



## Rued Langgaard: Symphony no. 2 “Awakening of Spring” Original version (BVN 53[a])

Critical first edition by Bendt Viinholt Nielsen

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### Sources and critical commentary

BVN numbers refer to Bendt Viinholt Nielsen: *Rued Langgaards Kompositioner. Annoteret værkfortegnelse. (Rued Langgaard's Compositions. An Annotated Catalogue of Works. With an English Introduction)*. Odense Universitetsforlag, 1991. The original version of Symphony no. 2, not listed there under a separate number, has been assigned the number 53[a] in connection with the present edition; cf. corrections and additions to the inventory of compositions available at the Internet address [www.langgaard.dk/opslag/vaerk/bvnret.pdf](http://www.langgaard.dk/opslag/vaerk/bvnret.pdf)

#### Sources

- A. Score. Autograph.**
- B. Leaves removed from A (second movement)**
- C. Score fragment, second movement**
- D. Short score**
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- F. Score fragment, first movement (1928)**
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#### **A. Score. Autograph.**

Royal Library, Copenhagen. Rued Langgaard's Collection, RLS 11,4. Autograph (a few pages wholly or partly written by a copyist). Fair copy in ink; additions and corrections in black and red ink, pencil and crayon, as well as conductors' annotations in pencil and crayon.

Title on binding (gold lettering): *Rud Langgaard / AWAKENING OF SPRING / Symphony*; on the inside front cover: *Symphony No 2 (Awakening of Spring) composed 1912-13, partly at Rosengaarden in Tulseboda [Sweden] R.L.* (title page lacking)

Dated and signed after movement I: *17 January 1914 / Rud Langgaard* – and at end: *Rud Langgaard / V March 1914*. Added on an inserted leaf: *This is the original conclusion (comp 1913), but it was not added to the score until 1925* (p. 40) – and: *Composed around 6 September 1913. Copenhagen.* (p. 41).

64 leaves, 25.6 × 34.5 cm; 127 pages of writing; pagination: 1-32, 34-87, (1 leaf pp. 88-89 lacking), 90, 74 [bis] (no musical notation), 95-134. Page numbers 33 and 91-94 have been left out. The following pages display an older pagination: pp. 23-41 formerly numbered 75-92 and pp. 42-53, 54-87, 90 formerly numbered 23-34, 37-70, 73. Bound in red cloth binding (several leaves loose; end-paper and flyleaf preserved at the back).

Paper type: 18 staves without manufacturer's name.

On the inside front cover there is a list of performances and a note *To the engraver (or score copyist)*; beside the final dating on p. 134 there is a partly erased and crossed out annotation: *Destined to be forgotten? (1923)*.

Two passages in the source are transcripts; these are pp. 57-60 and 123-125, which are repetitions and have been wholly or partly filled out by an unknown copyist. RL had left empty bars here with the direction

“come sopra” (‘as above’). The copyist’s contributions are for the most part written on pages pasted into the score before it was paginated (see below).

Commentary.

This manuscript is RL’s original fair copy of the score, in which various corrections were made between 1914 and 1920; in 1925-26 it was revised and abbreviated. The score was used at all performances from 1914 to 1925. In addition to the composer’s corrections made with various writing implements it contains (especially in the last movement) a long series of accidentals inserted in pencil. Historical probability and palaeographic features suggest that these corrections were made by Louis Glass, who in 1914 was the first conductor to rehearse the work.

Among subsequent conductors – Langaard himself, Frederik Schnedler-Petersen and Hans Seeber van der Floe – the annotations in German by the last of these can be identified in places. Some conductor’s additions in blue crayon are of special interest from the point of view of performance practice in that a few of them express a subjective interpretation of the score. Palaeographic details again suggest that these additions are by Louis Glass. In spite of the fact that RL supposedly disapproved of Glass’s interpretation of the work, the additions in question – with the exception of one which an attempt has been made to erase – have been allowed to remain untouched in the score. Those which are significant are pointed out in the notes below (movement I b. 43, movement III bb. 11, 22, 121, 148, 155, 175).

The manuscript was paginated for the first time in pencil some time after the completion of the fair copy, doubtless at the end of 1914, and then comprised pp. 1-134 (but without music on p. 74). Pages were subsequently substituted but the pagination left unchanged until a revision and repagination took place in 1925/26. The relationship between the original and present pagination of the score is as follows:

<i>movement</i>	<i>orig. pag.</i>	<i>present pag.</i>
I	1-22, 23-34	1-22, 42-53
	35-36 (1 leaf)	leaf bypassed and no longer present in the manuscript
	37-70	54-87
	71-72 (1 leaf)	88-89, no longer present in the manuscript
	73	90
	74 (without music)	74 (without music)
II	75-90	23-32, (“33” forgotten), 34-39
	91-94 (2 leaves)	40-41 (leaf inserted in 1925)
III	95-134	95-134

It will be seen that two leaves belonging to the original pagination have disappeared, viz. pp. 35-36 (containing bb. 225-238 in the edition) and pp. 71-72 (containing bb. 456-469). The two leaves containing pp. 91-94 were replaced in 1925 by a single leaf and are now extant separately (source **B3** below).

The following revisions can be identified in the score (references to the original pagination of the manuscript and to bar numbers in the edition):

1) In 1914 (prior to the first performance?) movement II bb. 81-89 were replaced, and the preceding bb. 73-80 were probably also revised. The replacement for bb. 81-89 was a version of the passage at bb. 128-146, which in other words was originally situated in the middle section of the movement. The new and altered bars were written in red ink on substitute leaves inserted into the score. RL’s use of red ink is to be explained by the fact that the orchestral parts had already been copied, and the copyist needed to be able to see where corrections were required. Such corrections occurred on four leaves:

- pp. 83-84 = **A**, pp. 83-84 (now paginated 31-32) containing bb. 62-72 (in black ink, i.e. unchanged) + in red ink: bb. 73-75
- pp. 85-86 = a now missing leaf containing bb. 76-80 + a version of bb. 128-134 (bb. 128-131 the same as in the presumed sketch **E5**)
- p. [87] = source **B2** containing an early version of bb. 135-146 (red ink, designated “I”)
- pp. 87[bis]-88 = source **B1** containing an early alternative version of bb. 135-146 (red ink, designated “II”) + 1 bar general pause (b. 89) + bb. 90-97 (black ink)

Simultaneously (or perhaps in 1915) RL added metronome values and the expression mark *Animato* on p. 98, and changed horn 1-2 in bb. 125-141 – all in red ink.

2) According to a dating in source **E4**, RL reverted in September 1915 to the original form of movement II bb. 76-89, corresponding to the first solution drafted in **D** and also to **E4**. The leaves paginated 85-88, including **B2** and **B1**, were removed and two new leaves, **A** pp. 85-88 containing bb. 76-97, were inserted into the score. Bb. 76-89 were written in red ink, but bb. 90-97 in black as an indication that they were unaltered.

3) Before the second performance of the symphony in 1917 RL separated movements II and III, providing II with an independent conclusion. This appears from secondary sources, not from any extant musical source because the relevant leaves of **A** are lost. The original attacca progression from II to III presumably corresponded to what is found in the short score **D**. Here there are 11 bars with a conclusion and transition to III after II b. 165, which is the last bar of the movement in all later manuscripts. It is probable that RL merely deleted these 11 bars, which must have occurred on pp. 93-94 in **A**.

4) In 1919 – or more likely 1920, prior to the performance at the Tivoli Concert Hall in Copenhagen on 26 June that year – RL again changed movement II, cancelling the conclusion and inserting two new leaves, source **B3**, containing bb. 117-165. Of these bb. 129-146 derived from the passage which for a period of time in 1914-15 had been interpolated between bb. 80 and 90 (cf. revision no. 1) above and sources **B2** and **E5**). Judging by the handwriting a few other alterations in the score were made at the same or approximately the same time, most notably the addition of cymbals and triangle in III bb. 164-185 and an alteration to a chord in the same movement b. 184.

5) In 1925/26 RL revised the score so that it attained its present form. The revision comprised the omission of **B3** and the inclusion of a new leaf (pp. 40-41) where the conclusion was restored to a (shortened) version of the urform; RL also freshened up several places with pencil and ink, and finally he reordered the material so that the whole of the second movement was inserted in the first movement after b. 148, while the following bb. 149-177 were omitted. An omission was likewise made from bb. 222 to 243.

## **B. Leaves removed from A (second movement)**

Royal Library, Copenhagen. Rued Langgaard's Collection.

**1.** RLS 11,11a. Score. Autograph. Red and black ink. Designated *II (ad libitum)* at the top left-hand corner. Undated. 1 leaf, 25.2 × 34.6 cm; 2 pages of writing, numbered 87-88.

Paper type: 18 staves without manufacturer's name.

Annotation p. 88, first bar: § (refers to **B2**, first bar).

Contents: p. 87 (red ink): an early, 9 bars long version of the passage II bb. 135-146; p. 88 (black ink): general pause 1 bar (b. 89) + bb. 90-97.

**2.** RLS 11,11b. Score. Autograph. Red ink. Designated *I (ad libitum)* at the top left-hand corner.

Undated. 1 leaf, 25.2 × 34.7 cm; 1 unnumbered page of writing.

Paper type: 18 staves without manufacturer's name.

Annotation at bottom: *Attacca subito dal segno § pag 88* (refers to **B1**, p. 88, b. 1)

Contents: a 12 bars long version of the passage II bb. 135-146, an alternative to the contents of **B1**, p. 87.

Commentary: There is a sketch of the **B1** version in **D**; it is earlier than the **B2** version. Both leaves were at the same time (most likely the end of 1914) inserted in **A** as a substitute for the orig. pp. 87-88, but already in 1915 they were removed again (see above under **A**, comment on revisions no. 1 and 2).

**3.** RLS 11,11c. Score. Autograph. Ink; conductor's annotations in pencil (van der Floe's handwriting).

Untitled and undated. 2 leaves, 25.5 × 34.5 cm; 4 unnumbered pages of writing (pagination trimmed away when leaves bound into **A**?). Between the two leaves are pasted a cutting measuring 6 × 25 cm with a more legible notation of the violin solo bb. 137-145.

Paper type: 20 staves without manufacturer's name.

Contents: II bb. 117-165.

Commentary.

Formerly pp. 91-94 of **A**; replaced the (revised) original conclusion of the movement, now lost. Judging by the handwriting these leaves date from 1919/20, probably 1920. Exchanged in 1925 for the present **A** pp. 40-41 (orig. pp. 90-91).

### C. Score fragment, second movement

Royal Library, Copenhagen. Rued Langgaard's Collection, RLS 11,10. Autograph. Fair copy in ink.

Title: *Adagio (Beginning of Part II of the Symphony: Awakening of Spring)*

Dating: *Comp. Sept. 1913*

2 leaves, 26 × 34.7 cm; 4 unnumbered pages of writing.

Paper type: 18 staves without manufacturer's name.

Contents: II bb. 1-42.

Commentary.

Probably produced as a handwriting example or a musical illustration. Corrections show that the manuscript is early and was used as the exemplar for the corresponding bars in the fair-copied score **A**.

### D. Short score

Royal Library, Copenhagen. Rued Langgaard Collection, RLS 11,5. Autograph. Ink; a few corrections in pencil and crayon.

Title (not original): *Rud Langgaard: / "Awakening of Spring." (Spring Songs) / Symphony No 2 with Soprano solo / Composition (I) begun July 1912 Tulseboda / Orchestra sketch. Summer and autumn 1913. October / and Rosengården June 1913! / (Tulseboda)*

Dating after movement I: *Copenhagen 1 October 1913 (Instrumentation begun 12 Sept?)* – after movement II: *Copenhagen 10 September 1913* – after movement III: *Rosengården 3 July 1913 (Kyrkhult)* (all three datings accompanied by signatures)

28 leaves, 25.8 × 34.5 cm, except leaves 1 + 28 (cover) 27.8 × 34 cm; 51 pages of writing, pagination: (title page), (1 blank page), 1-29, (1 unnumbered page with a pencilled sketch: [29 bis]), 30-34, (1 blank page), 35-50, (2 blank pages).

Paper type: leaves 1 + 28 (cover): Wilhelm Hansen [logo] *No. 15 II. 14* (14 staves); leaves 2-27: 12 staves and 16 staves without manufacturer's name.

Commentary.

Comprises the entire symphony, notated on 3-6 staves. After I b. 180 there is a crossed out bar and a following bar not included in **A**; II bb. 81-89 are crossed out, and on the same page in contemporaneous handwriting is interpolated a sketch for the passage bb. 135-146 in a form corresponding to **B1**. The unnumbered p. [29 bis] contains a score outline in pencil, perhaps a draft of II b. 132 and the following 3-4 bars. The conclusion of II after b. 111 consists of 39 bars (the first two crossed out); 15 of these recur in the conclusion from 1919/20 in **B3**, while the 1925 conclusion (**A** pp. 40-41) more or less corresponds to the short score conclusion in abbreviated form. Some differences between **D** and the full score **A** are attributable to RL in the process of fair copying, but there are also details which are lacking in **A** or are more clearly notated in **D** than in **A**.

### E. Various sketches

Royal Library, Copenhagen. Rued Langgaard Collection. All in pencil.

#### Movement I

1. RLS 11,6a. Fragmentary sketch (notated on 2 staves). Designated: *Conclusion Ist Part [...]*. Undated [1912?].

1 leaf, 29.7 × 19 cm; unpaginated. The sketch is on the one side of the leaf; on the other are sketches for choral pieces dated 31 July and 1 Aug. 1913 respectively.

Contents: approx. 75 bars, some crossed out. The opening motif of the symphony is recognisable and perhaps also bb. 345-347.

2. RLS 11,6b. Fragmentary sketch (notated on 2 staves). Undesignated and undated [1912?].

1 leaf, 29 × 35 cm; unpaginated. The sketch is on the one side of the leaf; on the other is **E8**. Both pages also contain what are apparently pencilled sketches for movements from *Mimi* (BVN 130).  
Contents: approx. 114 bars, a number of them crossed out. The opening motif of the symphony is recognisable.

Additional sketches for I: two bars are to be seen in **E4**, see below.

### Movement II

**3.** RLS 11,8. Sketch (notated on 2-4 staves). Designation: *II*. Dating at end: *7-9 September [1913] Cph. R.L.*  
2 leaves, 34.5 × 27 cm + 35.5 × 23.8 cm. This sketch, comprising the entire movement though with countless deleted bars and corrections, is on 2 out of a total of 4 unnumbered pages of writing. Contributions to other works are also to be seen.

**4.** RLS 11,9a. Fragmentary score sketch. Title: *Ein Blumenglöchen vom Boden hervor (Gleich und Gleich)*.  
Dated *12 October 1913* and in a later pencilled addition: *Fair copied again Sept 1915*.

1 leaf, 25.5 × 34.5 cm; 2 unnumbered pages of writing.

Contents: II bb. 76-86 (many deletions). Also includes score sketch for I bb. 395-396 + 2 bars (all crossed out).

Commentary: The title and two other annotations in the manuscript refer to the Goethe song BVN 60:2.

**5.** RLS 11,9b. Fragmentary score sketch + sketch. Undesignated and undated.

1 leaf, 24 × 34.7 cm; 2 unnumbered pages of writing.

Contents: II bb. 76-80 + b. (128) + 129-131 (continuous sketch); additional sketch (notated on 2-3 staves):  
bb. 134-141 + a couple of following bars; on the other side of the leaf: score sketches for II b. 144.

Commentary: Annotation in red ink at b. 76: *Con animato* – with RL's pencilled addition: *(Written by Dora)*.  
Additional sketches for II: a possible draft of b. 132 + the following 3-4 bars is to be seen in source **D**, p. [29 bis].

### Movement III

**6.** RLS 11,7a. Fragmentary sketch (notated on 3 staves). Designation: *III*. Undated.

1 leaf, 16 × 34.5 cm (a large cut-out measuring 9.5 × 17 cm has resulted in loss of text; a paste-over scrap hides 2 bars); unpaginated. The sketch is on the one side of the leaf; the other side contains an undated and incomplete sketch for the song *Vergeblich* (BVN 60,4).

Contents: III bb. 1-24 (12 bars wholly or partly missing).

**7.** RLS 11,7b. Fragmentary sketches (notated on 1-7 staves). Undesignated and undated.

1 leaf, 26 × 34.7 cm; 2 unnumbered pages of writing.

Contents: III bb. 13-25 + 32-39 + 78-87 + 119-133 + 140 ff.? (as many as 4 drafts of some bars).

Commentary: The handwriting suggests that the draft of the vocal part (and occasional outlines of the orchestral accompaniment) bb. 13-25 and 32-39 are of early date; middle of 1912?

**8.** RLS 11,7c. Fragment of short score (notated on 4-5 staves). Undesignated and undated.

1 leaf, 23 × 34.5 cm (trimmed with resulting loss of text); unpaginated. The sketch is on the one side of the leaf; the other side contains contributions to other works.

Contents: III bb. 31-45.

**9.** Fragmentary sketches (notated on 2-8 staves). Designation faded and unclear. Undated.

Occurs on the leaf described under **E2** (RLS 11,6b).

Contents: III bb. 40-47 (several drafts of some bars) + bb. 87-107 + bb. 89-94.

**10.** RLS 11,7d. Fragmentary sketch (notated on 2-4 staves). Undesignated and undated.

1 leaf, 34.5 × 25.7 cm; unpaginated. The sketch is on the one side of the leaf; the other side contains a sketch for *Novemberlied* (BVN 57:3) dated Rosengaarden 2-3 Aug. 1913.

Contents: III bb. 46-60 + several drafts of bb. 60-64.

**11.** RLS 11,7e. Fragmentary sketches (notated on 1-9 staves). Undesignated and undated.

1 leaf, 29.7 × 35.2 cm (with a cut-out measuring 5 × 11 cm); 2 unnumbered pages of writing.

Contents: III bb. 65-95 + 87-98 + 95-98 + 108-115. Also includes contributions to another work.

Commentary: Draft of vocal part (and occasional outlines of orchestral accompaniment); the handwriting suggests that bb. 65-95 are of early date, middle of 1912?

**12.** RLS 11,7f. Fragmentary sketch (notated on 3-4 staves). Designated *End of Lenzklänge*. Dating at end: *Rosengaarden 22 June 1913*.

1 leaf, 29.7 × 35.2 cm; 2 unnumbered pages of writing. The sketch is on the one side of the leaf; the other side contains a sketch for *Künstlerlied* (BVN 57:1) dated Rosengaarden 29 July 1913.  
Contents: III bb. 146-185.

#### **F. Score fragment, first movement (1928)**

Royal Library, Copenhagen. Rued Langgaard Collection, RLS 11,12 pp. 49-51. Ink. Copy in the hand of Constance Langgaard; instrument specifications, annotations and dating in RL's autograph.  
Annotation at top: *NB. Pages 47 and 48 cancelled*; at the first bar: *Animato*. Dating at end: *Comp. 1912-13 (Tulseboda.) modified 1928*.  
2 leaves, 34 × 27 cm; 3 pages of writing, pagination: 49-51, (1 blank page).  
Contents: I bb. 456-463 + bb. 468-474 (continuous).

Commentary.

Part of a manuscript unit originally comprising the pages numbered 17-51; in 1928 this unit was inserted into the score RLS 11,3. Included here because the contents are only known in score form from this source (the pages in question are wanting in **A**).

#### **G. Titlepage (without music)**

Royal Library, Copenhagen. Rued Langgaard Collection, RLS 131,13h [fol. 2]. Autograph. Ink.  
Title: *Im Kampf des Lenzes / (Awakening of Spring) / Symphonie No 2 / für / Orchester (mit Sopransolo) / von / Rud Immanuel Langgaard. / Score.*  
På bagsiden: *(Symphonie No. II i A major) [sic] / Allegro con anima / Lento religioso quasi adagio – / – con moto (with soprano solo) / Comp: / 1912-13*  
1 leaf, 34.5 × 26 cm; 2 unnumbered pages of writing.  
Paper type: 18 staves without manufacturer's name.  
Title page for the score source **A**. Must have been removed after a short time as the paper has been reused for a sketch for the song *And it was the dark Wisteria* dated 10 March [1914].

### **Textual basis of the edition**

The present edition reestablishes the symphony in the final form of its original version, by which is meant the form which the work attained after the composer had made certain corrections in the period 1914-20. The main source is the full score (source **A**) and the primary basis of the edition is the original musical text found in that source; autograph corrections and additions unambiguously belonging to the original version are, however, respected. Additions and corrections from the 1925-26 phase of revision are eliminated, including the alteration to the conclusion which Langgaard made in movement II in 1925.

The main source is supplemented by several others. Thus, the conclusion of movement II (bb. 117-165) follows manuscript **B3**. The contents of two leaves wanting in **A** (movement I, bb. 225-238 and 456-469) are reconstructed on the basis of the short score (**D**); in the latter of these two passages the text of the edition is adjusted in accordance with the score fragment **F**, which displays the same material in an abbreviated and later form. The full score (**A**) and the short score (**D**) have been collated with a view to editorial supplementation of **A** with respect to details which would seem to have been overlooked, or inappropriately omitted, in the fair copying process. Finally, the edition draws on **D** at points where the notation in **A** is unclear.

The other source material described above represents early and preliminary stages and is of no interest as a supplement or corrective to the sources utilised in the edition. There are also several sources for the final version of the symphony which are left out of consideration here.

## Editorial guidelines

Editorial additions and corrections are typographically indicated by square brackets in the score; added slurs are, however, 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 clarinet where these are wanting in the sources, i.e. in movement I, bb. 1-63 and 227-474, and movement II, bb. 117-165. 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 dots missing after notes and rests have been silently supplied. Minor adjustments of asymmetrically located slurs, expression marks and dynamic marks have also been made without comment. Slurs of which the beginning or end point is wanting in a bar respectively before and after a page turn in the score (**A**) are silently completed if there is no doubt about the composer's intention. Superfluous accidentals (repetitions of fixed accidentals) are automatically omitted.

The numerous accidentals added in pencil by an unidentified hand in the full score (**A**) are in principle not taken into account; in practice almost all of them are adopted as editorial emendations in square brackets or as editorial cautionary accidentals in round brackets. Likewise typographically identified in the edition are editorial additions deriving from the short score (**D**).

Repeated passages are supplemented editorially (vice versa) and their notation made uniform. This applies to the following passages (the differences noted in parentheses are retained in the edition):

### *Movement I:*

- bb. 1-22 = bb. 257-278 (but the repetition begins *ff* instead of *f* and the expression mark *con fuoco* is wanting)

### *Movement II*

- bb. 1-16 = bb. 92-107 (but b. 13 has *mp* while b. 104 has *p*)

### *Movement III*

- bb. 1-13 (14) = bb. 134-146 (147) (but the kettledrum is wanting in bb. 134-137); parts of bb. 135-137 and 138-145 were left blank in the score by RL with a cross-reference to bb. 5-12, and a copyist later filled out these empty bars
- bb. 13-17 = bb. 28-32 (but with differences in the instrumentation and on other points, including cor 1, which in bb. 14/29 has *p* and *mf* respectively, and S, which has different rhythmical notation in bb. 17/32)

In movement I there are also various passages which are repeated in different keys and with greater or lesser differences in instrumentation, dynamics and articulation. Some of these notational variations are doubtless arbitrary, but it would be difficult to prioritise the one over the other and they are therefore retained in the edition. Some mutual supplementation has however been undertaken between the relevant groups of bars:

- bb. 26-43 ~ bb. 282-299
- bb. 68-85 ~ bb. 321-338
- bb. 90-116 ~ bb. 343-369
- bb. 393-399 ~ bb. 400-406
- bb. 393-395 ~ bb. 407-409

Similar (limited) supplementation has been carried out between parallel passages in movement II.

## Notes

In addition to editorial comments the notes provide specific information on

- early autograph corrections and additions in source **A** (these are treated as part of the source text for the edition and include e.g. corrections in red ink)

- corrections and additions in **A** deriving from a revision phase in 1925-26 (ignored in the edition)
- details in the source text (**A**) which are suppressed in the edition
- pencilled accidentals added in **A** by an unidentified hand and exceptionally not included editorially inside square or round brackets
- supplementation based on source **D** (typographically identified in the edition except in movement I, bb. 225-238 and 456-469, where **D** is the principal source)
- supplementation based on source **F** in movement I, bb. 456-463 + bb. 468-469 (not typographically identified in the edition)
- supplementary information of special interest from **D**, mainly relating to tempo indications altered or wanting in **A**
- in illustration of contemporary performance practice the notes cite conductor's remarks (by Louis Glass?) which supplement the source text (see notes to movement I b. 43 and movement III bb. 11, 22, 121, 148, 155, 175).

The term 'primary' refers below to the original form of the work as published here, whereas alterations belonging to the revision phase of 1925/26 are termed 'secondary' (these alterations are ignored in the edition).

<i>bar(s)</i>	<i>part(s)</i>	<i>remarks</i>
<u>Movement I</u>		
1	–	<i>Allegro con anima</i> secondarily corrected to <i>Allegro animato</i> ; not adopted here; a metronome mark added at an early stage (in red ink) has been erased and is illegible
	fl, ob, cl, vl I, II	<i>con fuoco</i> erased (probably secondarily); reintroduced here
2-3	fl, ob, cl	secondary slur alteration in pencil ignored
3-4	fl, vl I	cresc. hairpin in b. 3 + <i>fz</i> (note 1) and dim. hairpin in b. 4 secondarily added in pencil in <b>A</b> and then inked in; suppressed here
5	cor 3-4, tr	erasures and note corrections adopted here because the repetition in b. 261 has this bar in the same primary form (though with a copying error: # in cor 3-4 (last note) is incorrectly placed at the last note in tr 1-2)
6	fag 1	tie from note 3 to b. 7 note 1 supplied in accordance with <b>D</b>
	vl I, vl II	slur notes 1-7 partly erased, presumably secondarily; reintroduced here
12	cor 1	notes corrected in pencil (though at an early stage, for the correction is made in the repetition at b. 268, which has the bar in its primary form); correction adopted here
14-16	vl I (vl II)	pencilled additions in <b>A</b> : upstroke b. 14 note 1 + slur corrections bb. 15-16, probably by another hand; not adopted here (corresponding slur corrections faintly visible in b. 17 but erased)
15	trb	<i>mf</i> altered in pencil to <i>f</i> ; early correction, adopted here
17-18	ob, cl, fag, trb, vla	erasures and note corrections made in two phases, the latter secondary; secondary corrections eliminated by collation with the repetition at bb. 273-274, where the material occurs in its primary form
19	cl 2, fag 1, trb 1-2, vla	secondary erasures and pencilled corrections ignored; orig. notation restored on the basis of b. 275, which has the bar in its primary form (see also <b>D</b> )
19-23	cl 2	originally there was a rest from b. 19 last crotchet up to and including b. 23; the addition is early, for it is made in the repetition at bb. 275-278, which has the passage in its primary form
24	cor 1-2	tie from note 1 to b. 25 note 1 (which due to a copying error was orig. notated as <i>g</i> <sup>1</sup> ) suppressed
30	ob	<i>sempre piano</i> transferred from b. 31 to the beginning of the phrase
41	trb 3	note 1: superfluous # suppressed



43	–	“String[endo]” added in blue crayon in <b>A</b> by conductor (Louis Glass?); suppressed here
	vla	cresc./dim. hairpins supplied in accordance with <b>D</b>
49	vl I, II, vla, vlc	repeated <i>f</i> at beginning of bar suppressed
52	–	<b>D</b> has <i>molto con moto</i>
55	timp	slur without ending in b. 56 (after page turn in <b>A</b> ) suppressed (no slur in <b>D</b> )
60	vlc, cb	<i>f</i> supplied in accordance with <b>D</b>
61	tutti	<i>dim.</i> and <i>dim. molto</i> supplied in accordance with <b>D</b>
	vlc, cb	note 2: superfluous ♯ suppressed
62-63	str	<i>dim. molto</i> supplied in accordance with <b>D</b>
65	vlc	<i>p</i> supplied in accordance with <b>D</b>
67	fag 2	note 1: ♯ emended to ♮. and missing rest supplied by analogy with cor 1
74	cl 1	<i>molto espr.</i> crossed out in pencil, presumably an early correction; adopted here
78	cor 2	<i>p</i> supplied in accordance with <b>D</b>
81	vl I, II	dynamics adjusted by analogy with b. 334 ( <i>f</i> in vl I at note 3 suppressed; <i>f</i> is written at note 5 in <b>D</b> )
88	vl I	<i>fz</i> supplied in accordance with <b>D</b>
95-96	timp	cresc. hairpin supplied in accordance with <b>D</b> (and by analogy with tr)
99	ob 1	note 1: superfluous ♯ suppressed
102	cl 1	note 1: superfluous ♯ suppressed
104	fag 2	slur supplied and <i>ben tenuto</i> transferred to b. 105 by analogy with vlc 2 and cb
105	fag 1	<i>ben tenuto</i> transferred from b. 106 (third crotchet) by analogy with fag 2, vlc 2 and cb
105-106	vl I, II	slur alterations added in pencil in <b>A</b> , probably secondary and perhaps in another hand; not adopted here
106	ob 1	slur from note 2 without end point in b. 107 (after page turn in <b>A</b> ) suppressed
108	vlc, cb	<i>f</i> supplied editorially by analogy with rest of orchestra
113	fag 1	note 3: marc. suppressed by analogy with vlc and b. 366
117	–	<b>D</b> has <i>con animato!</i> [sic]
121	cl	slur from note 1 without end point in b. 122 (after page turn in <b>A</b> ) suppressed ( <b>D</b> has no slur)
	vl I, II	note 2: marc. supplied in accordance with <b>D</b>
122-124	timp	accidentals wanting in <b>A</b> , but implicit inasmuch as RL prescribes kettledrums in A <sub>b</sub> and D <sub>b</sub>
125-141	cor 1-2	all notes altered at an early stage in red ink; correction adopted here, while RL’s secondary comments ‘the crossed-out notes apply! not the red ones!’ ( <b>A</b> p. 20) and ‘the red notes do not apply! R.L.’ (p. 21) have been ignored
125-146	timp	<b>A</b> has untied notes and <i>tr</i> over each note; slurs and wavy line supplied by analogy with RL’s normal practice in <b>A</b>
127	str	<i>dim.</i> supplied in accordance with <b>D</b>
147-148	timp	accidentals wanting in <b>A</b> , but implicit inasmuch as RL prescribes kettledrum in D <sub>b</sub> ; marc. added in pencil (by another hand) on all 4 notes and fermata added in pencil (by the same hand?) in b. 148; suppressed here
149	–	♯ = 50 added in <b>A</b> at an early stage in red ink
	fag 1	note 1 (g <sup>♯</sup> ) crossed out in pencil and length of note 2 (c <sup>♯</sup> ) altered from ♯ to ♮ (probably secondarily, orig. notation followed); <i>espr.</i> added by RL in pencil in <b>A</b> (probably an early addition, adopted here)
159-160	str	<b>A</b> has a secondarily added sketch in pencil for an alteration to the string

(159-160)		parts; ignored in the edition
163	vla	clef added in pencil in <b>A</b> (unidentif. hand); editorially incorporated
170	–	<b>D</b> has at the last crotchet: <i>molto lento</i>
178	–	<i>poco a poco più mosso</i> secondarily altered to <i>Con moto</i> ; not adopted here
181	–	♩. = 66 added at an early stage in <b>A</b> in red ink; secondarily added <i>Scherzando</i> and alteration of metronome mark to ♩. = ♩ ignored
182-203	tutti	secondary corrections and additions in pencil ignored (the passage bb. 181-208 with corrections was the copy text for CL's transcription in a score from 1926, RLS 11,3)
186	vlc, cb	note 1: superfluous ♯ suppressed
195	cor 4	<i>p</i> supplied in accordance with <b>D</b>
200	cor 4	note crossed out with red crayon, probably secondarily; alteration not adopted here
204	cor 2, 4	rest and note crossed out with red crayon (RL?); not adopted here
209	fl	on these two staves irrelevant notes have been added in ink and partly crossed out in pencil (probably CL trying out her music pen); suppressed
210-211	fag 2	slur alteration in pencil (RL?) ignored
214	fag 2, trb 3	note 5: superfluous ♯ suppressed
217	vl II	slur notes 3-4 suppressed; slur notes 2-3 supplied editorially in accordance with <b>D</b> and by analogy with bb. 215, 216, 218
218	ob 2, fag 1	tie from note 1 to b. 219 note 1 crossed out secondarily in pencil; not adopted here
219	ob, cl 1	accidentals and notes unrelated to the bar added in ink in <b>A</b> , doubtless by CL; suppressed
220	vlc, cb	note 2: orig. g♭ corrected with pen and pencil to c and then changed back to g♭; orig. notation followed
221-222	vl I, II	erasures in these bars + notes added in ink; probably corrections of copying mistakes, for the bars are now identical with the parallel bb. 219-220 and also agree with <b>D</b>
222	woodwind, cor 1-2, trb 3, vla, vlc, cb	in connection with an omission from b. 222 to b. 243, material has been erased and corrections made with pencil and pen; the omission is eliminated in the edition and this bar restored to its orig. form (repetition of b. 220), cf. next note
223-242	tutti	in the first instance a revision was undertaken at any rate of the beginning of this passage; later bb. 222-243 were omitted, and two leaves containing bb. 225-238 was removed from <b>A</b> (they have now disappeared); palaeographical details show that the omission is secondary and the whole passage is included in the edition, cf. notes below
223-224	tutti	these bars were crossed out as part of the omission process mentioned in the previous note; ink and pencil corrections in some parts seemingly derive from a revision made c1920, the consequences of which in b. 225 ff. are unknown; orig. notation followed here
225-238	tutti	a leaf orig. paginated 35-36 in <b>A</b> has disappeared; the 14 missing bars are reconstructed in accordance with <b>D</b> (details not explicit in this source are typographically marked as editorial additions; see also notes below)
226	tr	notes 2-3: <b>D</b> has stacc.; suppressed by analogy with b. 225
232-238	cor	<b>D</b> exchanges cor 1-2 and 3-4 without good reason; emended by analogy with bb. 227-231 and 239 ff.
231	str	<b>D</b> has <i>pizz</i> over str; <i>arco</i> does not resume until b. 239, but is wanting in this bar in <b>A</b> ; the editor finds it most logical that <i>arco</i> should resume at b. 236
232	tr, timp	<b>D</b> has <i>molto cresc.</i> (tr) and <i>cresc.</i> (timp); transferred to b. 233 (and <i>molto</i>

(232)		suppressed) by analogy with b. 241 ( <b>A</b> )
235	timp	<b>D</b> has <i>p</i> ; emended to <i>mf</i> by analogy with fag, cor 1-2 and b. 227
239-242	tutti	bars crossed out as part of secondary omission ignored in the edition, cf. note to bb. 223-242
245, 246, 248	timp	orig. rest on second beat of bar; notes added in ink (apparently an early correction; adopted here)
246-248	vlc, cb	pencilled corrections and additions, probably secondary; ignored
249	–	<i>Animato</i> added in pencil in <b>A</b> , probably secondary; suppressed
249-256	tutti	slur alterations in pencil in str + a number of pencilled outlines of secondary corrections, especially in bb. 255-256, ignored
250	–	pencilled annotation between the staves in <b>A</b> over vl I: “Fuglevadsvei” (RL? irrelevant to the music!); suppressed
252	woodwind, brass, timp	<b>A</b> has <i>cresc. sempre</i> ; misleading <i>sempre</i> suppressed ( <b>D</b> has <i>cresc.</i> in tr at b. 249 and <i>molto cresc.</i> in the whole orchestra at b. 252)
259-275	tutti	transcribed in <b>A</b> by a copyist from bb. 3-19 (originally RL merely wrote <i>Come sopra</i> with a cross-reference to these bars); secondary additions by RL ignored (e.g. <i>cresc.</i> hairpin in b. 259 in fl and vl I); in the edition the passage replicates bb. 3-19, see however following note
262-263	cor 3-4	<i>dim.</i> hairpin and <i>f</i> editorially supplied to bring the dynamics into line with cor 1-2; RL prescribes <i>ff</i> at the beginning of the repetition in b. 257 instead of <i>f</i> as in b. 1
276-277	cl 2, fag, tr, timp	transcribed by a copyist in <b>A</b> from bb. 20-21 (originally RL merely wrote a cross-reference to these bars)
281-282	vl I	pencilled slur alteration (RL?) ignored
283	fag 1	<b>B</b> # emended to <b>A</b> # by analogy with vlc (notational error)
284	–	<b>D</b> has <i>Tranquillo</i>
289	cb	slur to note 1 (without beginning in b. 288) suppressed, cf. bb. 32-33
290	vl I, II	erroneous ♯ at end of bar suppressed
296	tutti	<i>allargando</i> only marked in vl I-2, vlc and cb in <b>A</b> ; adjusted in accordance with <b>D</b> , where in the same way as other tempo and expression marks it is placed above the system
296-297	vl I	<i>cresc./dim.</i> hairpins supplied in accordance with <b>D</b> and by analogy with bb. 40-41
298-299	vl I	<i>cresc./dim.</i> hairpins supplied in accordance with <b>D</b> and by analogy with bb. 42-43
299	vla	<i>cresc./dim.</i> hairpins supplied in accordance with <b>D</b> (cf. b. 43)
300	vc, cb	<i>marc.</i> supplied in accordance with <b>D</b>
301	cor 1	note 1: superfluous ♯ suppressed
	vla 1	double-stop 1: pencilled correction, presumably secondary; ignored
305	–	<b>D</b> has <i>Con animato!</i> [sic]
305-306	timp	<i>cresc.</i> hairpin, <i>fz</i> and <i>dim.</i> hairpin supplied in accordance with <b>D</b>
307-308	timp	<i>cresc.</i> hairpin, <i>fz</i> and <i>dim.</i> hairpin supplied in accordance with <b>D</b>
309	vl II	notes 2-3: <i>marc.</i> added in pencil in <b>A</b> , probably by another hand; not adopted here
318	–	<b>D</b> has <i>molto ritenuto</i>
323	vl II, vlc	<i>sempre espres.</i> at note 4 crossed out (early correction, adopted here)
324	vl II, vlc	<b>A</b> has a single slur from b. 323 note 1 to b. 324 note 4; emended in accordance with <b>D</b> and by analogy with bb. 70-71, 321-322 and 325-326; <i>dim.</i> hairpin supplied in accordance with <b>D</b> and by analogy with b. 71
324-325	cor 2	<i>cresc./dim.</i> hairpins supplied by analogy with fag 1, bb. 71-72 ( <b>D</b> has a <i>cresc.</i> hairpin in b. 324)
325	cor 2	<i>dim.</i> hairpin supplied by analogy with fag 1, b. 72 (cf. note to b. 324, cor 2)
331	vlc	notes 6-7: note values emended from ♪♪ to ♪♪ in accordance with <b>D</b>

(331)		and by analogy with vl II and b. 78
337	vla	note 1: pencilled correction, probably secondary, ignored here
338	fl	cresc./dim. hairpins added in pencil in <b>A</b> over the system (probably by conductor); suppressed
343	cb	slur to note 1 (without beginning point, after page turn in <b>A</b> ) suppressed
344	–	<b>D</b> has <i>tranquillo sempre</i>
347	cor	cresc. hairpin added in pencil in <b>A</b> (probably by conductor); suppressed
349	cor 3	clef added in pencil in <b>A</b> (unidentif. hand)
350-351	cl 2	notes crossed out in ink; correction of scribal error
354	cor 1	slur from note 2 without end point (page turn after b. 354 in <b>A</b> ) suppressed
	cor 3	slur from note 1 without end point (page turn after b. 354 in <b>A</b> ) suppressed
358-359	vl I, II vlc-1	pencilled slur alterations (RL?) ignored slurs b. 358 note 2 to 359 note 1 + b. 359 note 2 to 360 note 4 emended by analogy with vla and bb. 105-106
361-364	cor 3	<i>tenuto</i> and marc. supplied in accordance with <b>D</b>
365	vlc, cb	marc. supplied in accordance with <b>D</b>
370	fag	<i>f</i> emended to <i>ff</i> by analogy with rest of orchestra
378-379, 380-381	vl I, II, vla	cresc./dim. hairpins supplied in accordance with <b>D</b>
382	ob, cl	note 1: stacc. supplied in these parts in accordance with <b>D</b> (supplied editorially in fag and cb)
	–	<b>D</b> has $\downarrow = \downarrow$ ( <i>l'istesso tempo</i> crossed out)
392	–	<b>D</b> has $\downarrow = \downarrow$
394	vl I, II	cresc./dim. hairpins transferred from b. 393 in accordance with <b>D</b> and by analogy with bb. 401 and 408
396	vl I, II vla	<i>fz</i> emended to <i>ffz</i> by analogy with b. 403 cresc. hairpin added in pencil in <b>A</b> , probably a conductor's addition; <b>D</b> shows explicitly that there should be no cresc.
398	vla-2	note 1: superfluous $\downarrow$ suppressed
401	fag 1	superfluous 4/4 time signature suppressed
411	fag 2	superfluous 12/8 time signature suppressed
	timp	unmotivated <i>f</i> at beginning of bar suppressed
412	vl II	<i>divisi</i> suppressed (supplied editorially at b. 410)
415	–	<b>D</b> has <i>piu allargando</i>
417	vlc, cb	time signature emended from 4/4 to 12/8 by analogy with fag
419-421	fl, ob, cor	corrections in ink (made during the fair copying process) adopted here
425	ob, fag, cor 1-2	notes 1-2: incorrect dotting suppressed (crossed out in pencil in <b>A</b> ); <i>ben tenuto</i> transferred from b. 426; 'tenuto-slur' from note 2 simultaneously rendered superfluous and suppressed (on this type of slur see note to the conductor, score p. 10)
	trb 3	'tenuto-slur' from note 2 suppressed (replaced by <i>ben tenuto</i> , cf. previous note)
	cb	'tenuto-slur' from notes 1 and 2 suppressed (cf. note above)
435	trb	note 1: <i>mf</i> transferred from note 2 in agreement with b. 447
437-448	tutti	an omission from b. 436 to 449 has been marked in <b>A</b> (probably secondary; subsequently cancelled)
449	cl 1, cor 1-2, 4, vl, vla	pencilled corrections added in <b>A</b> in connection with omission mentioned in the previous note; afterwards partly erased and not adopted here
451	tutti	secondary suggestion for an omission from b. 450 to a point between bb. 456 and 469 marked but later cancelled

456-469	tutti	a leaf orig. paginated 71-72 in <b>A</b> has been lost; the missing 14 bars are reconstructed in accordance with <b>D</b> but with adjustments in accordance with <b>F</b> (details which are not explicit in the two sources are typographically identified as editorial additions); adjustments based on <b>F</b> are documented in the following notes
456	woodwind, brass fl cl  fag trb 3, timp cb	<i>fz</i> supplied in accordance with <b>F</b> note 1: rhythm emended from ♩ to ♪ in accordance with <b>F</b> <b>D</b> apparently has <i>dim.</i> ; suppressed because <b>F</b> has no <i>dim.</i> in the woodwind note 1: supplied in accordance with <b>F</b> <i>fp</i> supplied in accordance with <b>F</b> ( <b>D</b> has <i>p</i> , but only in timp) <i>f</i> supplied in accordance with <b>F</b>
456-463	str	slurs adjusted in accordance with <b>F</b>
457	fl fag vl II	<i>mf</i> supplied in accordance with <b>F</b> note 3: supplied in accordance with <b>F</b> (omitted in <b>D</b> ) <i>f</i> supplied in accordance with <b>F</b>
458	cl	note 1: <i>fz</i> supplied in accordance with <b>F</b>
462	cor 1-2	marc. supplied in accordance with <b>F</b>
463	vla cor	note 4: ♯ supplied in accordance with <b>F</b> in accordance with <b>D</b> the bar repeats b. 461; cor 1-2 and 3-4 exchanged editorially for practical reasons (no rest in <b>F</b> , cor 1-2 play unison with cor 3-4 in last half of bar)
	vlc	<b>D</b> writes the figure unison with vla notes 1-4; <b>F</b> has note 1 followed by rests
464	fl	<i>ff</i> supplied in accordance with <b>F</b> b. 468 (bb. 464-467 are wanting in this source)
(464)	timp	<i>f</i> supplied in accordance with <b>F</b> b. 468 (bb. 464-467 are wanting in this source)
468-469	cl, tr, trb vl I, II, vla, vlc cb	slurs supplied in accordance with <b>F</b> missing accidentals supplied in accordance with <b>F</b> <b>D</b> has <i>divisi</i> (with <i>a</i> at the octave); suppressed in accordance with <b>F</b>
471	cor 1 timp	tie to b. 472 note 1 suppressed by analogy with cor 3 tie to b. 472 note 1 suppressed (trill ends in b. 471)
473	tr 1, trb 2	notes 3-4: secondary corrections of notes in ink ignored
<u>Movement II</u>		
1-22, 92-107	–	first page (p. 75 according to the orig. pagination of <b>A</b> ) contains the following note: <i>NB Pencilled alterations to be entered in the orchestra parts together with the conclusion pp. 91-92. R.L. 1925</i> ; the alterations here referred to, in the passage bb. 1-22 and the repetition bb. 92-107, have been erased again; the conclusion referred to (from 1925) is secondary and therefore suppressed here in favour of an earlier conclusion, cf. notes to bb. 117-165
1	–	<i>Lento religioso quasi adagio</i> secondarily corrected to <i>Sostenuto religioso</i> (and again altered to <i>Sostenuto esaltato</i> )
2-3, 6-7	str	cresc./dim. hairpins have been added over vl I in <b>A</b> ; presumably secondary and suppressed here
3	vla-2	note 3: <b>A</b> has double-stopping (or <i>div.</i> ) with the tones <i>d</i> and <i>f</i> ; <i>f</i> is however a scribal error and is suppressed (in <b>C</b> , from which RL was copying, vla 1-2 are written on a single staff)
8	vla-2	note 1: secondary cancellation of ♯ in pencil ignored
9-11	vl II, vla, vlc	secondary corrections in ink (and pencil) ignored
15-16	str	dim. hairpin supplied in accordance with <b>D</b>
24	ob	secondary pencilled correction ignored

26	vl I	note 4: secondary cancellation of $\sharp$ in pencil ignored
27-28	ob, cl, fag, cor	cresc./dim. hairpins very imprecisely located in <b>A</b> ; adjusted by reference to <b>C</b> and <b>D</b>
28-29	woodwind	cresc./dim. hairpin, probably secondary, added in <b>A</b> in pencil over fl 1; suppressed here
30	vl I	notes 4-5: secondary pencilled cancellation of $\sharp$ and $\flat$ ignored
31-34	ob, cl 1, fag, cor	almost all the orig. notes in <b>A</b> have been secondarily erased or crossed out and new notes written in ink; the orig. notation has been reconstructed from <b>C</b> and <b>D</b>
33	vl I	notes 1-2: secondary pencilled corrections ignored
36	cl 2, fag	secondary corrections and additions in pencil ignored
37-38	vl I	cresc./dim. hairpins supplied in accordance with <b>C</b> and <b>D</b> and by analogy with b. 34
40	fag 2	note 2: $d\flat$ emended to $e\flat$ by analogy with b. 109 and <b>D</b>
43	vl I	<i>sul D</i> transferred from b. 44 (note 1)
44	vla	slur notes 1-2 crossed out in ink (orig. scribal error); correction adopted here
46	vla	note 1: marc. added in pencil in <b>A</b> , probably secondarily; suppressed
54	vla	note 1: marc. added in pencil in <b>A</b> , probably secondarily; suppressed
59	–	<b>D</b> has <i>molto largamente</i>
73-89	tutti	in <b>A</b> this passage is written in red ink but subsequently written over in black ink (and corrected in a few details, cf. notes below)
73	–	<i>più con moto</i> is (probably secondarily) corrected in ink to <i>con moto</i> and the tempo relation $\downarrow = \downarrow$ added; not adopted here
75	cl 1	doubling of fl 2 crossed out in ink (probably correction of an orig. scribal error; adopted here)
76	fl 2	note 1: marc. added in pencil in <b>A</b> , probably secondarily; suppressed
81	cl 1	note and rests apparently added in <b>A</b> at a late stage; probably an orig. scribal oversight since the bar is now identical with <b>D</b>
	cl 2	note 1: $g^1$ corrected in ink to $f^{\sharp 1}$ ; adopted here (tie from b. 80)
		note 2: $b^1$ corrected in ink to $a^{\sharp 1}$ ; adopted here
(81)	cl 2, fag, cor	cresc. hairpins added in <b>A</b> in ink, probably secondarily; suppressed
83	fl, ob, cl vl I	<i>poco f</i> erased and secondarily altered to <i>mf</i> ; <i>poco f</i> reintroduced here <i>Gli altri</i> supplied in accordance with <b>D</b> (“de øvrige” = ‘the others’); desk numbers secondarily added with pencil and pen (suppressed here)
85	fl, ob, cl fag 2 vla	<i>morendo</i> secondarily altered in ink to <i>dim</i> ; <i>morendo</i> reintroduced here note 1 secondarily corrected in ink from $\downarrow$ to $\downarrow$ ; corrected back to $\downarrow$ erasures in <b>A</b> due to orig. scribal error
86	timp	<i>dim.</i> secondarily erased; reintroduced here
87	vl II	<i>più p</i> secondarily corrected to <i>p</i> ; <i>più p</i> reintroduced here
88	fl, ob, cl timp	<i>più p</i> secondarily corrected to <i>p</i> ; <i>più p</i> reintroduced here superfluous (repeated) <i>dim.</i> secondarily erased but re-entered; suppressed here
89	tutti	fermatas secondarily added in <b>A</b> in pencil and ink; suppressed
90	–	<i>Tempo I<sup>mo</sup> Lento quasi adagio</i> secondarily crossed out and altered to <i>Sostenuto</i> ; orig. tempo indication reintroduced and supplemented here
93-94, 97-98	str	cresc./dim. hairpins added in ink in <b>A</b> over vl I, probably secondarily; suppressed here
100-102	vl II, vla, vlc	secondary corrections in ink ignored
116	vl I	rhythm corrected to $\downarrow \downarrow \downarrow$ by erasure, probably secondary; orig. notation followed
117-165	tutti	the edition follows source <b>B3</b> , which comprises two unpaginated manuscript leaves (pp. [91]-[94]; in 1920 (?) these leaves replaced two earlier ones, now lost, in <b>A</b> )

124, 125	vl I, II	RL notated the rhythm here as $\text{♩} \cdot \text{♩} \cdot \text{♩} \cdot \text{♩} \cdot \text{♩} \cdot \text{♩}$ with unmeasured tremolo on e <sup>1</sup> and g <sup>b1</sup> ; this illogical notation has been emended by the editor so that all notes have an unmeasured tremolo (note that a triplet is prescribed at a comparable place in bb. 76 and 77)
139	vl I	partly unclear desk numbering ( <i>I Pult</i> to <i>VI P</i> [P(ult) = desk]); editorially replaced by <i>divisi a 6</i>
147	vl I	slur note 1 to b. 148 note 1 suppressed by analogy with b. 1
152	fl 1, fl 2	note 2: e <sup>b1</sup> emended to e <sup>1</sup> ; <b>B3</b> (the only available source) shows $\flat$ for e unambiguously in both fl-parts and f <sup>#</sup> (sounding e) in cl 1; however, the dissonance seems unintentional and the fl-parts carrying the melody have accordingly been emended by analogy with other places, e.g. vl I, bb. 147-148

### Movement III

1	–	at an early stage the tempo indication <i>Molto con moto</i> was supplemented (in red ink) by the specification $\text{♩} = 80$ (secondarily altered to <i>Moderato poco</i> $\text{♩} = 69$ ); barring explanation for conductors: ( $\text{♩} \text{–} \text{♩}$ ) was crossed out early on by RL (in red ink); similar orig. indications are to be found at several other places in the movement but are all crossed out in ink (RL) or in pencil or blue crayon (RL or conductor); suppressed in the edition, cf. notes to bb. 13, 34, 134, 146, 150, 151 and 164
	timp	slur to note 1 suppressed (relict of orig. <i>attacca</i> transition from II to III)
2	vl I, II	note 7: 0 supplied in accordance with <b>D</b>
3	vl I, II	note 2: 0 supplied in accordance with <b>D</b>
4	vl I, II	<i>p</i> supplied in accordance with <b>D</b>
5	vl I, II	note 14: emended from d <sup>2</sup> to a <sup>1</sup> in accordance with <b>D</b> (probably a fair copying error in <b>A</b> ); an unidentif. hand has added a $\sharp$ to the d in pencil, and this d <sup>#</sup> is found in the repetition at b. 138 (written by a copyist)
6-7	vl I, II	<i>cresc./dim.</i> hairpins supplied in accordance with <b>D</b>
7	cor 1	<i>p sempre</i> altered to <i>p</i>
9	cor 1-2	misleading or incorrect <i>più f</i> at beginning of bar suppressed
	timp, vl I	superfluous <i>cresc.</i> hairpin at beginning of bar suppressed
10	vlc	bass clef supplied in accordance with <b>D</b> (added in pencil in <b>A</b> by an unidentif. hand)
11	–	“ <i>Accel[erando]</i> ” added in blue crayon in <b>A</b> by conductor (Louis Glass?); suppressed here
(11)	vl I, II	<i>con fuoco</i> transferred from notes 5-6 to beginning of phrase
13	–	the indication ( $\text{♩} \text{–} \text{♩}$ ) was crossed out early on by RL in red ink; suppressed here, cf. note to b. 1; <i>Animato</i> added in the same ink (later crossed out, probably secondarily)
	vlc	slur emended from notes 2-5 to notes 3-5 in agreement with bb. 28 and 146
	vl I	note 12: $\flat$ supplied editorially
15	vl I	note 1: <i>stacc.</i> suppressed by analogy with other str and b. 30
16	S	note 10: the word <i>es</i> is here emended to <i>ist</i> in accordance with <b>D</b> and in agreement with the published text of the poem
17	cl 1	beginning of slur transferred editorially from note 1 to note 2 by analogy with b. 30
	S	note 1: the word <i>ist</i> is here emended to <i>es</i> in accordance with <b>D</b> and in agreement with the published text of the poem
18	S	outlines of corrections added secondarily in pencil and ink ignored
		note 1: <i>Thränen</i> emended to <i>Tränen</i> in agreement with the published text of the poem
	vl II	unmotivated <i>cresc.</i> suppressed (rest)

19	cor 1-2	<i>più f sempre</i> altered to <i>più f</i>
22	–	<i>Tranquillo</i> supplied in accordance with <b>D</b> (“tranq” added in <b>A</b> in pencil and blue crayon; unidentif. hand, Louis Glass?)
	cor 1	<i>p sempre</i> altered to <i>p</i>
23	vla	note 7: superfluous $\sharp$ suppressed
24	S	slur notes 1-2 suppressed (notational error)
	cb	note 5: superfluous <i>sempre piano</i> suppressed
25	cor 1	slur from note 5 without end point in b. 26 (after page turn in <b>A</b> ) suppressed
27	vl II	note 5: superfluous $\flat$ suppressed
28	S	note 1: <i>Animato</i> crossed out in ink (probably an early correction; adopted here)
	vl I	note 13: $\flat$ supplied editorially
31	cl 1	cresc./dim. hairpins adjusted by analogy with b. 16 and in accordance with <b>D</b> (centered around b. 31 note 1 in <b>A</b> )
	S	note 10: the word <i>es</i> is here emended to <i>ist</i> cf. b. 16 above
32	S	note 1: the word <i>ist</i> is here emended to <i>es</i> cf. b. 17 above
32-33	S	cresc. hairpin supplied in accordance with <b>D</b>
33	S	<i>cresc.</i> supplied in accordance with <b>D</b>
	vl I	tie notes 21-22 supplied in accordance with <b>D</b>
34	–	( $\text{♪} \text{♪} - \text{♪}$ ) crossed out in pencil; suppressed, cf. note to b. 1
	vl I	last note: $\flat$ supplied editorially
35	cor 3-4	slurs positioned by analogy with cor 1-2 (RL lets them end on note 5, though in cor 3 he has attempted to correct this apparent scribal error)
	vl I	note 15: $\flat$ supplied editorially
37	S	notes 1-3: the words <i>es ist</i> are here emended to <i>ist es</i> in accordance with <b>D</b> and in agreement with the published text of the poem
38-45	tutti	secondary pencil and pen corrections ignored (but an erasure in b. 40, cor 1-2, is adopted here; it corrects an orig. scribal error, cf. <b>D</b> )
44	–	<i>molto ritenuto</i> crossed out in ink in <b>A</b> , probably secondarily; correction not adopted here
	cor 4	<i>dim.</i> transferred from b. 45 by analogy with fag
	vl I	slur notes 2-12 emended to two slurs in accordance with <b>D</b>
		dim. hairpin supplied in accordance with <b>D</b>
		note 12: $\circ$ supplied in accordance with <b>D</b>
45	vla	cresc./dim. hairpins adjusted in accordance with <b>D</b>
46	–	the orig. indication <i>quasi l'istesso tempo</i> has been corrected early on to <i>Poco animato</i> ; the metronome mark is likewise an early addition (in red ink) (the tempo has been secondarily corrected to <i>Piu animato</i> )
52	vl I, II, vla	<i>mf</i> supplied editorially by analogy with b. 58
53	fl	<i>sempre mfor</i> corrected to <i>mf</i>
54	fag 1	note 2: slur to b. 55 note 1 suppressed by analogy with fag 2
	S	<i>con sentimento</i> transferred from note 3 to beginning of phrase
	vl I	note 4: superfluous $\flat$ added in pencil in <b>A</b> (cautionary accidental); suppressed here
	vl II	note 2: superfluous $\flat$ added in pencil in <b>A</b> (cautionary accidental); suppressed here
65	vl I, II, vla	dim. hairpin supplied in accordance with <b>D</b> and by analogy with b. 66 (vl I, vla)
	vlc 1	slur from note 1 without end point in b. 66 (after page turn in <b>A</b> ) suppressed
67	S	secondary corrections in ink ignored
68	vl I (vl II), vla	note 2: $\sharp$ added in pencil in <b>A</b> (and $\flat$ at note 4); orig. notation followed in agreement with <b>D</b>



70	ob 2	note 7: $\sharp$ crossed out in pencil; correction not adopted here
	cor 3	note 1: $\flat$ corrected to $\flat$ in pencil (RL?); not adopted here
72	vl I, II	notes 2 and 7: $\flat$ supplied in accordance with <b>D</b> (by analogy with b. 71 note 7)
76	S	dim. hairpin supplied in accordance with <b>D</b>
77	vl I, II	note 2: $\flat$ supplied in accordance with <b>D</b>
84	vl I	note 1: $\flat$ ( $a^1$ ) supplied in accordance with <b>D</b>
86	vl I	<i>sempre dim.</i> altered to <i>dim.</i>
87	S	note 1: the word <i>ein</i> is here emended to <i>an</i> in accordance with <b>D</b> and in agreement with the published text of the poem
94	vl I	note 5: $\flat$ supplied in accordance with <b>D</b>
94-95	vla	cresc./dim. hairpins supplied in accordance with <b>D</b>
95	vla	<i>p</i> supplied in accordance with <b>D</b>
96	fag 1	end point of slur unclear; adjusted in accordance with <b>D</b>
99	-	$\flat = 132$ is an early addition in <b>A</b> (in red ink)
	vl II-2	note 1: $\flat$ ( $e^2$ ) supplied in accordance with <b>D</b>
102	vla, vlc, cb	<i>sf</i> supplied in accordance with <b>D</b> ( <i>fz</i> )
107	vlc	note 1: $\flat$ supplied in accordance with <b>D</b>
108	-	$\flat = 96$ is an early addition in <b>A</b> (in red ink)
113	cl 2	slur shortened; in <b>A</b> it continues throughout b. 114, but has no end point in b. 115 (after page turn in <b>A</b> ) where a new slur begins
	S	<i>molto</i> crossed out, probably secondarily; correction not adopted here
114	fag 1	slur continues until the bar line, but has no end point in b. 115 (after page turn in <b>A</b> ); adjusted by analogy with fag 2
115	vl I	note 8: $\ast$ in pencil in <b>A</b> ; suppressed
121	-	“poco slentando” added in blue crayon in <b>A</b> by conductor (Louis Glass?); but later an attempt has been made to erase it; suppressed here
127	cl 2	note 4: orig. $\ast$ crossed out in ink; correction adopted here (notational error)
	vla	note 2: stacc. supplied in accordance with <b>D</b>
131-133	fag, cor 1-2	cresc./dim. hairpins supplied in accordance with <b>D</b>
132	cor 1	<i>mp</i> supplied in accordance with <b>D</b>
134	-	<i>Più con moto</i> secondarily corrected to <i>Moderato poco animato</i> $\flat = 69$ ; <i>tempo primo</i> supplied in accordance with <b>D</b> ; the indication ( $\flat - \flat$ ) has been crossed out in ink and is suppressed here, cf. note to b. 1
135-145		in <b>A</b> bb. 135-137 are partly a copy of bb. 2-4, and bb. 138-145 a copy of bb. 5-12; in the edition bb. 138-145 replicate bb. 5-12
146	-	( $\flat - \flat$ ) crossed out with blue crayon; suppressed here, cf. note to b. 1; <i>Animato</i> supplied editorially by analogy with b. 13
	vl I	note 12: $\flat$ supplied editorially
148	-	“Animato” added in blue crayon in <b>A</b> by conductor (Louis Glass?); suppressed here (cf. editorial addition at b. 146)
148-150	S	secondary pencilled corrections in text and music ignored
150	-	( $\flat - \flat$ ) crossed out with blue crayon; suppressed here, cf. note to b. 1
151	-	( $\flat - \flat$ ) crossed out with blue crayon; suppressed here, cf. note to b. 1
	cor 1	cresc./dim. hairpins supplied in accordance with <b>D</b>
	vl I, II	notes 3 and 12: $\flat$ supplied in accordance with <b>D</b>
152	vl I, II	notes 7 and 12: $\flat$ supplied in accordance with <b>D</b> (and note 2 editorially supplied by analogy)
153	cor 1	cresc./dim. hairpins adjusted in accordance with <b>D</b>
154	cor 1	dim. hairpin supplied in accordance with <b>D</b>
	vl I, II	note 3: $\flat$ supplied in accordance with <b>D</b>
155	-	“tranquillo” added in <b>A</b> in pencil and blue crayon by an unidentif. hand (Louis Glass?); suppressed

(155)	vl I, II, vla	note 1: marc. supplied in accordance with <b>D</b> ( <i>fz</i> )
155-156	cor 1, S	cresc./dim. hairpins supplied in accordance with <b>D</b>
155-157	cl 1, fag 1, cor,	
	trb 3, S, vl II, vla	secondary ink and pen corrections ignored
156	cor 4	dim. hairpin supplied in accordance with <b>D</b>
156-157	str	cresc./dim. hairpins supplemented, partly in accordance with <b>D</b>
157	cl 1	cresc./dim. hairpins supplied in accordance with <b>D</b>
158	fl 1, ob 1, fag 1,	
	vl I, II, vla	secondary corrections and additions in pencil ignored
	cor 2	<i>mf</i> supplied in accordance with <b>D</b>
158-159	S	notes 3-4: portamento supplied in accordance with <b>D</b>
159	cl 1, fag, vlc	secondary text alteration in ink ignored
		slur without end point replaced by <i>ten.</i> ; RL's 'tenuto-slurs' (see note to the conductor, score p. 10) normally precede a rest and do not seem to be relevant when, as in this case, a note follows
	cor 2	<i>sf</i> supplied in accordance with <b>D</b>
161	ob, cl	<i>f sempre</i> altered to <i>f</i>
163	fag	note 1: marc. suppressed in accordance with <b>D</b> and by analogy with cor 1-2
		note 2: marc. supplied in accordance with <b>D</b> ( <i>fz</i> ) and by analogy with rest of orchestra
	S	secondary pencilled corrections ignored
164	–	(♩–♩) crossed out with blue crayon; suppressed, cf. note to b. 1
164-185	piatti, triang.	parts added early on (c1919?) in ink in <b>A</b> ; secondary deletion of bb. 164-167 ignored here, together with the following contemporaneous annotation: <u>NB</u> <i>Peatti</i> [sic!] <i>og</i> [sic!] <i>Triangel wird ausgelassen.</i>
166	vl I, II	note 1: double-stop sign in vl I supplied in accordance with <b>D</b> (and supplied editorially by analogy in vl II)
170	vl I	slur notes 1-6 emended to notes 2-6, and stacc. supplied on note 1, by analogy with vl II
	vl I, II	notes 5, 8, 11: 0 supplied in accordance with <b>D</b>
175	–	“Vivace” added in blue crayon in <b>A</b> by conductor (Louis Glass?); suppressed here
184	tutti	early (1920?) corrections of notes and addition of <i>ritard.</i> in last half of bar adopted here

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