



Rued Langgaard: Symphony no. 10 “Yon Hall of Thunder” (BVN 298)

Critical first edition by Bendt Viinholt Nielsen

Sources and critical commentary

Sources

- A. Score. Autograph**
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- C. Sketch**
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A. Score. Autograph

Royal Library, Copenhagen. Rued Langgaard's Collection, RLS 25,1 (mu 7902.1771). Autograph. Fair copy in ink; additions (mostly not autograph) in pen, pencil and crayon.

Provenance: Danish Radio music library (registration no. 4604); transferred to the Royal Library in 1979.

Title: “*What if it tempt you / to the dreadful summit of the cliff –*” / (*Shakespeare “Hamlet”*) / *Yon Hall of Thunder.* / *Large scale symphony, no. 10 / for large orchestra / by / Rued Langgaard / Composed August 1944. / Instrumentation supplied 20 January–20 February 1945.*

Dated and signed at end (p. 121): *20 Feb. 1945 Ribe / Rued Langgaard*

64 leaves, 34 × 27 cm; 124 pages of writing, pagination: (title-page), (blank), 1-4, 4[bis], 5-121, (1 page with annotation by Launy Grøndahl), (3 blank pages). Unbound.

Paper: leaves 1-48: *Beethoven Papier Nr. 38^a. (28 Linien) 1942*; – leaves 49-64: *W.H. Nr. 9. F. 24* (24 staves).

Commentary.

The additions to this fair copy in ink include RL's metronome markings written in pencil. None of the other additions seem to have been made by the composer; most can be identified without difficulty as notes made by the conductor Launy Grøndahl, using no less than six different writing implements (pen, pencil, two red crayons and two blue crayons in different shades). Annotation after last page of music in Grøndahl's handwriting: “*First performance / 22 July 1947 / Radio Orchestra (enlarged) / Cond. Launy Grøndahl*”. The manuscript was only used on this one occasion (photocopied scores were employed at the revival in 1977). After the first performance the score, together with the orchestral parts (source **E**), was deposited in the radio music library and there is no indication that RL ever saw these sources again.

The tempo indications added to the score by Launy Grøndahl are of special interest, for they may have been directly or indirectly approved by the composer, who appears to have been present at the rehearsals and subsequent studio performance in the Radio Concert Hall on Tuesday 22 July 1947. Grøndahl's additions concerning tempo are identified in the notes below (cf. bb. 229, 238, 250, 258, 299, 374, 448, 456 and 776).

B. Draft score fragments

Royal Library, Copenhagen. Rued Langgaard's Collection, RLS 25,4. Autograph. Ink and pencil.

1. No label, but an erased heading in pencil can be faintly made out: *The Kullen quotation from Hamlet (Shakespeare)*. Dated at the beginning: 29/11 44.
1 leaf, 34 × 27 cm, paginated 1-2, plus a single cut-out, 6.5 × 27 cm, unpaginated; 4 pages of writing in all. Contents: pp. 1-2 + [3]: bb. 1-14 (10-14 incomplete due to trimming); the contents of p. [4] have to do with another work.
2. No label. Undated.
1 leaf, 34 × 27 cm; 1 unnumbered page of writing.
Contents: bb. 136-144.
3. No label. Dated at end: 18/2 45.
3 leaves, 34 × 27 cm; 6 unnumbered pages of writing.
Contents: pp. [1], [3] and [5]: bb. 774-796; the contents of the remaining pages have to do with other works.

Commentary.

RL probably undertook most of the instrumentation and wrote the fair copy of the score (source **A**) in one continuous process on the basis of his sketch (source **C**). Accordingly the three draft score fragments are hardly remnants of larger continuous units, but express RL's need to work out isolated passages in the form of drafts. On the other hand the fragments may well have been preserved by accident, so it is possible that RL made use of such an intermediate stage to a greater extent than we now know.

C. Sketch

Royal Library, Copenhagen. Rued Langgaard's Collection, RLS 25,3. Autograph. Ink; a few additions in pencil.

Title: *Rued Langgaard / "Yon Hall of Thunder" Symphony no. 10. / [struck out: Hamlet quotation about the cliff, / "The cliff in Shakespeare's Hamlet"] / for / large orchestra / Compositional sketch / Ribe 8 August–18 August 1944. / Instrumentation supplied 20 January–20 Februar / 1945! / Motto: "What if it tempt you / to the dreadful summit of the cliff" / Shakespeare: Hamlet. [...]*

Title at top of first page: *Symphony no. 10 (E flat minor)*

Date at beginning: *Begun Spring 1944; – date at end: 17/8 44. Ribe*

14 leaves, 34 × 27 cm (some leaves slightly trimmed; leaf 13 = 26 × 26 cm); 27 pages of writing; the sketch is on 13 of these pages and is foliated as follows: (title page), I-V, 6-12. The contents of the remaining pages have to do with other works.

Commentary.

The sketch is written almost entirely on the blank versos of old orchestral parts, leaves of (other) sketches and cancelled title-pages; thus the cover is a fragment of a fair copy containing Symphony no. 11, bb. 1-10. An extant sheet of music (RLS 30,3), which was formerly the cover of the present sketch and bears the title *Flying Dutchman over Kullen*, was subsequently used as a cover for sketches relating to Symphony no. 14. The sketch comprises the entire composition, but in a hastily notated and generally incomplete form. The music is written on two (though on the first page mainly three) staves. Indications of instruments are rarely found. Of special interest are the section titles and tempo specifications that were largely omitted by RL in the fair copy:

- b. 1 *Sounds of sea and mountain* [orig. *Sounds of sea and forest*] [added: (*stormy waves and lightning flashes*)]
- b. 120 *In the mountains*
- b. 299 *Thunder clouds. Con un poco moto*
- b. 499/500 *Poco a poco lento*
- b. 516 *Sunset. Adagio*
- b. 553 [added: *Next day. Glimpse of*] *Far-off foamy waves. Scherzo animato*
- b. 576 *In the forest. Tranquillo*
- b. 626 *Strolling by breakers at the cliff*
- b. 653 *Poco a poco lento*
- b. 659 *Lento*
- b. 666 *Fairy tale atmosphere beside the* [added: *boggy*] *lakes. Lento misterioso.*
The motif for winds at b. 666 is marked *The cock pheasant*

- b. 695 *Strolling by*
- b. 696 *Funeral at Brunnby* [village near Kullen]. *Andante mod[erato]*
- b. 698 *Piu lento*
- b. 699 *Grave minaccioso*
- b. 723 *Once again sounds of sea and mountain* [orig. *Sounds of sea and forest*]
- b. 774 *Finale Coda*
- b. 785 *Stringendo*

D. Preliminary outlines

Royal Library, Copenhagen. Rued Langgaard's Collection. Autograph Ink.

1. RLS 54,4 [fol. 3]. No label; dated [2? 4?]/3 43.

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

Contains the opening motif of the symphony (bb. 1-3) notated on two staves; also undated sketches for the Violin Concerto (BVN 289) composed in 1943–44.

2. RLS 25,2. No title; undated.

1 leaf, 15 × 26 cm; two unnumbered pages of writing.

Contains eight drafts notated on two staves and named *Thunder clouds* (6 bars), *Breakers* (3 bars), *Far-off waves (Scherzo)* (4 bars), *Funeral from Brunnby Church* (5 bars), *Sunset* (4 bars), *In the forest* (8 bars), *In the forest* (4 bars, struck out), *Beside the lakes (Cock pheasant)* (3 bars). In addition some ideas for titles: *From the Kullen of the Vikings*, *The Palnatoke Cliff*, *From the Kullen of the Dragon-Head Ships*.

E. Orchestral parts used at the first performance in 1947

Royal Library, Copenhagen. Rued Langgaard's Collection, RLS 26 (mu 7902.1772). Unsigned transcript.

Provenance: Danish Radio music library (registration no. 4604); transferred to the Royal Library in 1979.

The material comprises 50 parts in all (including strings: 6 5 4 3 3).

Commentary.

According to correspondence between the then State Radio and RL these parts were copied by Sophus Nielsen of Skjern, Jutland, in Spring 1947 (this correspondence is in the Danish Radio archive, archive box no. 78; formerly registered under call-number 2174). The parts contain a few signatures and datings by members of the orchestra as well as sporadic corrections. The set contains only one piccolo flute (in the score this part is marked to be played on three instruments, but it can in fact be played by only one musician; it does not appear from the sources whether this solution was sanctioned by the composer). The material was only used at the first performance. Its quality was found unsatisfactory when Danish Radio revived the work in 1977, and a new set of parts was copied at that time.

Textual basis of the edition

The edition is based on the fair copied score (source **A**), which is the only complete representative of the symphony in score form. The text reproduces what is written in ink in the composer's own hand, supplemented by his metronome markings, which are added in pencil in the source. Other additions and corrections in the principal source are adopted editorially in relevant instances (for example corrections of wrong accidentals). Though the sketches and drafts (sources **B-D**) are of a preliminary and incomplete character, they have been consulted where the readings of the principal source raise questions. The set of orchestral parts (**E**) is without value as a source for the edition.

Editorial guidelines

The editor's additions and corrections are typographically identified by square brackets in the score; editorially supplied slurs are, however, shown with broken lines and emended slurs as a combination of continuous and broken lines. Cautionary accidentals in round brackets are also editorial, as are fixed

accidentals for cor anglais and clarinets. The editor's comments and information about matters not typographically marked are to be found in the notes below.

Missing triplet signs and dots are silently supplied. Minor adjustments of marks of expression and dynamics located irregularly in the source are likewise undertaken without comment.

Passages that are repeated (in some cases transposed) are editorially filled out at the second (or the first) occurrence and notationally standardised. This affects the following passages (the differences noted in brackets are retained in the edition):

- bb. 1-4 (and part of 5) are repeated as bb. 723-726 (and part of 727) (but without trbn, tuba, piatti; there are also differences of note length and dynamic level for timpani, b. 1 / 723 note 1)
- bb. 10-33 are repeated as bb. 456-479 (in bb. 10-11 / 456-457 cl B \flat 1 and 2 change places; enharmonic notation occurs in vla and vcl at b. 28 / 474 (note 1) and in oboe 3 at b. 31 / 477 (note 2))
- bb. 70-77 are repeated as bb. 481-488
- bb. 97-154 are repeated a semitone higher as bb. 160-217 (in bb. 107-110 / 170-173 cl B \flat 1 and cl E \flat 1 change places, as do fag 2 and 3 in bb. 132-135 / 195-198)
- bb. 110-132 / 173-195 are repeated a semitone higher and a whole tone lower respectively as bb. 732-754 (in b. 747 cl B \flat 2 and vla are not identical with the parallel bars 125 and 188; fag 1-2 correspond in b. 754 to b. 132, cf. b. 195)
- bb. 136-153 / 199-216 are repeated in the same key and a semitone lower respectively as bb. 756-773 (in b. 760 fag 2-3 have *mp* as opposed to *mf* in bb. 140 / 203; in bb. 770-773 cl E \flat 1 is doubled by cl E \flat 2, which continues in b. 774)
- bb. 299-365 are repeated as bb. 374-440 (trbn 2 is not however identical in bb. 321 / 396; the rhythm in the winds at bb. 346 and 348 is not identical with bb. 421 and 423; in bb. 345-348 / 420-423 vla is notated in different ways; enharmonic notation occurs in vcl at bb. 322 / 397 and 359 / 434)
- bb. 576-580 + 582-586 are repeated as bb. 611-620 (the omission of b. 581 in the repeat looks like an oversight, but in that case it goes back to the sketch stage, for this bar is also omitted in source C).
- bb. 666-678 are repeated as bb. 680-692 (though from b. 685 a semitone higher; in bb. 669-670 / 683-684 fl 1 and ob 1 change places)
- bb. 702-705 are repeated as bb. 706-709

Special editorial problems

Oboe 3 / Cor anglais. Langgaard prescribes impossible changes of instrument at two places: after b. 455, where cor anglais is supposed to change to oboe in the space of two bars, and in b. 730, where Langgaard demands the opposite change during a quaver rest (he has overlooked the problem because the change of instrument coincides with a page turn in the manuscript!). Prior to the present publication these problems have been solved in practical performance by splitting oboe 3 and cor anglais into two separate parts, which requires an extra player. This was not, however, Langgaard's intention, and in this edition a few bars have been rewritten to give the player time to change instruments. The rewriting affects bb. 458-460, where Langgaard actually noticed the problem, for here he writes "Oboe (or Cor anglais)". Here the oboe part is transposed for cor anglais. Similarly bb. 723-730 are transferred from oboe to cor anglais so that the change of instruments can take place during the rest in bb. 717-722.

Clarinet in B \flat 1-3. In bb. 330 and 405 the second note is a c \sharp (notated d \sharp), which cannot be played on the clarinets in B \flat used today. Notated d \sharp or e \flat is seen in other works by Langgaard and occurs for example in opera scores by Richard Strauss and Puccini. The Berlioz/Strauss treatise on instrumentation (1905) mentions that "modern" B \flat clarinets are equipped with an extra 'c \sharp key', but the use of this type of instrument has never become widespread. Langgaard's notation is retained in the edited score, and the technical problem is resolved in the orchestral material by directing the players to change in the whole of bb. 299-439 to clarinets in A, which have sounding c \sharp as their lowest tone.

String divisi. The *divisi* notation in the source is at times ambiguous. This is due to the fact that *divisi* a 3 alternate with *divisi* a 2 without there being any obvious connection with the number of staves employed; sometimes that number is increased to three, sometimes (without specification of the part distribution) it is reduced to two or one. Moreover, when two parts are written on the same staff there is fluctuation between double and single stems, without the latter apparently meaning double stopping. The edition attempts to clarify the notation in accordance with what must be assumed to have been Langgaard's intentions. His shifts between single and double stems are in general retained, leaving the concrete manner of performance in each case to the discretion of the musicians. This was presumably also what the composer had in mind.

Notes

In addition to the editor's comments the notes supply specific information on

- details in the text of the principal source (**A**) that are suppressed in the edition
- additions and corrections entered in **A** by hands other than the composer's, including additions by the conductor Launy Grøndahl, to the extent that they supplement or improve the text of the principal source. In each case it is specified whether such additions and corrections are adopted (= typographically identified) or suppressed in the edition

The authority for editorial changes, additions and emendations to the principal source **A** is explained in the critical apparatus with the help of the following fixed formulas:

- *in agreement with* – reference to a parallel occurrence in the principal source or to an identical occurrence in a source of lower status
- *by analogy with* – reference to a parallel occurrence in another part or in a comparable, though not identical, bar in the same part

Specifications such as *marc.* and *dim.* refer to the musical notes in question, while italicised *marc.* and *dim.* signify that the words “*marc.*” (“*marcato*”) and “*dim.*” (“*diminuendo*”) are written in the principal source. Non-autograph additions in the source, including those in unidentified handwriting, are reproduced inside quotation marks.

<i>bar(s)</i>	<i>part(s)</i>	<i>remarks</i>
5	vla-1	note 2: ♯ added in pencil in A , unidentif. hand; editorially adopted
10	fl 1, 2	note 3: ♯ added in pencil in A , unidentif. hand; editorially adopted
11	fl 1, 2	note 3: ♭ added in blue crayon in A (Launy Grøndahl); editorially adopted
15	fl	note 2: ♯ added in pencil in A , unidentif. hand; editorially adopted
22	tr 1	repeated <i>ff</i> after the minim suppressed
27	tr 2-3	<i>ff</i> emended to <i>f</i> in agreement with b. 473
30	vl I	note 6: repeated ♯ in front of d ² and d ³ suppressed
31	vla	note 3: superfluous ♭ suppressed by analogy with vl I
44, 46	cl Mi♭	note 3: a ^{#2} emended to b ² by analogy with unison picc and vl I
48	picc	rest 1: ♯ corrected in pencil in A to ♯, unidentif. hand; editorially adopted
48, 50	cl Mi♭	note 3: b ² emended to a ² by analogy with unison picc and vl I
49	vl I	note 7: ♯ added in pencil in A , unidentif. hand; editorially adopted
53	cl Mi♭, vl I	note 4: ♯ added in pencil in A , unidentif. hand; editorially adopted
	cl Mi♭	note 8: ♭ added in pencil in A , unidentif. hand; editorially adopted
57	vl I	note 9: repeated ♭ before d ² suppressed
	vla	note 1: <i>marc.</i> suppressed in agreement with bb. 54, 60, 63, 66 and 69
58	–	“ <i>poco a poco</i> ” added in red crayon after <i>cresc.</i> in A (Launy Grøndahl); suppressed
	vl I	note 7: ♭ added in pencil in A , unidentif. hand; editorially adopted
59	vl II	note 6: <i>marc.</i> suppressed in agreement with bb. 53, 56, 62, 65 and 68
	vla (vl II?)	note 1: <i>marc.</i> suppressed in agreement with bb. 53, 56, 62, 65 and 68

61, 64	cl Si _b	note 7: e _b ² emended to g _b ² in agreement with bb. 52, 55, 58 and 67
63, 66	cl Mi _b	note 9: g ¹ emended to b _b ¹ in agreement with bb. 54, 57, 60 and 69
64		“sempre cresc.” added in red crayon with reference to the string section in A (Launy Grøndahl); suppressed
70	timp	note 4: repeated <i>tr</i> suppressed
72	fag 3	note 1: \sharp in brackets suppressed
	vcl-2	note 1: \sharp suppressed
72-73	–	“dim” added in pencil in A between the two trumpet staves (Launy Grøndahl?), but no such addition at the repetition in bb. 483-484; suppressed
76	vla-1, vla-2	note 3: marc. suppressed by analogy with bb. 72 and 80
77	vla-1, vla-2	note 2: marc. suppressed by analogy with bb. 73 and 81
80	ob 1-2	slur at notes 1-2 suppressed in agreement with b. 72 and by analogy with ob 3
	vl I, vl II	note 1: marc. suppressed by analogy with bb. 72, 76 and 84
	vcl-2	note 1: \sharp suppressed
108	fl 1, ob 1, cl Si _b 1	end of slur moved from note 7 to note 6 by analogy with ob 1 bb. 106 and 107
118	vcl	note 1: \flat added in blue crayon in A (Launy Grøndahl); editorially adopted
121	cor ingl cl Mi _b 1	note 4: a ¹ emended to g ¹ by analogy with unison cl Si _b and unison vl II notes 3-5: e ¹ -g ¹ -f ¹ emended to f ¹ -a ¹ -g ^{#1} by analogy with unison ob and unison vl I
122	cb	note 1: \flat added in red crayon in A (Launy Grøndahl); editorially adopted
124	fag 3, vcl	note 1: \sharp added in red crayon in A (Launy Grøndahl); editorially adopted
126	vl I	note 1: \sharp suppressed
128	ob 1-2, vl I	note 1: \sharp suppressed
135	–	“dim” added in pencil in A both above and below the strings (Launy Grøndahl?); editorially adopted by analogy with the winds
	fag 1-2	<i>dim.</i> wanting in fag 1 (separate stave in A)
	fag 3	B emended to B^\flat (page turn error in A)
		note 1: d emended to e _b (fag 1 and 3 unison by analogy with b. 198, where fag 3 however changes places with fag 2)
139	cor ingl	dim. moved from b. 138 to b. 139 by analogy with b. 202 and the other winds
140	fag 2, fag 3, vcl, cb	note 1: \sharp suppressed
143	vla-1	note 2: semiquaver tremmolo emended to non-mensural tremmolo in accordance with bb. 206 and 763
	vla-2	note 5: semiquaver tremmolo emended to non-mensural tremmolo in accordance with bb. 206 and 763
144	cl Si _b vl II	notes 7-9: J on last beat emended to JJJ (triplet) by analogy with b. 207 note 2: g ^{#1} emended to f ^{#1} by analogy with vl I (at the octave; cf. bb. 207 and 764)
145	cor ingl	unmotivated dim. in last half of bar suppressed in agreement with bb. 208 and 765 and by analogy with ob 2 and fag 2
148-149	cor 1-2	cresc. wanting in cor 2 (separate stave in A)
151	cb	note 2: repeated <i>f</i> suppressed
152	cb	note 2: \sharp added in pencil in A , unidentif. hand; suppressed
154	cor 3-4	<i>cresc.</i> and <i>ff</i> wanting in cor 3 (separate stave in A)
169	ob 1	end of slur moved from note 7 to note 6 by analogy with b. 106
171	fl 1, cl Mi _b 1	end of slur moved from note 7 to note 6 by analogy with ob 1 (cf. b. 108)
	fag 3	note 1: \flat added in pencil in A (Launy Grøndahl?); editorially adopted
172	ob 1-2	note 2: \flat added in pencil in A (Launy Grøndahl?); editorially adopted
178	vl I	end of slur moved from note 7 to note 6 by analogy with bb. 177, 179

		and 180
191	ob 1-2, vl I	note 1: ♯ suppressed
192	cb	note 2: a emended to b by analogy with unison fag 3 (cf. b. 129)
198	–	“dim.” added in pencil in A over the woodwinds and strings (Launy Grøndahl?); editorially adopted by analogy with cl Si _b and fag, cf. b. 135)
201	cor 3-4	<i>fz</i> wanting in cor 4 (separate stave in A)
	vcl	note 1: ♭ added in pencil in A (unidentif. hand); editorially adopted
202	cor 3-4	dim. wanting in cor 4 (separate stave in A)
206	vla-2	notes 1-4: non-mensural tremmolo emended to semiquaver tremmolo by analogy with bb. 143 and 763
229	–	“Tempo poco tranq.” added in ink in A (Launy Grøndahl); suppressed
233	vl II	slurs at notes 3-5 and 6-8 emended to notes 3-4 and 6-7 by analogy with vl I and vla
237	ob 2	♭ added in pencil in A (Launy Grøndahl?); editorially adopted
238	–	“mosso (al Tempo 1.)” added in ink in A (Launy Grøndahl); suppressed
241	ob 1-2	notes 3, 5: marc. wanting in ob 1 (separate stave in A)
242	ob 1-2, vl I	note 1: ♯ suppressed
246	fag 2	superfluous <i>f</i> suppressed
248	fl 1, 2	note 1: ♯ suppressed
250	–	“poco sostenuto” added in ink in A (Launy Grøndahl); suppressed
	fag 1-2	<i>f</i> wanting in fag. 1 (separate stave in A)
252	vcl-1	slur at notes 6-8 emended to notes 6-7 by analogy with vla and b. 250
252, 254	cor ingl, cl Si _b ,	
	fag 1	superfluous <i>f</i> at beginning of bar suppressed
254	vla, vcl-1	slurs at notes 3-5 and 6-8 emended to notes 3-4 and 6-7 by analogy with bb. 250 and 256
257	fag 1	<i>marc.</i> moved from b. 258 by analogy with other winds
	fag 1-2	<i>cresc.</i> wanting in fag 1 (separate stave in A)
258	–	“a Tempo 1.” added in ink in A (Launy Grøndahl); suppressed
	ob 1-2	repeated <i>marc.</i> suppressed
	vl I	note 2: ♯ suppressed
264	cor 3-4	<i>ff</i> in cor 4 (separate stave in A) emended to <i>ffz</i> in agreement with b. 266 and by analogy with cor 3
265	vl II	slur at notes 1-2 suppressed in agreement with b. 267 and by analogy with vla
266	cl Si _b 1	repeated <i>ff</i> suppressed
267	cl Mi _b 3	note 5: e ¹ emended to f ¹ in agreement with b. 265
299	–	“Meno” added in pencil in A (Launy Grøndahl); suppressed
299	trbn	“mf” added in blue crayon in A (Launy Grøndahl?); this addition not present in the parallel bars 305, 374 and 380; suppressed
301	cl Mi _b 2-3	slur from b. 301 note 2 to b. 304 note 1 wanting in cl Mi _b 2 (separate stave in A)
305-306	trbn 1	b. 305 note 1 (tied over to b. 306) emended from e to f in agreement with bb. 299-300 and 380-381
306	timp	slur at bb. 306-307 suppressed in agreement with bb. 381-382
309	vl I, II	<i>Sul D</i> moved from b. 310 to beginning of phrase in b. 309
310	vl I, II	note 1: e ¹ emended to f ¹ in agreement with b. 385
		note 2: ♯ suppressed
311	vcl	note 1: ♯ suppressed
312	vla-1	note 1: ♯ suppressed
313	timp	slur at bb. 313-314 suppressed in agreement with bb. 388-389
	vl I, II	note 1: ♯ suppressed
315	vla 1	note 1: ♯ suppressed
316	timp	slur at bb. 316-317 suppressed in agreement with bb. 391-392

318	ob 1-2	note 1: \flat added in pencil in A (Launy Grøndahl?); editorially adopted
331	vcl	note 1: A changed to G in pencil in A (Launy Grøndahl?); editorially adopted in agreement with b. 406 and by analogy with cb
341	trbn 1-2	note 3: \sharp suppressed
343	vcl	notes 1-2: marc. suppressed in agreement with b. 418
349	fag 1-2	<i>marc.</i> moved from b. 350 in agreement with b. 424 and by analogy with vcl and cb
355	fl 1, 2	\sharp added in pencil at end of bar in A , unidentif. hand; suppressed
	tr 1-2	note 1: marc. added in red crayon in A (Launy Grøndahl); suppressed
357	vcl	<i>fz</i> emended to <i>f</i> + marc. in agreement with b. 432 and by analogy with fag
360	vl I	note 1: \sharp suppressed
	vl II	note 2: \sharp suppressed
363	cl Mi \flat 1	note 3: \sharp suppressed
368	vcl, cb	note 2: \sharp suppressed
369	fag 1	note 3: \sharp suppressed
	fag 2	note 1: \sharp suppressed
374	–	“Tempo (Meno)” added in pencil in A (Launy Grøndahl); suppressed
387	cb	slur at bb. 387-388 suppressed in agreement with bb. 312-313
384	vl I, II	<i>Sul D</i> moved from b. 385 to beginning of phrase in b. 384
388	vl I, II	note 1: \sharp suppressed
390	vla 1	note 1: \sharp suppressed
391	vl I, II	note 1: \sharp suppressed
403	trbn 1	note 1: \sharp suppressed
407	ob 1-2	note 3: \sharp added in red crayon in A (Launy Grøndahl); editorially adopted
411	trbn, tuba	note 1: \sharp suppressed
414	vcl, cb	note 1: <i>fz</i> suppressed in agreement with b. 339 and by analogy with trbn 3 and tuba
425, 428	cl Mi \flat 2	notes 2-3: emended from $f^1-f^{\sharp 1}$ to $f^{\sharp 1}-f^{**1}$ in agreement with bb. 350, 353 and by analogy with fl 2
426	vcl, cb	<i>f</i> emended to <i>ff</i> by analogy with b. 351
435	vl I	note 1: \sharp suppressed
	trbn 1	<i>spiccato</i> moved from b. 436 to beginning of phrase
441-442	vl II, vla	cresc. from b. 441 note 2 to b. 442 note 3 added in red crayon between the staves in A (Launy Grøndahl); suppressed
442	ob 1	cresc. from note 1 to note 3 added in pencil in A (Launy Grøndahl?); suppressed
442-443	vl II, vla	dim. from end of b. 442 to b. 443 note 1 added in blue crayon between the staves in A (Launy Grøndahl); suppressed
445-446	vl II, vla	cresc. from b. 445 note 3 to b. 446 note 3 added in pencil in A (Launy Grøndahl?); suppressed
446-447	ob 1	cresc. from b. 446 note 2 to b. 447 note 3 added in pencil in A (Launy Grøndahl?); suppressed
	fag 1-2	cresc. wanting in fag 2 (separate stave in A)
448	–	“string[endo]” added in blue crayon in A (Launy Grøndahl); suppressed
450	cor ingl	note 1: \sharp suppressed
456	–	alternative tempo suggestion “(112-116?)” added in blue crayon after the metronome marking in A (Launy Grøndahl); suppressed
475	vl II	note 2: chord filled out with a^1 and a^2 in agreement with b. 29
477	vla, vcl	note 3: \flat suppressed, cf. b. 31
487	fl 1, 2	note 1: $d\flat^3$ emended to $b\flat^2$ in blue crayon in A (Launy Grøndahl); editorially adopted in agreement with b. 76 and by analogy with vl I
	ob 2	note 3: \sharp suppressed
489	cb	trem. supplied by analogy with the other low strings; tie suppressed
491	fag 3	note 1: repeated <i>ff</i> suppressed

493	cb	note 5: emended from ♩ to $\overline{\overline{\overline{\quad}}}$ (triplet) in agreement with bb. 494-495 and by analogy with vla and vcl
518	cb	<i>p</i> emended to <i>pp</i> by analogy with bb. 522, 530, 534 and 542
520	vcl-2	notes 3-4: stacc. and slur suppressed in agreement with b. 516
536	cl Si \flat , fag 1, cor 2	<i>legato</i> moved from b. 537 to beginning of phrase by analogy with cor 1, cor 3-4, vcl and b. 532; expression mark wanting in fag 2 (separate stave in A)
538	cor 1-2 vcl-1, vcl-2	<i>pp</i> wanting in cor 2 (separate stave in A) <i>legato tenuto</i> wanting in vcl 1 (separate stave in A)
539	cor 1-2	<i>dim.</i> wanting in cor 2 (separate stave in A)
542	vl I	slur wanting in vl I:2 (separate stave in A)
565	ob 2	note 1: b ¹ emended to c ² in agreement with b. 566 (octave doubling of fl 2)
572	cl Mi \flat 2-3	note 1 editorially supplied (RL has apparently forgotten <i>a3</i> , for all three cl continue in b. 573 ff. after a page turn in A)
590-598	cor 4	part transferred for practical reasons from cor 3 to cor 4
614	vl II	<i>p</i> emended to <i>pp</i> by analogy with the other strings
616	cor 1	end of slur moved from note 4 to note 5 by analogy with b. 582; tie from note 5 without conclusion suppressed (page turn in A between bb. 616 and 617)
617	fag 1	bar filled out editorially in agreement with b. 583 (RL notated the first rest but left remainder of bar empty)
620	vcl-2	stacc. notes 1-6 suppressed in agreement with b. 586 and by analogy with b. 619
629	picc	picc 2-3 written on separate stave in A ; note 1: e ² emended to f ² in agreement with picc 1; note 5: stacc. and marc. wanting in A
	trbn 1-2	note 1: \flat wanting in trbn 1 (separate stave in A)
	timp	<i>cresc.</i> emended to <i>cresc. molto</i> by analogy with b. 640
630	vl I, II cb	note 4: marc. moved from note 5 to note 4 by analogy with vla and vcl superfluous <i>arco</i> suppressed
633	ob 2	note 2: stacc. wanting (ob 2-3 are on one stave in A)
635	vl I, II, vla	note 7: \flat suppressed
638	fag 1-2	<i>ff</i> wanting in fag 1 (separate stave in A)
640	ob 2 tr	slur notes 1-4 wanting (ob 2-3 are on one stave in A) note 2: repeated <i>ff</i> suppressed
641	cor vl I, II	<i>fff</i> struck out in pencil in A , unidentif. hand; not adopted note 4 (vl I) and note 10 (vl I+2): marc. moved from notes 5 and 11 by analogy with vla and vcl
652	vl I-1 vla	note 1: \flat suppressed note 2: \flat suppressed
663	vcl	note 2: \flat suppressed
671	ob 1	note 3: \flat added in blue crayon in A (Launy Grøndahl); editorially adopted
674	vla fag 1	note 1: \flat suppressed note 5: \flat suppressed
683, 684	vcl	note 1: missing stem supplied
685	ob 1-2	<i>pp</i> wanting in ob 1 (separate stave in A)
698	tam-tam	RL uses the older term "Gonggong"
702	cor	note 2: \flat in () so written by RL
703	trbn 3, vla	note 1: \flat suppressed
704	pno	RL consistently writes "Pianino"
707	trbn 1, vla	note 1: \flat suppressed
711	cl Mi \flat 2-3	notes 1-4: marc. wanting in cl Mi \flat 3 (separate stave in A)
712	trbn 1-2 trbn 3, tuba	note 2: marc. wanting in trbn 1 (separate stave in A) note 2: \flat in () so written by RL

715	fag	note 2 (grace note): ♯ in () suppressed
721	vcl	note 2 appears as a couple of ink blotches and a tremmolo sign, which most likely should be read as here
723	–	“♩ = 108” added in red crayon in A (Launy Grøndahl); editorially adopted by analogy with b. 1
	tr 1	notation changed for practical reasons from tr in Si ₁ to tr in Fa
727	fag 3	note 4: a emended to g by analogy with b. 5
740	fag 2	note 1: ♯ added in blue crayon in A (Launy Grøndahl); editorially adopted
	vl I, II, vcl, cb	note 1: ♯ suppressed
746	vla-2	note 1: ♯ added in red crayon in A (Launy Grøndahl); editorially adopted
748	vcl, cb	note 1: ♯ suppressed
750	cor 3-4	<i>più f</i> wanting in cor 3 (separate stave in A)
	tr 1	<i>più</i> suppressed by analogy with bb. 128 and 191
755	cl Si ₁ , 1	two triplet notes (d ¹ - d ¹) at end of bar (unison with vla 1) suppressed by analogy with bb. 135 and 198 (cf. note to bb. 756-758)
	–	“dim” added in pencil in A over cor 3-4 and in the middle of the string parts (Launy Grøndahl); editorially adopted by analogy with bb. 135 and 198
756-758	cl Si ₁ , 1	filled out editorially in agreement with bb. 136-138 and by analogy with bb. 199-201 (RL wrote rests in bb. 756, 757 and 758, but the continuation of the phrase is in b. 759, after a page turn in A)
759	–	dim. added in pencil in A over cor 1 and 4, between vl II:1 and 2:2 and also under vcl (Launy Grøndahl?); editorially adopted in agreement with bb. 139 and 202
760	fag 2-3	note 1: ♯ suppressed
763	cl Mi ₁ , 1	last quarter of bar empty in A ; filled out editorially in agreement with b. 143 and by analogy with b. 206
764	cl Si ₁	notes 7-9: crotchet on third beat emended to triplet by analogy with b. 207
774	cor ingl	slur from bar line to note 2 (after page turn in A ; no beginning of slur in b. 773) suppressed by analogy with bb. 153-154 and 216-217
776	–	“Meno” added in red crayon in A (Launy Grøndahl); suppressed
776-778	tr 1	ten. added in blue crayon to all notes in A (Launy Grøndahl); suppressed
781	cl Mi ₁ , 2-3	filled out in agreement with B (A only gives the first quaver for cl Mi ₁ , 2, leaving the rest of the bar empty); <i>f</i> is the editor’s suggestion (no indication of dynamics in the source)
782	fag 1	slur at notes 1-2 suppressed (and slur at notes 2-3 supplied) by analogy with trbn 1 and vcl
791	fag 1-2	note 4: slur to b. 792 (after page turn in A) suppressed

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