



## Rued Langgaard: Symphony no. 16 “Deluge of Sun” (BVN 417)

Critical first edition by Bendt Viinholt Nielsen

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### Sources and critical commentary

#### Sources

- A. Autograph score
- B. Sketches
- C. Score fragments movement III
- D. Score sketches movement IV, 1917

#### A. Autograph score

Royal Library, Copenhagen. Rued Langgaard's Collection, RLS 32,1 (mu 7902.1774). Autograph. Fair copy in ballpoint pen and ink; additions, partly by another hand, in ballpoint pen, pencil and crayon.

Provenience: Danish Radio music library (registration no. 5247); transferred to the Royal Library in 1979.

Title: “*Deluge of Sun*” / *Symphony di punta.* / by Rued Langgaard / *Dedicated to the Radio Symphony Orchestra / Orchestral score.* / *Composed and instrumentated at the organ of Ribe Cathedral / at the end of March and the beginning [of] April / 1951 / [...]*

Datings: at bottom of first page of music: *Instr. begun 5/4, 51 Ribe comp. end of March 1951* – before movement III: *comp. and instr. June July 1950* – after III: *Instrum. completed 1 August 1950 Helsingborg [Sweden] Compagnigatan 10* – dating and signature at end of V: *14 April 1951. Rued Langgaard.*

60 leaves (2 pasted together from pairs of leaves), 34 × 27 cm; 101 pages of writing, pagination: (title page), (blank), (title page to I), (1 unnumbered page), 1-20, (1 unnumbered page), (blank), 21-39, (blank), (title page to III), 40-48, 50, (3 blank pages), 51-68, (title page to IV), 69-96, (1 unnumbered page with cancelled musical notation), (6 blank leaves). Unbound. – Page number 49 omitted; pp. 40-96 previously had another pagination, movement III having been interpolated into the manuscript.

Paper types: fols. 1-23 + 40-60: *G. Schirmer Imperial Brand No. 26 – 24 Staves* (with pre-printed orchestral disposition and bar lines); fols. 24-39: *W.H. Partitурpapier* (24 staves with pre-printed orchestral disposition).

At bottom of title page the following address and name of sender: *Registered post / Music director Gram / State Radio. / Copenhagen. / V. / Sender Langgaard / Ribe.* – An unpaginated leaf after the one containing the title has a separate title for movement I and the following list of movements: *1. “Allegro” broad / 2. Scherzo / 3. Dance of Retribution / 4 Elegy / 5 Finale.* – at the bottom: *To be played as distinctly as cannon fire / (but with grace!) / Orchestral parts not written out.*

#### Commentary.

The manuscript consists of two clearly distinguishable codicological units. Movements I, II, IV and V comprising fols. 1-23 and 40-60 are fair copied with ballpoint pen on Schirmer paper, while fols. 24-39 (movement III) are on WH paper and fair copied in ink. Movement III was originally an independent work (composed in 1950); the manuscript was incorporated in the symphony immediately after the completion of the other movements and the relevant pages were renumbered. On the title page of movement III the erased title “*Disaster Overtakes the Sun*” for orchestra by Rued Langgaard can be faintly discerned.

As already mentioned, movements I, II, IV and V were fair copied with a ballpoint pen (pp. 11 and 72 are however partly in black ink). The pen used by RL was of an early type which malfunctioned and splattered in places, and since the paper was also absorbent there can be doubt about the correct reading of a number of individual notes.

Additions to the manuscript in pencil, ballpoint pen and crayon were made by RL and by others (whether the copyist of the orchestral parts, the conductor, or employees of the music department) who examined the score in connection with the first performance on Danish radio in 1966. Nothing suggests that the manuscript was ever in RL's hands after he submitted it to the State Radio on 16 Apr. 1951. Among his indisputable additions are vertical strokes in red crayon, of which there are many throughout the manuscript; according to a note at the beginning of the score, they signify that these places in the parts are to be emphasised. In movement III there are also additions by the composer in pencil and blue crayon, while post-RL additions in this movement only appear in varying shades of blue crayon. In the other movements there are additions in red and blue crayon which thanks to the shades of colour, the writing style and their general character can be classified with great probability as "not RL". This distinction is more difficult to make when we come to the pencilled additions in movements I, II, IV and V: whereas at just a few places in movements I and II there are pencilled additions in RL's handwriting, the additions in other places are obviously not by him. Nevertheless it can be concluded that the majority of the pencilled additions – including a large number of not always accurate clarifications of indistinct notes – were made after RL's time.

## B. Sketches

Royal Library, Copenhagen. Rued Langgaard's Collection.

1. Sketches for movement III (notated on 2 staves). RLS 32,3. Ink and ballpoint pen.

Cover title: "*Disaster Overtakes the Sun,*" / for orchestra by Rued Langgaard / *Comp. and instr. June and July 1950*

Sketch of bb. 63-159 labelled *Short Overt.*; dating at the beginning: *2.20 a.m. 20/6 50 fully dressed after sleeping* – dating at end: *finished 20/6 1950 4.30 a.m.*

Sketch of bb. 1-62; unlabelled; dating at the beginning: *Arild [Sweden] 26/7 50.*

4 leaves in all: 2 leaves (cover), 34 × 27 cm + 1 leaf, 33.5 × 25 cm + 1 leaf, 33.8 × 27 cm; 5 unnumbered pages of writing (leaf [4] blank).

Title and sketches relating to movement III on leaves [1]-[3]; leaves [2] and [3] also contain material for other works.

2. Sketch for movement IV (notated on 2 staves). RLS 32,2a. Ink.

Labelled: *Elegy / For 8 strings and timpani / by Rued Langgaard.*

Dating at the beginning: *14/3 51 Ribe* – dating at the end: *Composed at end of August* [crossed out: *September*] *1913. Orchestrated Ribe 17/3 51.*

2 leaves: 1 leaf, 34 × 23.5 cm (trimmed) + 1 leaf, 17 × 22.5 cm (trimmed). 4 unnumbered pages of writing.

The sketch is on pp. [1] and [3]; p. [2] contains another sketch, for the organ prelude BVN 411, dated 27 Oct. 1950; p. [4] contains the title fragment described under **C2a** below.

3. Sketches for movements I, II and V (notated on 2 staves). RLS 32,2. Ballpoint pen, ink and crayon.

Title: *Deluge of Sun. / Symphony di punta / by Rued Langgaard* / [crossed out: *Orchestral score*] / *Composition sketch. March 1951. / Instr at the organ in Ribe Cathedral 4/4-16/4 1951. / Dedicated to the Radio Symphony Orchestra / To be played as distinctly as cannon fire / 1. Allegro broad. / 2 Scherzo / 3 Dance of Retribution* [crossed out: *Nemesis*] / *4. Elegy / 5 Finale / 96 pages in score* [crossed out: *Instr completed 14 April 51 / at the organ of Ribe Cathedral.*] / *Submitted 16/4. 51.*

a. Movement I. Title: *Præludium. Tulseboda [Sweden]! 1951!!*

Dating at the beginning: *Easter March 1951 Ribe* – dating and signature at the end: *Ribe. 27 March 51 Rued Langgaard.*

b. Movement II. Title: *Scherzo.*

Dating and signature at the end: *Ribe 27 March 51. Rued Langgaard.*

c. Movement V. Title: *Finale.*

Dating at the beginning: *30/3 51* – dating at the end: *30/3, 51 Ribe.*

5 leaves in all: 2 leaves (cover), 34 × 27 cm (a scrap of paper is cut out at the bottom of fol. 1) + 2 leaves, 33 × 25 cm + 1 leaf, 34 × 21.5 cm (trimmed). 6 unnumbered pages of writing.

### C. Score fragments movement III

Royal Library, Copenhagen. Rued Langgaard's Collection.

1. Preface + fair copy of bb. 1-5. RLS 75,1 [fols. 1 + 14]. Ink, pencil and crayon.

Unlabelled; undated.

2 leaves, 34 × 27 cm; 2 pages of writing, pagination: (unpag.), 1, (2 blank pages)

Contents: p. [1]: Introductory text entitled *Ad libitum* (now crossed out and pasted over) – for the wording of this text see the preface to the edited score; p. [2]: bb. 1-5 of III in a fair copy with erasures and additions (deleted with a line drawn diagonally in red crayon across the whole page).

Commentary.

The fragment is on a bifolio of manuscript paper, originally belonging to the fair copy of movement III but discarded because of corrections and reused as the cover of a violin sonata (BVN 41); when this was done a sheet of manuscript paper bearing the title of the sonata was pasted over the whole of p. [1]. The five bars of score differ only insignificantly from the corresponding bars in source **A**, p. 40; the tempo marking is *Moderato grato*.

2. Discarded title pages. There exist four title pages (two of them also bearing a motto) which were assigned to movement III as an independent work; all of them are now trimmed to a greater or lesser extent, partly with loss of text as a result.

a. RLS 32,2a [fol. 2]: [...title proper cut away] *comp 20 June 1950 3 a.m., Ribe / "after completed treatment" / [at bottom left:] Registered post / State Radio / Copenhagen / V. / Sender Langgaard / Ribe* Preserved together with sketch **B2** above.

b. RLS 32,4: *Stormy Air* / [deleted: *Short*] *orchestral piece / by / Rued Langgaard / Ribe 1950 20 June 2.30 a.m. / (got up as always at that hour) – motto on the verso: "Just look up there ..."* [full wording in preface to the edited score].

c. RLS 69,2 [fol. 1]: *Composer and / Cathedral Organist / Rued Langgaard: / Orchestral prelude to Strindberg's / "Stormy air" ("Ovåder") / written in January 1907 by Strindberg / [...the remainder crossed out and cut away] – on the back : list of instruments.*

Two leaves (1 bifolio) which originally functioned as a manuscript cover but were reused later as draft paper; here are found sketches for the String Quartet Movement (BVN 408, dated 21 Oct. 1950) and the organ prelude BVN U12 (undated).

d. RLS 138,3 [fol. 1]: [crossed out: *Motto: This is music.*] / *Désastre de soleil* / [...the remainder crossed out and cut away]; also contains unidentified sketches, inter alia a *Good Friday theme* dated 22 Mar. 1951.

### D. Score sketches movement IV, 1917

Royal Library, Copenhagen. Rued Langgaard Collection, RLS 56,1. Ink.

Title (cover): [...] *Towards winter. / Sketch. / September 1917 / Orchestra.*

Datings: *10 Sept 1917 / In memory of 10 Sept 1913; 15 Sept 1917.*

10 leaves, 35.5 × 27 cm; unpaginated.

These 10 leaves include material for seven or eight different compositions. Nine of the leaves contain fragmentary sketches for *Three pieces for orchestra* comprising the movements *August*, *Intermezzo* and *Towards winter*. Passages in the second of these pieces are reused in Symphony no. 16, movement IV. Thus, on both sides of a leaf entitled *Intermezzo* are bb. 2-6, 36-42 and 59-60 of the *Elegy*; at b. 60 RL refers to an "old sketch" not now known.

### Textual basis of the edition

The present edition is based on the principal source of the work, viz. the fair copied score (source **A**). Additions in this source which cannot be attributed with certainty to the composer are disregarded. The sketches (**B**) are in general of an incomplete nature, but the harmony and individual notes are quite often clearly legible; the editor has therefore looked for support in these sources when verifying doubtful readings in **A**. Sources in the **B** group have also been able to clarify or supplement **A** with respect to certain other details. The score fragment (movement III, source **C1**) has been collated with the corresponding bars in the principal source, which has resulted in one or two additions in the edited score. The sketches from 1917 used in movement IV (source **D**) contribute no information of critical significance.

## Editorial guidelines

Editorial additions and corrections are identified typographically by square brackets in the score; added slurs are printed with broken lines and altered slurs with a combination of unbroken and broken lines. Cautionary accidentals in round brackets are editorial, as are fixed accidentals for cor anglais and clarinet. Editorial comments and information about points not typographically identified in the edition are to be found in the notes below.

Missing triplet/sextolet marks and missing dots have been silently supplied. The conclusions of slurs wanting in the first bar after a page turn in the principal source are usually supplied without being typographically identified. Superfluous repetitions of fixed accidentals are silently suppressed. Minor adjustments of asymmetrically located dynamic marks have also been made without comment.

To a certain limited extent, the few repetitions and parallel passages that occur (in movements II, III and IV) have been mutually filled out and their notation made uniform by the editor. Such passages are mentioned in the notes. Editorial supplementation 'vertically' in the score has been undertaken moderately and with some caution (individualised accentuation, for example, can be regularly observed). In passages where strings and winds play in unison, it is likewise a characteristic feature that accents in the strings are not given in the winds or that a different phrasing is prescribed in the latter.

## Special editorial problems

### Langgaard's emphases

When completing the work Langgaard went through the entire score with a thick red crayon and inserted a large number of vertical or diagonal strokes inside or beside the staves. At the front of the manuscript he drew such a mark accompanied by the explanation "means: to be emphasised". These indications in the score are superfluous in some places, and in others ambiguously situated vis-à-vis the respective instruments. Nevertheless they provide information which the editor finds it important to transmit to conductors and instrumentalists in a fashion reflecting the source as closely as possible. The edition has therefore been supplied with 'emphasis signs' in the form of a little angle at all places where the composer drew red marks of the kind described. Where such a mark seems to be wanting or implied, a broken version of the same sign has been editorially supplied. Since Langgaard provides no 'conclusion signs', it is a question of musical interpretation how long the emphasised passage should last – often just one note or a short phrase seems to be meant. A note on p. 6 of the score draws the conductor's attention to this problem.

### Attacca movements I-II and IV-V

RL writes after movement I in the score: "continue with p. 21" (on that page movement II begins); and in an empty bar following the final double bar-line in movement IV he adds the instruction "turn over". The editor is inclined to think that the composer in both cases means *attacca*. This however depends on an interpretation, for there are no known direct parallels in Langgaard's manuscripts which could validate or invalidate the assumption (in another score from approximately the same period he writes the more clearly understandable instruction: "continue immediately"). It has therefore been decided to insert [*attacca*] after movements I and IV in the edition. A note to the conductor on p. 6 of the score points out that the question remains open.

## Notes

In addition to editorial comment the notes include an assessment by the editor of all significant additions in the principal source which with certainty or probability were made after the composer's own time.

<i>bar(s)</i>	<i>part(s)</i>	<i>remarks</i>
<u>Movement I</u>		
1-5	vla	RL notates the two parts on one stem, except when the rhythm is not the same; <i>divisi</i> must be implied
3	vlc 1	note 1: superfluous ♮ suppressed
5	trb 1-2	♯ added in <b>A</b> in pencil, probably by RL
6	timp	superfluous <i>ff</i> suppressed
8	cor 1	note 1: designation by RL in <b>A</b> : <i>suspension</i> (suppressed here)
9	fag 2	slur from note 1 to b. 10 note 2 emended to two slurs by analogy with vlc (note repetition)
12	ob	note 2: marc. suppressed by analogy with fl (cf. continuation of the phrase bb. 13-14 without marc.)
16	ob 2	note 1: superfluous ♮ suppressed
17	vl 2	note 2: ♮ added in <b>A</b> in blue crayon (not RL, but correction adopted here)
1	fag, vlc	note 3: in <b>A</b> the note has the appearance of an elongated smudge from e to g, but is corrected in pencil (hardly RL) to f; this reading is supported by <b>B3a</b>
24	cl 2	note 3: superfluous ♯ suppressed
26	woodwind	<i>Fluttering</i> added once by RL above the woodwind section; altered editorially to <i>insinuante</i> and supplied in all the relevant parts
26, 27	vla, vlc, cb	<i>ff</i> and <i>p</i> added in <b>A</b> in pencil (RL's hand)
29	cl 1	note 4: ♯ added in <b>A</b> in pencil (probably RL); fixed accidentals supplied editorially
31	vl 2	note 8: repeated ♮ suppressed
34	vl 1	note 4: in <b>A</b> a pencilled stroke has been drawn through the rather imprecise note head, implying the tone a <sup>2</sup> ; this correction is hardly by RL and is not adopted here, since <b>B3a</b> has g <sup>2</sup>
36	vl 2 fag trb 1-2	note 7: repeated ♮ suppressed ♯ added in <b>A</b> in pencil; probably RL note 2: slur without end-point in b. 37 (after page turn in <b>A</b> ) cancelled in pencil (RL?); correction adopted here
36-38	cl, cl b	<i>cresc./dim.</i> hairpins editorially adjusted and supplemented by analogy with bb. 26-28
37	vl 2	<i>arco</i> added in <b>A</b> in pencil (RL's hand)
37, 38	vlc	<i>p</i> added in pencil; probably RL
39	fag 1	notes 3-6: slur notes 3-6 emended to two slurs because of note repetition, cf. vlc
40	cor 1-2 ob vl 1 vla	note 3: ♭ added in <b>A</b> in pencil (RL?); correction adopted here note 3: ♮ added in <b>A</b> in blue crayon (not RL, but correction adopted here) note 10: repeated ♯ added in <b>A</b> in red crayon (RL?); not adopted here note 5: ♯ added in <b>A</b> in red crayon and pencil (RL?); correction adopted here
44	vl 1	note 3: apparently a <sup>♯1</sup> in <b>A</b> , but overwritten in pencil as g <sup>♯1</sup> (hardly RL); this must be a misunderstanding, as <b>B3a</b> also has a <sup>♯1</sup>
47	trb 1 timp	note 1: emphasis sign moved from b. 48 note 2 by analogy with tr 3 <i>p</i> supplied editorially because the following <i>cresc.</i> would not otherwise be intelligible
48	cor 1-2	<i>ten.</i> substituted for the 'tenuto slurs' in <b>A</b> because these do not, as

(48)		would normally be the case, precede a rest; cf. note to the conductor on p. 6 of the score
54	ob 1, cl	at the beginning of b. 53 RL has a vertical emphasis sign which starts in picc and extends down to touch the cl 1-2 stave; in the editor's interpretation the sign also applies to ob 1 and cl in b. 54
56	picc picc, vl 1, vl 2	note 6: repeated <i>ff</i> suppressed note 7: ♯ before $f^2$ added in <b>A</b> in red crayon (not RL, but correction adopted here)
59	cl fl 2	notes 2-4: unclearly notated but read thus by the editor (not in <b>B3a</b> ) note 2: <b>A</b> has unambiguously ♯ $f^3$ , which however is meaningless in the context and must be a notational mistake (this interpretation supported by <b>B3a</b> ); $d^3$ (same note as vla at octave) is the editor's emendation
(59)	fl	note 3: fl 1-2 are notated on one stave in <b>A</b> and it is difficult to see whether there are one or two notes ( <b>B3a</b> is of no help here); the true reading is doubtless unison $e^3$ , though a correction in pencil and crayon (not RL) seems to suggest $e^3 + f^3$
60-62	cl b	the slur in b. 60 has no end-point; in the following bars in <b>A</b> – after a page turn – there are seemingly unmotivated whole bar rests; the editor interprets the slur as a tie and has supplied a continuation of the phrase by analogy with timp, tuba and cb
62	fl 1, vl 2,1	note 3: (♯) added in <b>A</b> with blue crayon (not RL, but correction adopted here)
63	trb 1-2 -	♯ added in <b>A</b> in red crayon (RL?); correction adopted here time signature 4/4 added in blue crayon and pencil (not RL, but correction adopted here)
	cl 1	note 4: $f^2$ emended to $f^{\sharp 2}$ by analogy with fl 1, ob 1 and vl 2,1; in <b>A</b> RL has made an erasure and clearly added ♯ before $f^2$ , which however must be a notational error ( <b>B3a</b> is of no help here)
68	vlc	last note: notation unclear, the reading $g^1$ is supported by <b>B3a</b>
69	vl 1	note 4: notation unclear (also in <b>B3a</b> ); can be read as $g^1$ , but overwritten in pencil as $a^1$ , which however must be a misunderstanding (cf. vl 2 and cor 1-2)
69-70	vlc cl 2, cl b	notes 6-8: notation unclear; this reading supported by <b>B3a</b> cl 2 editorially transferred to cl b because the tone $f$ , notated as $d$ in cl 2, cannot be played by that instrument
71	ob 1	note 1: miswritten accidental corrected by RL in pencil in <b>A</b>
72	vl 2 vl 2	note 3: <i>p</i> added in <b>A</b> in blue crayon (not RL, but correction adopted here) note 3: slur with no end-point in b. 73 (after page turn in <b>A</b> ) suppressed
73	vla, vlc, cb	<i>p</i> added in blue crayon (not RL); the editor has chosen other placings of <i>p</i> in bb. 72 and 73
73-74	cl b	the notes here are supplied editorially; in b. 72 cl b enters unis. with vlc and cb, but in bb. 73-74 (after page turn in <b>A</b> ) there are rests, apparently due to an oversight; a correction in pencil (not RL) proposes the same as the edition in b. 73, followed by a rest in b. 74
75	trb 1 trb 1-2	note 1: unclear notation in <b>A</b> ; seems to be $e^1$ , but <b>B3a</b> unambiguously has $d^1$ ; emended in accordance with <b>B3a</b> last crotchet: in <b>A</b> the notes seem to be $a^{\sharp}c$ in trb 1 and $g-a$ in trb 2, which judging from the harmonic context and the sketch <b>B3a</b> must be either an example of very unclear notation or else a downright error; emended in accordance with <b>B3a</b> , where the notation is unambiguous
77	picc, fl cl 1-2	note 7: emphasis sign after the note in <b>A</b> ; moved here to before the note note 10: in <b>A</b> the note seems to be $f^1$ , which is unlikely; emended to $e^1$ with the support of <b>B3a</b>

## Movement II

1-6	tutti	supplemented in light of repetition at bb. 6-11
1	tr	in <b>A</b> RL has added a small stroke in red crayon above the consonance; here interpreted as stacc.
5	picc, fl	slur notes 1-3 emended to slur notes 2-3 in agreement with b. 10 and by analogy with b. 18
6-11	tutti	supplemented in light of bb. 1-6
14	cor 1	in <b>A</b> marc. has been altered in blue crayon to <i>fz</i> (not RL; correction not adopted here)
16	tr	the notes are hard to read in <b>A</b> , but the notation is clear both in the sketch ( <b>B3b</b> ) and in b. 17 after the tie-over
	tr	ties added in <b>A</b> in pencil (RL?)
20	vl 1	note 7: superfluous ♯ suppressed
22	vl 2	note 5: ♯ added in blue crayon (not RL, but correction adopted here)
30	fl 2	note 1: superfluous ♯ suppressed
	vl 2	note 1 + note 2 (e <sup>2</sup> ): superfluous ♯ suppressed
	vla	alto clef added in pencil in <b>A</b> (RL?); correction adopted here
49	tr	note 1 supplied editorially; this is the first bar after a page turn in <b>A</b> ; the phrase in cl, cor and tr in b. 48 is carried forward in cl and cor in b. 49, while the tr part is empty (evidently an oversight)
50	cl 2	note 2: ♯ and tie to b. 51 note 1 added in red crayon i <b>A</b> ; probably RL
52	vl 2, vla	note 2: slurs without end-point in b. 53 (after page turn in <b>A</b> ) suppressed
53	fl	bar empty in <b>A</b> (first bar after page turn); phrase completed editorially by supplying b <sup>2</sup> (= vl 1 at octave); c <sup>3</sup> added conjecturally in pencil in <b>A</b> (not RL)
57	cor 1-2, tr 1	in <b>A</b> the phrase in b. 56 does not continue in b. 57, which is empty (first bar after page turn); the notes are supplied editorially with the support of <b>B3b</b>
65	tr 2	note 1: ♯ with stacc. emended to ♯ with stacc. by analogy with rest of orchestra
66	vl 2, vla	<i>ff</i> is written between the staves and perhaps (also) applies to vl 2
72	vla	note 2: highest note unclear in <b>A</b> – c <sup>1</sup> added conjecturally in pencil (not RL); the editor reads a <sup>1</sup>

## Movement III

-	-	on the first page of the score in <b>A</b> there is a list of instruments to which RL has added in ballpoint pen: <i>Choir and organ in the Concert conclusion</i> ; in b. 147 there is a similar addition: <i>Orchestral conclusion</i> ; it is uncertain what these additions refer to – they are irrelevant to Symphony no. 16 and are not reproduced in this edition
1-2	cor ingl	tie supplied editorially in accordance with <b>C1</b> (presumably forgotten in <b>A</b> )
1-9	tutti	some (mutual) filling out has been undertaken in light of the parallel passage at bb. 52-60, where there nevertheless are some divergences of articulation and phrasing (cf. also note to b. 59)
5	fag	marc. supplied editorially in accordance with <b>C1</b> (presumably forgotten in <b>A</b> )
6	vlc	<i>f</i> at beginning of bar suppressed (added editorially in b. 5)
9-10	timp	RL has added NB-arrows in pencil to b. 9 note 2 and b. 10 note 2 in <b>A</b> , at the same time underlining the passage in red crayon; this the editor interprets as meaning ‘emphasis’ of the notes marked, which have accordingly been supplied with emphasis signs
10	ob	RL has drawn an emphasis sign and also written <i>Audible solo</i> ; the adjective has been suppressed in the edition
18-19	fag, vlc, cb	slur b. 18 note 1 to b. 19 note 1 supplied in accordance with <b>B1</b>

20	cl b	the phrase in b. 19 is not continued in b. 20, which is empty in <b>A</b> (first bar after page turn); here filled out editorially
23, 24	woodwind	<i>distinto</i> supplied editorially in agreement with RL's annotation <i>p Tydeligt</i> above the woodwinds in b. 23
26	woodwind	repeated <i>p</i> (after page turn in <b>A</b> ) suppressed
31-32	ob 2	ob 2 unis. with ob 1 supplied editorially in bb. 31-32 on the assumption that RL forgot <i>a2</i> in b. 31 (in <b>A</b> ob 1-2 are notated on a single staff)
32	vlc	note 1: RL adds the comment <i>Bring out that A flat in the cello</i>
45	cor, tr	<i>determinato</i> supplied editorially in agreement with RL's pencilled annotation <i>Bestemt</i> beside the tr part
52-60	tutti	filling out: cf. note to bb. 1-9
53-54	cor ingl	slur b. 53 note 1 to b. 54 note 1 suppressed by analogy with other winds
57	vl 1	slur notes 1-2 suppressed and slurring adjusted in agreement with b. 6, where the slurs originally were notated as in b. 57 but have been corrected by RL
59	vla	note 2: RL has confirmed that this is an e <sup>b</sup> by adding a (superfluous) $\flat$ in pencil; in the parallel b. 8 he has just as unambiguously notated $\flat$ before the same note, likewise as a pencilled addition
64	trb 2	martellato marking not found in <b>A</b> (trb 2 is on a separate staff in the source)
66	vla	notes 1-2: both can be read as a, but with a ballpoint pen RL has undoubtedly specified note 1 as b
67	vla, vlc	<i>ff</i> added in <b>A</b> in blue crayon (not RL, but correction adopted here)
71-72	timp	RL notates two semibreves with <i>tr</i> over both, but scarcely intended a new attack in b. 72; notation emended accordingly
74	vl 1, vl 2	<i>p</i> added in <b>A</b> in blue crayon (hardly RL, and correction not adopted here)
75	tuba	note 1: $\flat$ added in <b>A</b> in blue crayon (hardly RL, but correction adopted here)
	vl 2	<i>d</i> <sup>1</sup> added by RL in red crayon in <b>A</b>
94	vl 1	superfluous <i>ff</i> at beginning of bar suppressed
96	vla	note 8: $\flat$ added in <b>A</b> (not RL, but correction adopted here)
97	fag	repeated <i>ff</i> at beginning of bar suppressed
104	vl 2	cresc. hairpin added in <b>A</b> in blue crayon (not RL, and not adopted here)
108	vlc, cb	before note 1 in <b>A</b> RL has added some prominent martellato-like signs; these are interpreted as both martellato and emphasis signs
109	timp	slur from note 1 without continuation in b. 110 (= rest) suppressed (page turn in <b>A</b> between bb. 109 and 110)
116	trb 2	note 2: superfluous $\flat$ suppressed
117	tr 1	RL's <i>skarpt</i> replaced editorially by Italian <i>acuto</i>
122	trb 2	martellato wanting in <b>A</b> (trb 2 notated on separate staff in the source)
123	vla	note 1: $\flat$ added in <b>A</b> in blue crayon (not RL, but editorially adopted as a cautionary accidental)
127	vl 2, vla, vlc, cb	dim. added in <b>A</b> in blue crayon in last half of bar (hardly RL); correction adopted here for vlc and cb and supplied in vl 1; RL's dim. (on the first minim) retained in vl 2 and vla
129	vl 1, vl 2, vla	<i>cresc.</i> suppressed; supplied editorially in b. 128 in agreement with b. 125
132	vlc 1	note 2: superfluous $\flat$ suppressed
134	cl b	note 3: superfluous $\flat$ suppressed
136	vlc	note 5: $\sharp$ added in <b>A</b> in blue crayon (hardly RL, but adopted here)
137	cor 1-2	note 3: $\sharp$ added in <b>A</b> in blue crayon; probably RL
138	cor 2	marc. wanting in <b>A</b> (cor 1-2 notated with up and down stems in the source)
	tuba, cb	note 1: superfluous $\flat$ suppressed
140	vla	note 3: $\sharp$ added in <b>A</b> in blue crayon (hardly RL, but adopted here)

141	vl 1	note 4: superfluous ♯ suppressed
146	vlc	note 1: ♯ added in <b>A</b> in blue crayon (not RL, but editorially adopted as a cautionary accidental)
151	vla	note 2: superfluous ♯ suppressed
157-158	fl	slur from b. 157 note 1 to b. 158 note 3 emended to two slurs because of note repetition

#### Movement IV

1	str	<i>Smerteligt</i> (written over the string section in <b>A</b> ) replaced editorially by <i>doloroso</i> and supplied in all parts
	vl 1	note 2: not clearly placed but read by the editor as a <sup>1</sup> ; however, a pencil marking specifies b <sup>b</sup> <sup>1</sup> (unidentified hand; <b>B2</b> is of no help as it does not contain this bar)
	vlc	note 2: ♯ added in <b>A</b> in pencil (RL?); correction adopted here
2	-	over str is written <i>Rued Langgaard's theme from 1913</i> ; suppressed here
	str	<i>p</i> supplied by analogy with b. 70 (and in agreement with <b>B2</b> )
5	tutti	repetition of b. 4; new page begins in <b>A</b> between bb. 4 and 5 (but no page turn here); neither the sketch <b>B2</b> nor the repetition at bb. 9-12 nor source <b>D</b> have this bar, but the editor has chosen to respect the authority of source <b>A</b> , not least because the repetition agrees well with the expression mark <i>Dvælende</i> 'lingering'
16-18	vl 1, vl 2, vla	slurring diverges from the parallel passage bb. 78-80 (but no editorial normalisation has been carried out)
39	vl 1	slurs notes 13-14 and 15-16 emended to one slur in agreement with b. 47 and <b>B2</b>
41	ob	<i>pp</i> emended to <i>p</i> by analogy with other winds and b. 49
51	str	'tenuto slurs' cautiously cancelled in pencil (hardly RL, and not adopted here)
59	str	<i>giocoso</i> written above the string section in <b>A</b>
	vla, vlc	note 4: stacc. suppressed by analogy with vl 1, vl 2 and bb. 60-62
60	cor 1	superfluous <i>p</i> suppressed
62	vl 2	note 1: stacc. suppressed by analogy with vla, vlc and bb. 59-61
65	cor 1	repeated <i>p</i> suppressed
66	cl 1, cor 1	cresc./dim. hairpins supplied by analogy with b. 53
70	ob 1, cl 2	the phrase beginning in b. 69 is not continued in b. 70 (after page turn in <b>A</b> ); in both parts b. 70 is empty; the editor has supplied an ending, interpreting the slurs in b. 69 as ties (not 'tenuto slurs'), cf. the slurs i cl 1 and cor
76	cor 1	dim. hairpin added in <b>A</b> in blue crayon (hardly RL, and not adopted here)
78-80	vl 1, vl 2, vla	divergent slurring as compared with the parallel passage bb. 16-18 retained here
83	cor 1	"II" (= cor 2) added in <b>A</b> in blue crayon (hardly RL, and ignored here)

#### Movement V

1	trb, tuba	note 2: repeated <i>ff</i> suppressed
8	picc, fl	notes 1-2: rhythm $\text{♩} \text{♩}$ emended to $\text{♩} \text{♩}$ in agreement with vl 1-2 and <b>B3c</b>
	tr 1	note 4: ♭ added in <b>A</b> in pencil (not RL, but correction adopted here)
	vla	note 2: repeated <i>ff</i> suppressed
9	cor	last note: ♯ added in <b>A</b> in blue crayon (not RL, but adopted editorially as a cautionary accidental)
12	fag 1	note 1: ♭ added in <b>A</b> in blue crayon (not RL, but correction adopted here)
	trb 2	note 2: b <sup>b</sup> emended to c <sup>1</sup> by analogy inter alia with ob, vl 1 and vl 2,2; in <b>A</b> the note is corrected in blue crayon (not RL)
13	cl	repeated <i>ff</i> (on new page in <b>A</b> ) suppressed

(13)	trb 2	note 1: marc. wanting in <b>A</b> (trb 1-2 notated with two stems in the source)
15	vl 1,2	note 5: ♭ before b <sup>2</sup> added in <b>A</b> in pencil (not RL, but correction adopted here)
17	fl 2	note 3: ♯ added in <b>A</b> in blue crayon (not RL, but correction adopted here)
	vlc	note 4: ♯ added in <b>A</b> in blue crayon (not RL, but correction adopted here)
19	vla	repeated <i>ff</i> suppressed
	vlc	note 3: ♭ added inside square brackets in <b>A</b> in bright orange crayon (not RL, but correction adopted here)
		last note: ♭ before f <sup>1</sup> crossed out in <b>A</b> in bright orange crayon (not RL); this correction is not adopted here, as <b>B3c</b> has the enharmonic tone e <sup>1</sup> ; consequently the missing ♭ in cor 3 has been editorially supplied
23	vlc	♯ added in <b>A</b> in pencil (not RL, but correction adopted here)
		note 1: the harmony f <sub>♭</sub> -a emended to f-a <sub>♭</sub> by analogy with trb 1-2 (this correction has been made in pencil in <b>A</b> , but not by RL)
24	tuba	note 1: ♭ before E crossed out in <b>A</b> in pencil (not RL); this correction is not adopted here, as <b>B3c</b> has E <sub>♭</sub> ; consequently the missing ♭ in fag 2 has been editorially supplied
25	cl 2	beginning of slur moved from note 1 to note 2 (note repetition)
	cor 1, 3	beginning of slur moved from note 1 to note 2 (note repetition) (in <b>A</b> RL originally wrote a tie between notes 1 and 2 but altered it to a phrasing slur from note 1 to note 3)
29	vlc	note 2: ♭ added in <b>A</b> in pencil (not RL, but correction adopted here)
30	ob 1	note 1: ♭ added in <b>A</b> in red crayon (possibly RL; correction adopted here)
	vla	♯ added in <b>A</b> in pencil at end of bar (not RL and ignored here, but editorially supplied in b. 29)
31-32	picc, fl	RL writes <i>Like Violin 1</i> (as far as b. 32 note 3), but phrasing adjusted here by analogy with bb. 2-3
32	ob	note 4: ♭ added in <b>A</b> in blue crayon (not RL, but correction adopted here)
34-35	picc, fl	RL writes <i>Like Violin 1</i> (as far as b. 35 note 3), but phrasing adjusted here by analogy with bb. 2-3
35	tr 1-2	note 1: ♭ added in <b>A</b> in blue crayon (not RL, but correction adopted here)
36	vlc	last note: ♯ added in <b>A</b> in red and blue crayon (not RL, but correction adopted here)
37	str	“trem” added in <b>A</b> in blue crayon (not RL, and not adopted here)

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