsigned); musicians' additions in pencil and crayon.

Heading (partly in autograph): *"Distant Melodies" I String Quartet. by Rud Langgaard*

Comprises: Violin I (15 pp.), violin II (13 pp.), viola (13 pp.), cello (13 pp.).

Paper type: 35 × 26 cm; 12 staves without manufacturer's name.

Kommentar.

Anvendt ved uropførelsen 1929 (kun denne ene gang).

I. Stemmer [endelig version]

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 64,2. Afskrift med blæk (usigneret); musikertilføjelser med blyant; i vl I enkelte tilføjelser i autograf.

Titel: ... / Rud Langgaard. Strygekvarteret No 5. I [udrad.: "Glemsels-Stemninger"] (titlen også udraderet i overskriften på første nodeside)

Omfatter: Violin I (15 s.), violin II (14 s.), viola (13 s.), cello (14 s.); indbundet i grønblåt papirbind.

Papirtype: 35 × 26,5 cm. *W.H. Nr. 3. F. 12* (12 systemer).

Påskrift i vl I efter sats IV (fremmed håndskrift): *Leo Hansen-Kvartetten | 14 Okt 1947 | Radioudsendelse*

Kommentar.

Udarbejdet til brug for opførelse i Statsradionien 1942. Af korrespondancen mellem radioen og Langgaard (i DR's arkiv) fremgår det, at stemmeudskrivningen blev foretaget i august 1942 af musiker Frederik Jensen.

Komponistens noderrettelser i kilde A respekteres af nodeskriveren. I vl I-stemmen har RL indskrevet syv ændringer, givetvis forud for genopførelsen i radioen 1947. Disse ændringer findes, om end til dels i en anden formulering og med undtagelse af sidstnævnte, også i kilde A: t. 32 *con un poco più moto* (kun lidt!), t. 42 *Rit.*, t. 44 *Tempo 1*, t. 191 *en lille smule mere bevæget*, t. 201 *Rit.*, t. 203 *Tempo 1*, t. 242 *vibrato*.

J. Titelblade uden noder

1. Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 88,7. Autograf. Renskrift med blæk (tilføjelse med blyant).

Titel: "Fjerne Melodier." / Strygekvarteret i F-Dur [tilføjet med blyant: (No 4)] / af Rud Langgaard. I I og II. Komp. 1925-31. I og modificeret / III Komp. 1914. I Partitur og Stemmer.

På bagsiden: *Opførelser: / Første Gang ved "Det danske Kunststævne" October 1929 (i Forum) Rafn-Kvartetten.*

1 blad, 34,5 × 27 cm; 2 beskrevne, upaginerede sider. På bagsiden ubetegnet og udateret blyantsskitse til passage for orgel [*Nemo contra Deum nisi Deus ipse* BVN 217].

Papirtype: *Wilhelm Hansens Musik-Forlag [bomærke] Nr. 3. F. 12* (12 systemer).

Bemærk, at kvartetten her kun omfatter tre satser (I, II og IV).

2. Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 64,11. Afskrift med blæk i CLS håndskrift (med tilføjelser i autograf).

Titel: [flere udraderede titler, bl.a. "Fjerne Melodier"] / Strygekvarteret No. II [tidligere: 4] (Fdur) / af Rud Langgaard. I Op. 16 I Partitur. (1931.) / Komp. 1925-26. I Omarbejdet 1931. I [udraderet: Komp. 1925 omarbejdet 1931-1933.]

På bagsiden (autograf): *Spillet ved Det danske Kunststævne October 1929 | i Forum | af Rafn-Kvartetten*

1 blad, 34,5 × 27 cm; 2 beskrevne, upaginerede sider.

Papirtype: *Wilhelm Hansens Musik-Forlag [bomærke] Nr. 3. F. 12* (12 systemer).

3. Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 24,2 [blad 1v]. Autograf (blæk).

Titel: *Rued Langgaard | Strygekvarteret No. 5 | "Forglemte Sange" | Partitur | 1914-25-31*

RLS 24,2 omfatter 7 blade, 34,5 × 27 cm; 10 beskrevne, upaginerede sider indeholdende skitser til Symfoni nr. 9 (BVN 282). Strygekvarteretstitlen findes blad 1v og er fuldstændig overtegnet med skitser til symfoniens sats I.

Papirtype: *W.H. Nr. 3. F. 12* (12 systemer).

Commentary.

Used at the first performance in 1929 (only this once).

I. Parts [final version]

The Royal Library. Rued Langgaard's Collection, RLS 64,2. Transcript in ink (unsigned); musicians' additions in pencil; in vl I a few additions in autograph.

Title: ... / Rud Langgaard. String Quartet No. 5. I [erased: "Moods of Oblivion"] (this title has also been erased on the first page of music)

Comprises: Violin I (15 pp.), violin II (14 pp.), viola (13 pp.),

cello (14 pp.); bound in bluish green paper binding.

Paper type: 35 × 26.5 cm. *W.H. No. 3. F. 12* (12 staves).

Annotation in vl I after movement IV (unknown handwriting):

The Leo Hansen Quartet | 14 Oct 1947 | Radio broadcast

Commentary.

Prepared for performance in the State Radio in 1942. It is evident from the correspondence between the broadcaster and Langgaard (in the archive of the Danish Broadcasting Corporation) that the copying of the parts were made in August 1942 by musician Frederik Jensen.

The composer's corrections in source A are respected by the copyist. In the vl I part, RL has inserted seven alterations, most likely prior to the performance on the radio in 1947. These alterations can also be found in source A, albeit partly with differences and with the exception of the last one: b. 32 *con un poco più moto* (only slightly!), b. 42 *Rit.*, b. 44 *Tempo 1*, b. 191 *slightly more moved*, b. 201 *Rit.*, b. 203 *Tempo 1*, b. 242 *vibrato*.

J. Title pages without music

1. The Royal Library. Rued Langgaard's Collection, RLS 88,7. Autograph. Fair copy in ink (addition in pencil).

Title: "Distant Melodies." / String Quartet F Major [added in pencil: (No. 4)] / by Rud Langgaard. I I and II. Comp. 1925-31. I and modified / III Comp. 1914. I Score and parts.

On the reverse: *Performances: / First time at "The Danish Arts Presentation" October 1929 (in the Forum) The Rafn Quartet.*

1 leaf, 34.5 × 27 cm; 2 unnumbered pages of writing. On the reverse: Undesignated and undated pencil sketch for a passage for organ [*Nemo contra Deum nisi Deus ipse* BVN 217].

Paper type: *Wilhelm Hansens Musik-Forlag [logo] No. 3. F. 12* (12 staves).

Note that this version of the quartet only comprises three movements (I, II and IV).

2. The Royal Library. Rued Langgaard's Collection, RLS 64,11. Transcript in ink in CLS handwriting (with additions in autograph).

Title: [several erased titles, a.o. "Distant Melodies"] / String Quartet No. II [previously: 4] (F Major) / by Rud Langgaard. I Op. 16 I Score. (1931.) / Comp. 1925-26. I Revised 1931. I [erased: Comp. 1925 revised 1931-1933.]

On the reverse (autograph): *Performed at The Danish Arts Presentation October 1929 | in the Forum | by The Rafn Quartet*

1 leaf, 34,5 × 27 cm; 2 unnumbered pages of writing.

Paper type: *Wilhelm Hansens Musik-Forlag [logo] No. 3. F. 12* (12 staves).

3. The Royal Library. Rued Langgaard's Collection, RLS 24,2 [fol. 1v]. Autograph (ink).

Title: *Rued Langgaard | String Quartet No. 5 | "Forgotten Songs" | Score | 1914-25-31*

RLS 24,2 comprises 7 leaves, 34,5 × 27 cm; 10 unnumbered pages of writing containing sketches for Symphony No. 9 (BVN 282). The title of the string quartet is on leaf 1v and is completely scribbled over with sketches for movement I of the symphony.

Paper type: *W.H. No. 3. F. 12* (12 staves).

4. Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 83,1a [blad 12]. Autograf (blæk).
 Titel: *Rued Langgaard / Strygekvarteret No 5. / "Arcànum"* [tidligere titel udraderet, ulæselig] / *Partitur. / komp. 1914-1925.* [udraderet: *samt... ?*] / (*delvis omkomp. 1931.*) [udraderet: -1938.]
 På bagsiden: *Opført ved Det danske Kunststævne Forum / October 1929 / Rafn-Kvartetten*
 Oprindeligt omslag til kvartetten, vendt om og benyttet som omslag til *Fantasi-Sonate* [version 1916, BVN 121]. Titelbladet udgør nu sidste blad [blad 12] af RLS 83,1a.
 1 blad, 34,5 × 26 cm; 2 beskrevne, upaginerede sider.
 Papirtype: 12 systemer uden fabrikatangivelse.

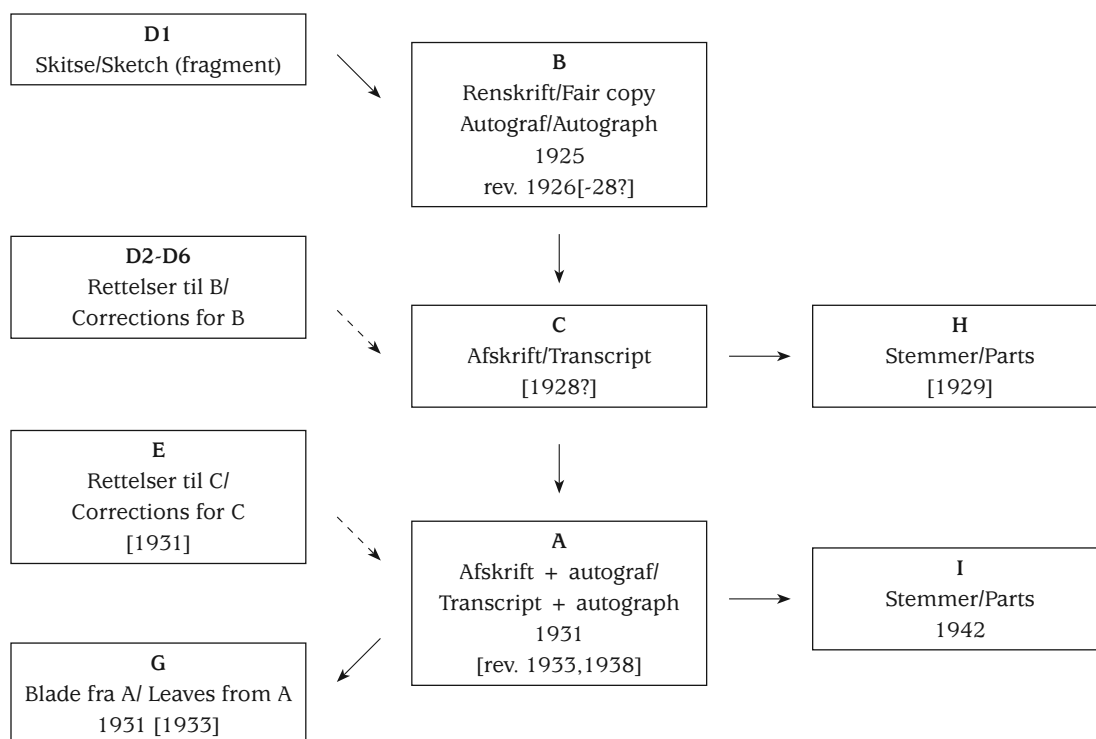
Kommentar.
 Andre tidligere titelblade: se D5 og E2 ovenfor.

4. The Royal Library. Rued Langgaard's Collection, RLS 83,1a [fol. 12]. Autograph (ink).
 Title: *Rued Langgaard / String Quartet No 5. / "Arcànum"* [previous title erased, illegible] / *Score. / comp. 1914-1925.* [erased: *and... ?*] / (*partly recomp. 1931.*) [erased: -1938.]
 On the reverse: *Performed at the Danish Arts Presentation Forum / October 1929 / The Rafn Quartet*
 The original cover for the quartet, turned over and used as the cover for the *Fantasy Sonata* [version 1916, BVN 121]. The title leaf is now the last leaf [fol. 12] of RLS 83,1a.
 1 leaf, 34.5 × 26 cm; 2 unnumbered pages of writing.
 Paper type: 12 staves without manufacturer's name.

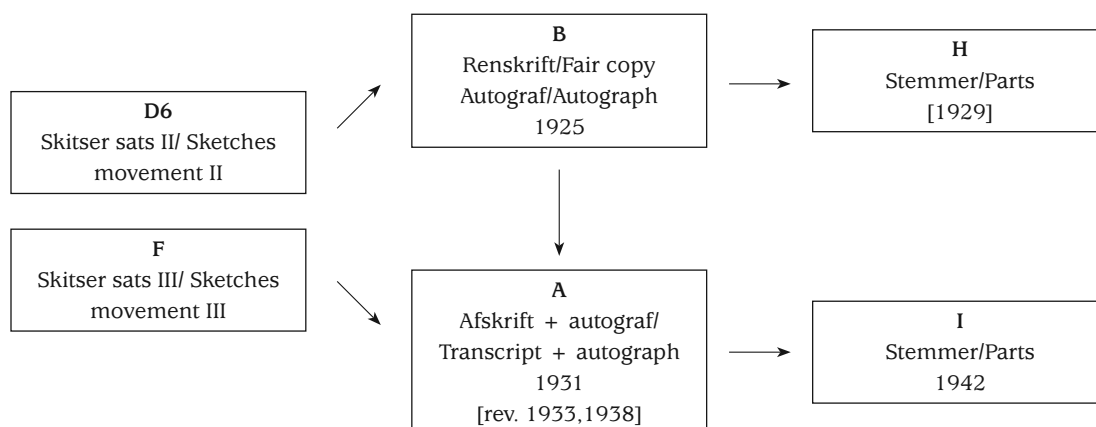
Commentary.
 Other previous title pages: see source D5 and E2 above.

KILDERNES INDBYRDES RELATIONER (STEMMA) / RELATIONS BETWEEN THE SOURCES (STEMMA)

Sats I / Movement I



Sats II-IV / Movement II-IV



REDAKTIONSGRUNDLAG

Udgaven er baseret på værkets hovedkilde, partituret kilde A. Forglemmelser, unøjagtigheder og fejl i Constance Langgaards afskrivertekst i denne kildes sats I, II og IV er elimineret ved kollation med de forlæg, hun har anvendt, henholdsvis kilde B (sats II og IV) og kilde C suppleret af E1 (sats I). I tilfælde af uklarhed er der søgt oplysninger i skitse- og rettelserblade mv., kilderne D-G. Kilderne H-J er uden betydning for udgaven.

RETNINGSLINJER FOR UDGAVEN

Udgiverens tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser; tilføjede buer er angivet med brudt streg og buændringer som en kombination af hel og brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren. Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noteapparatet.

Der er foretaget stiltiende komplettering for så vidt angår manglende triolangivelser samt manglende nodepunkteringer. Det samme gælder manglende bueafslutning efter side- eller systemskift i hovedkilden, såfremt der ikke er tvivl om intentionen. Små justeringer af uegalt anbragte foredragsbetegnelser og dynamiske angivelser er foretaget uden videre.

Gentagelser og parallelpassager er i stort omfang redaktionelt kompletteret (vice-versa). Det gælder
sats I: t. 1-19 = 162-180, t. 32-74 = 191-232 (transponeret)
sats II: t. 1-17 = 25-41 = 104-120
sats III: t. 1-6 = 63-68
sats IV: t. 10-22 = 105-117, t. 46-63 = 140-157 (transponeret og med enkelte varianter)

TEXTUAL BASIS OF THE EDITION

The edition is based on the primary source of the work, the score source A. Oversights, inaccuracies and errors in Constance Langgaard's transcript in movement I, II and IV of this source has been eliminated by collation with the sources she has used, source B (movement II and IV) and source C, respectively, supplemented by E1 (movement I). In case of ambiguities, information has been obtained from leaves of sketches and corrections etc., sources D-G. The sources H-J are of no significance to the edition.

GUIDELINES FOR THE EDITION

The editor's additions and emendations are indicated typographically in the score by square brackets; added slurs and ties are shown with broken lines and altered slurs and ties with a combination of unbroken and broken lines. Cautionary accidentals in round brackets are also editorial. Editorial comments and information about things not indicated typographically in the edition are to be found in the notes.

Missing triplets marks and missing dots have been silently supplied. Missing 'half' ties and slurs in the context of a new system or a new page are likewise supplied silently as long as there is no doubt about the composer's intention. Minor adjustments of unequally placed indications of expression and dynamics are undertaken without comment.

Repetitions and parallel passages have largely been editorially supplemented (vice-versa). This applies to
movement I: bb. 1-19 = 162-180, bb. 32-74 = 191-232 (transposed)
movement II: bb. 1-17 = 25-41 = 104-120
movement III: bb. 1-6 = 63-68
movement IV: bb. 10-22 = 105-117, bb. 46-63 = 140-157 (transposed and with a few variants)

NOTER

Der henvises til hovedkilden A med mindre andet er nævnt. Tonehøjden angives på konventionel vis ud fra 'nøglehulsc'et' = c¹.

sats I

takt	stemme	kommentar
9, 10	vl II	bue tilføjet i analogi med t. 170, hvor den er tilføjet med blyant af RL
54	vl I	node 4: marc. findes i C
55	vcl, vcl	≧ findes i C
63	vla	node 2: marc. findes i C
83, 87	vla	hvad RL mener med <i>vibrato certance</i> (af <i>cer-care</i> : at søge efter, forsøge) er noget uklart
105	vl II	node 3 og 8: ♯ for h tilføjet redaktionelt i analogi med ♯ i de foregående og efterfølgende takter
	vcl	<i>fp</i> ændret til <i>fz</i> i analogi med vl I-II
108	vcl	node 1: ↓ (med tremolo) rettet i overensstemmelse med tilsvarende rettelser, som RL har foretaget i t. 103, 104 og 107 (men glemt i 108)
	vl I, vcl	≧ forlænget i overensst. med t. 104
255	vl I	<i>dim.</i> findes i C

sats II

takt	stemme	kommentar
8	vl I	alternativ bue node 2-4 tilføjet i A med blyant (RL?)
9	vcl	<i>p</i> tilføjet iht. B (overset af afskriveren CL)
10, 113,		
115	vl II, vla	node 1: RL har omlagt tonen b fra vla til vl I, dvs. fjernet dobbeltgreb i vla og indført dobbeltgreb i vl II; rettelser er foretaget i B og vedrører t. 10, 12, 34, 36, 113, 115, men RL har overset at rette t. 10, 113 og 115; afskriften A følger B, dvs. at rettelserne ikke er gennemført i t. 10, 113 og 115; i t. 10 og 12 har en musiker eller nodeskriver med blyant forsøgt sig med konsekvensrettelser med tilføjet "?" (i t. 12 er der i vla fejlagtigt tilføjet det b, der netop skulle udelades her); udgaven gennemfører RLs rettelser konsekvent, således at tonen b tilføjes i vl II og fjernes i vla i t. 10, 113 og 115
11	vl I	node 1: stacc. tilføjet iht. B (overset af afskriveren CL)
15, 16	vcl	≧ justeret iht. B
19	vla	<i>dim.</i> tilføjet iht. B (overset af afskriveren CL)
31	vla	node 2: bue til t. 32 node 1 tilføjet iht. B (glemt af afskriveren CL)
33, 35	vla	node 2: d ¹ tilføjet iht. B (overset af afskriveren CL)
34, 36,		
38	vl I	alternativ bue node 2-4 tilføjet i A med blyant (RL?)
35	vl II	node 1: stacc. tilføjet iht. B (overset af afskriveren CL)
	vcl	node 3: stacc. tilføjet iht. B (overset af afskriveren CL)
51	vla	node 2: buebegyndelse ændret fra t. 52 node 1 i analogi med vl I og i overensst. med B (afskriverfejl)
72-73	vl I	én bue rettet til to buer iht. B (afskriverfejl)
94-95	vla, vcl	≧ tilføjet iht. B (overset af afskriveren CL)
104	vl I-II, vla, vcl	2 ♯'er tilføjet iht. B (overset af afskriveren CL)

NOTES

Reference is to the main source A unless otherwise stated. Pitch is indicated in the conventional way from the 'keyhole c' = c¹.

movement I

bar	part	comment
9, 10	vl II	slur supplied by analogy with b. 170, where it has been added in pencil by RL
54	vl I	note 4: marc. is in C
55	vcl, vcl	≧ is in C
63	vla	note 2: marc. is in C
83, 87	vla	what RL means by <i>vibrato certance</i> (from <i>cer-care</i> : to search for, to try) is somewhat vague
105	vl II	note 3 and 8: ♯ before b supplied editorially by analogy with ♯ in the preceding and subsequent bars
	vcl	<i>fp</i> emended to <i>fz</i> by analogy with vl I-II
108	vcl	note 1: ↓ (with tremolo) emended in agreement with corresponding corrections which RL has made in b. 103, 104 and 107 (but forgotten in b. 108)
	vl I, vcl	≧ prolonged in agreement with b. 104
255	vl I	<i>dim.</i> is in C

movement II

bar	part	comment
8	vl I	alternative slur notes 2-4 added in A in pencil (RL?)
9	vcl	<i>p</i> emended in accordance with B (overlooked by the copyist CL)
10, 113,		
115	vl II, vla	note 1: RL has moved the tone b _♭ from vla to vl I, that is, he has omitted double stop in the vla and added double stop in vl II; the correction has been made in B and concerns bb. 10, 12, 34, 36, 113, 115, but RL has forgotten to correct bb. 10, 113 and 115; the transcript A follows B, in that the correction is not carried out in bb. 10, 113 and 115; in bb. 10 and 12, a musician or copyist has attempted to make the correction consistently, with an added "?" (in b. 12 the b _♭ has been added in the vla although it should be omitted here); the edition implements RL's correction consistently so that the note b _♭ is added in the vl II and omitted in the vla in bb. 10, 113 and 115
11	vl I	note 1: stacc. supplied in accordance with B (overlooked by the copyist CL)
15, 16	vcl	≧ adjusted in accordance with B
19	vla	<i>dim.</i> supplied in accordance with B (overlooked by the copyist CL)
31	vla	note 2: slur to b. 32 note 1 supplied in accordance with B (forgotten by the copyist CL)
33, 35	vla	note 2: d ¹ supplied in accordance with B (overlooked by the copyist CL)
34, 36,		
38	vl I	alternative slur notes 2-4 supplied in A in pencil (RL?)
35	vl II	note 1: stacc. supplied in accordance with B (overlooked by the copyist CL)
	vcl	note 3: stacc. supplied in accordance with B (overlooked by the copyist CL)
51	vla	note 2: beginning of slur emended from b. 52 note 1 in analogy with vl I and in agreement with B (copyist error)

105	vcl	buens endepunkt rettet fra node 3 til 2 iht. B (afskriferfejl)	72-73	vl I	one slur emended to two slurs in accordance with B (copyist error)
112-113	vl I	bue t. 112 node 2 til t. 113 node 4 tilføjet iht. B (overset af afskriveren CL)	94-95	vla, vcl	⇒ supplied in accordance with B (overlooked by the copyist CL)
112, 114	vla	node 2: d ¹ tilføjet iht. B (overset af afskriveren CL)	104	vl I-II, vla, vcl	2 ♭'s supplied in accordance with B (overlooked by the copyist CL)
116	vl II	buens endepunkt på node 5 ændret til t. 117 node 1 i overensst. med t. 13-14 (rettelsen er foretaget af RL i B i t. 13-14, men overset i t. 116-117)	105	vcl	the end of the slur emended from note 3 to 2 in accordance with B (copying error)
121	vcl	bue tilføjet iht. B (overset af afskriveren CL)	112-		
129	vcl	bue tilføjet iht. B (overset af afskriveren CL)	113	vl I	slur from b. 112 note 2 to b. 113 note 4 supplied in accordance with B (overlooked by the copyist CL)
139	vcl	node 2: marc. tilføjet iht. B (overset af afskriveren CL)	112, 114	vla	note 2: d ¹ supplied in accordance with B (overlooked by the copyist CL)
140	vla	node 2: marc. tilføjet iht. B (overset af afskriveren CL)	116	vl II	the end of the slur on note 5 emended to b. 117 note 1 in agreement with bb. 13-14 (the correction was made by RL in B in bb. 13-14, but overlooked in bb. 116-117)
143	vl II, vcl	<i>dim.</i> tilføjet iht. B (overset af afskriveren CL, som til gengæld har <i>dim.</i> i vla)	121	vcl	slur supplied in accordance with B (overlooked by the copyist CL)
147	vla	<i>espr.</i> tilføjet iht. B (overset af afskriveren CL)	129	vcl	slur supplied in accordance with B (overlooked by the copyist CL)
147-148	vl I, vla	◁▷ justeret iht. B	139	vcl	note 2: marc. supplied in accordance with B (overlooked by the copyist CL)
sats III		ingen noter	140	vla	note 2: marc. supplied in accordance with B (overlooked by the copyist CL)
sats IV			143	vl II, vcl	<i>dim.</i> supplied in accordance with B (overlooked by the copyist CL, although she does have <i>dim.</i> in vla)
<i>takt stemme kommentar</i>			147	vla	<i>espr.</i> supplied in accordance with B (overlooked by the copyist CL)
5	vl I	node 2: ten og stacc. tilføjet iht. B (overset af afskriveren CL)	147-148	vl I, vla	◁▷ adjusted in accordance with B
30	vl II	bue tilføjet iht. B (overset af afskriveren CL)	movement III		no notes
34	vla	node 1: stacc. tilføjet iht. B (overset af afskriveren CL)	movement IV		
31	vl II	buens endepunkt på node 3 ændret til node 2 iht. B (afskriferfejl)	<i>bar part comment</i>		
45	vl I	bue node 1-3 ændret til bue node 2-3 i overensst. med vl II	5	vl I	note 2: ten. and stacc. supplied in accordance with B (overlooked by the copyist CL)
56	vla	node 1: marc. tilføjet iht. B (overset af afskriveren CL)	30	vl II	slur supplied in accordance with B (overlooked by the copyist CL)
59	vla	bue node 1-2 tilføjet iht. B (overset af afskriveren CL)	34	vla	note 1: stacc. supplied in accordance with B (overlooked by the copyist CL)
70, 71	vl II, vla, vcl	node 1: stacc. i vl II og vla i t. 70 samt i vl II i t. 71 (samme tre stacc. findes i B); udeladt da der ingen stacc. er anført t. 72-77, heller ikke i gentagelsen t. 165-172 (samme musik findes i strygekvartet nr. 1 IV t. 106-112 ligeledes uden stacc.)	31	vl II	the end of the slur on note 3 emended to note 2 in accordance with B (copyist error)
76	vcl	bue node 2-3 tilføjet iht. B (overset af afskriveren CL)	45	vl I	slur note 1-3 emended to slur note 2-3 in agreement with vl II
83	vcl	node 5-8: stacc. tilføjet iht. B (overset af afskriveren CL)	56	vla	note 1: marc. supplied in accordance with B (overlooked by the copyist CL)
105	vcl	bindebue til t. 106 tilføjet iht. B (overset af afskriveren CL)	59	vla	slur note 1-2 supplied in accordance with B (overlooked by the copyist CL)
107	vla	⇒ tilføjet iht. B (overset af afskriveren CL)	70, 71	vl II, vla, vcl	note 1: stacc. in vl II and vla in b. 70 and in vl II in b. 71 (the same three stacc. can be found in B); omitted as no stacc. are indicated neither in bb. 72-77 nor in the repetition bb. 165-172 (the same music can be found in String Quartet No. 1 IV bb. 106-112 also without stacc.)
128	vl I	node 3: marc. tilføjet iht. B (overset af afskriveren CL)	76	vcl	slur notes 2-3 supplied in accordance with B (overlooked by the copyist CL)
138, 139	vl II, vla	node 1: stacc. tilføjet iht. B (overset af afskriveren CL)	83	vcl	notes 5-8: stacc. supplied in accordance with B (overlooked by the copyist CL)
143	vla	node 2: stacc. tilføjet iht. B (overset af afskriveren CL)			
147	vcl	node 2: marc. tilføjet iht. B (overset af afskriveren CL)			
162	vla	bue fra node 2 til t. 163 tilføjet iht. B (overset af afskriveren CL)			

164	vl I	node 1: stacc. tilføjet iht. B (overset af afskriveren CL)	105	vcI	tie to b. 106 supplied in accordance with B (overlooked by the copyist CL)
165	vla	node 7-8: stacc. udeladt (findes ikke i B)	107	vla	≧ supplied in accordance with B (overlooked by the copyist CL)
177	vcI	<i>mf</i> tilføjet iht. B (overset af afskriveren CL)	128	vl I	node 3: marc. supplied in accordance with B (overlooked by the copyist CL)
192	vl I	<i>p</i> flyttet fra t. 193 til frasens begyndelse iht. B	138,		
193	vl II	<i>p</i> tilføjet iht. B (overset af afskriveren CL)	139	vl II, vla	node 1: stacc. supplied in accordance with B (overlooked by the copyist CL)
202	vla	bue tilføjet iht. B (overset af afskriveren CL)	143	vla	node 2: stacc. supplied in accordance with B (overlooked by the copyist CL)
209	vl I	buens begyndelsespunkt ændret fra node 2 til node 1 iht. B (og i analogi med t. 32)	147	vcI	node 2: marc. supplied in accordance with B (overlooked by the copyist CL)
217	vcI	overbinding til t. 218 tilføjet iht. B (overset af afskriveren CL)	162	vla	slur from note 2 to b. 163 supplied in accordance with B (overlooked by the copyist CL)
246	vcI	node 2: bue til t. 247 node 1 tilføjet iht. B (overset af afskriveren CL)	164	vl I	note 1: stacc. supplied in accordance with B (overlooked by the copyist CL)
247	vla	node 1: stacc. tilføjet iht. B (overset af afskriveren CL)	165	vla	notes 7-8: stacc. omitted (it is not in B)
			177	vcI	<i>mf</i> supplied in accordance with B (overlooked by the copyist CL)
			192	vl I	<i>p</i> moved from b. 193 to the beginning of the phrase in accordance with B
			193	vl II	<i>p</i> supplied in accordance with B (overlooked by the copyist CL)
			202	vla	slur supplied in accordance with B (overlooked by the copyist CL)
			209	vl I	the beginning of the slur is emended from note 2 to note 1 in accordance with B (and in analogy with b. 32)
			217	vcI	tie to b. 218 supplied in accordance with B (overlooked by the copyist CL)
			246	vcI	note 2: slur to b. 247 note 1 supplied in accordance with B (overlooked by the copyist CL)
			247	vla	note 1: stacc. supplied in accordance with B (overlooked by the copyist CL)

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