



## Rued Langgaard: Symphony no. 5, version 1 (BVN 191)

Critical first edition by Bendt Viinholt Nielsen

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### Sources and critical commentary

#### Sources

- A. Score. Transcript revised by the composer**
- B. Autograph score (“Summer Legend Drama”)**
- C. Orchestral parts used in 1927**
- D. Score fragments**

#### **A. Score. Transcript revised by the composer**

Royal Library, Copenhagen. Rued Langgaard Collection, RLS 17,2. Transcript [by Karl Lahn]. Ink; autograph additions and corrections written in ink, crayon and pencil (numerous erasures); the writing on fol. [1] and on p. 33 (pasted in) is entirely autograph.

Title (autograph): *Rued Langgaard: / Symphony N<sup>o</sup> 5. / (1st Version. (1918)) / for Orchestra. / Score. / [Below:] Revised. 1931. (2nd Version.) / Score and Parts / in the State Radio / music library.*

On the first (unnumbered) page of music (autograph): “*The water-nix plays to the far-off stars, / He knows he will never attain to Heaven*” / (Erik Bøgh.) / *Symphony No 5.*

Title at top of p. 1 (autograph, deleted): *Symphony No 5. Version I.*

Dating at end (autograph): *Comp. (and instr.) Autumn. 1918.*

28 leaves, 35.5 × 26 cm; 56 pages of writing, pagination: (title page), (first page of music), 1-54. Enclosed in a library binding with the monogram of King Frederik IX.

Paper types: Fol. 1: 28 staves, no manufacturer’s name; fols. 2-28: 24 staves, no manufacturer’s name (this also applies to p. 33 (pasted in)).

At top of p. 1 (autograph): *Performed at my concert 1927. April. Conductor: Ego.* In various places there are remarks directed *To the engraver.*

#### Commentary.

Transcript of the composition *Summer Legend Drama* in Karl Lahn’s handwriting. The source of this transcript was the revised autograph score (B). The year in which the transcript was made is not mentioned, but there are weighty arguments in favour of 1924. When the transcript had been finished the work was included in the series of RL’s symphonies as no. 6, which however was changed to no. 5 shortly afterwards. A revision took place in 1926 (dating according to D1 and D4; the handwriting of most of the composer’s additions in the manuscript agrees with that year). The revision process also involved a major abbreviation: 14 whole and two half pages of the original transcript were eliminated, some shorter passages suppressed and a few new passages added. The resulting version was played on 11 Apr. 1927 by the Copenhagen Philharmonic Orchestra conducted by RL. This is the only performance at which the manuscript was ever used. One or two passages in it were again revised by RL, probably in 1927 or 1928; the last alteration was the substitution of a new title page, datable in all probability to 1933. At that time the title proper was deleted and the designation “1st Version” added to the score – while a new version from 1931 (BVN 216) was designated second version.

It can be seen from this source that the composer was very often in doubt about tempi and tempo relations. Ultimately RL chose to let only a few of the many tempo and expression marks stand. The following marks have been either visibly deleted or corrected in the manuscript (RL's tempo equations are inverted here corresponding to 'preceding' = 'following'):

- b. 6      Maestoso fiero (previously: Allegro con fuoco ♩ = 104)
- b. 54      poco rallentando
- b. 56      Tempo 1<sup>mo</sup>
- b. 73      più allargando
- b. 110     poco più tranquillo
- b. 124     ♩ = ♩.
- b. 138     ♩. = ♩
- b. 146     molto mosso (♩ = ♩.) (previously: ♩. = ♩.)
- b. 157     Allegro
- b. 162     rallentando
- b. 163     Con poco moto (♩. = ♩)
- b. 211     ♩ = ♩
- b. 219     ♩ = 108
- b. 256     molto con moto e appassionata
- b. 322     più tranquillo
- b. 334     poco tranquillo
- b. 340     molto con moto
- b. 347     Poco tranquillo
- b. 351     ♩ = ♩
- b. 359     molto mosso (♩ = ♩.)
- b. 370     Animato moderato (previously: molto con moto)
- b. 392     più con moto
- b. 408     sempre molto con moto (in accordance with **B**; copying error in **A**)
- b. 417     sempre molto agitato
- b. 421     Tranquillo

## **B. Autograph score ("Summer Legend Drama")**

Royal Library, Copenhagen. Rued Langgaard Collection, RLS 52.2. Autograph. Ink fair copy; additions and corrections in ink, crayon and pencil. A few conductor's notes [by Frederik Schnedler-Petersen].

Title: *First Version of 5th Symphony / Summer Legend Drama, for large orchestra by Rued Langgaard / comp. 1917 instr. 1918. / First and second fair copy [?] / Performed at Nordic Music Festival in Copenhagen 1919.*

Dating p. 1: *Comp. 1917 instr 1918.*

Dating and signature at end (p. 72): *Revision completed: 7 Dec 1919. Rud Langgaard 28 December 1918. (Comp. December 1917)*

36 leaves, 34.5 × 27 cm; 69 pages of writing, pagination: (title page), (blank page), 1-18, 24-37, 37 [bis], 38-55, (1 p. paginated "1" upside down + 2 pp. unpaginated), 59-72 (several earlier but now suppressed paginations).

Paper types: 12 staves without manufacturer's name: fols. 1 + 36; No. 8. *Folio 22* (22 staves): fols. 2-26, 28-35; *K.U.V. Beethoven Papier Nr. 38. (26 Linien)*: fol. 26; *K.U.V. Beethoven Papier Nr. 39. (30 Linien)*: fol. 27.

Fols. 26-27 display the dating *Ribe 18/9 1940. Reconstruction*. On fol. 26 (back of p. 55, paginated "1") is the beginning of a fair copy of Symphony no. 2 (bb. 1-3).

### Commentary.

This manuscript began life as the original fair copy from 1918 of *Summer Legend Drama*, which was premiered on 16 June 1919 at the Nordic Music Festival in Copenhagen with Frederik Schnedler-Petersen as conductor. Later the manuscript gradually assumed the character of a draft in that the composer, for various purposes, entered numerous corrections and notes between 1919 and 1940. His first intervention was the "revision" of 1919 mentioned in the dating, which however would appear only to have consisted in minor

improvements and one extensive (and perhaps one less extensive) omission. In 1920 RL recycled a large part of the score in a new work, *Symphonic Festival Play* (BVN 166). A number of pencilled additions reinforced in red ink seem to have been made on this occasion, though they may also go back to the 1919 revision. After a copy of *Symphonic Festival Play* had been produced in 1922, RL restored the manuscript to its earlier form so that it again corresponded to the revised version of *Summer Legend Drama* (including the additions in red). In 1924 – so far as we can tell – the fair copy was written by RL's regular copyist, Karl Lahn in Karlsruhe source **A** in its original form). A final inspection of the manuscript took place in 1940-41, when RL used it as the basis of a complete fair copy (with some new alterations), now extant under the title *A Thing of the Past* (BVN 140).

### C. Orchestral parts used in 1927

Royal Library, Copenhagen. Rued Langgaard Collection, RLS 18. Transcript (two hands, unsigned, and some reused portions of an older set of parts with the following signatures: *AD* (*A Devald*), *AR* (?), *J.A.*, *F.V.S.*, *ThR*). Ink, with a few additions and corrections in crayon and pencil.

Title: ...*Symphony No. 5. One movement*. Motto beneath the title.

The material comprises 23 wind and brass parts, 1 timpani, 1 percussion, 1 harp and 18 strings (5 4 3 3 3), all enclosed in brown cardboard library bindings (with the erroneous title ...(*The Scenery of the Steppes*)).

Commentary.

The material was transcribed from **A** in 1927 for the performance on 11 April that year (by the Copenhagen Philharmonic Orchestra conducted by RL). This isolated performance is the only occasion on which the parts have been used. When writing the string parts the copyists reused the last 54 bars of the set of parts produced in 1919 for the original version of the work, *Summer Legend Drama* (cf. **B**). The reuse of the older sheets of manuscript paper has been effectuated by folding them over backwards; consequently fragments of the original version which were deleted from **B** in the process of revision are preserved at the back of these parts. This set of parts exhibits remarkably few additions and corrections, but there are a few in blue crayon which seem to have been entered by the composer himself. The most important testimony of the set is that at the 1927 performance RL omitted tr, trb and tuba from b. 454 to the end. Subsequently (in **A**) he tried to solve the problem of balance in this section by directing the brass to play *pp* instead of *mf*.

### D. Score fragments

Royal Library, Copenhagen. Rued Langgaard Collection.

1. RLS 17,5a. Former title page of **A** (with bb. 1-5). Autograph; ink (with additions in pencil and crayon). 1 leaf, 34.5 × 26 cm. 2 unnumbered pages of writing.

Contains inter alia the title *The Water-Nix* (previously *Summer Legend Drama*), the dating (with the additional detail *Revised 1926*), the motto and bb. 1-5.

2. RLS 17, 5b. Formerly in **A**. Autograph; ink (with corrections and additions in pencil).

1 leaf, 34.5 × 27 cm. 2 pages of writing, pagination: (unnumbered page), 1.

Contains inter alia the title *Fairy Play* (and the suggestion *Fairyland?*) at the beginning, together with the motto and bb. 1-5.

3. RLS 17,5c. Suggestion for motto. Autograph; ink.

1 leaf, 9.5 × 27 cm (cut-out from a sheet of manuscript paper). Undated.

Contains a quotation from Selma Lagerlöf with the title (*At the End*).

4. RLS 17,6 (leaf 1). Former title page of **A**. Autograph; ink.

1 leaf, 34.5 × 26 cm. 2 unnumbered pages of writing.

Contains inter alia the title *Wild Expanses of the Steppes* and the dating (with the additional detail *modified 1926*). On the verso is a sketch for version 2 dated 8 June 31.

5. RLS 17,10. Former cover of **A** (blue paper). Autograph; ink and pencil.

2 leaves, 35.5 × 26,5 cm.

Contains the title *Symphony à la russe* enclosed later by brackets and replaced by *Nix-Play*, which subsequently were crossed out; also the title *Wild Expanses of the Steppes* (crossed out) and the title *Summer Legend Drama* can be seen. On the second page of the cover there is a reference to Thor Lange's poem *Steppe* (from *Distant Melodies* [Cph. 1902]).

**6.** RLS 61.5. Score supplement to **A**. Autograph; ink (with pencilled additions).  
1 leaf, 34.5 × 26 cm. 2 pages of writing, pagination: 2, 37. Undated [c1929].  
Contains (p. 2) bb. 6-10 in a version expanded to seven bars, with the tempo indication *Allegro poco con gravita* and the additional remark: *New title and the alteration to be entered in the parts, also on p. 6*. On the verso (paginated 37) an undated [1931] alteration to the score of String Quartet no. 2.

## Textual basis of the edition

The present edition is based on the principal source, the revised score transcript (source **A**), respecting the latest corrections and additions by the composer. Oversights, inaccuracies and errors in the score transcript have been eliminated by collation with the autograph score (**B**). Additions in **B** made later than the time at which **A** was produced are left out of consideration. The orchestral parts (**C**) and fragments (**D**) are without significance as sources for the edition.

## 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 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. Minor adjustments of asymmetrically located marks of expression and dynamics have also been made without comment.

Additions and corrections in accordance with source **B** are not identified typographically but documented in the notes below.

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):

- bb. 11-22 = bb. 61-72 (in bb. 12 / 62 fag, vla, vlc and cb are not identical; in bb. 14 / 64 fag is not identical)
- bb. 32-44 = bb. 379-391 (cl 2 is not identical in bb. 40 / 387; fl 3 in bb. 37-40 is replaced by picc in bb. 384-387)

Some mutual supplementation has been undertaken in the following musically parallel passages:

- bb. 6-10 ~ bb. 56-60
- bb. 23-31 ~ bb. 370-378
- bb. 110-123 ~ bb. 322-333 / bb. 421-433
- bb. 138-156 ~ bb. 351-369
- bb. 334-337 ~ bb. 347-350

## Notes

The notes comprise editorial comment and information on points not typographically identified in the edition. Where source **A** has been altered, supplemented or emended in the edition, the authority for the change is shown by one of three fixed editorial formulas:

*in accordance with*

Reference to the autograph score source **B** in cases where errors, omissions and misunderstandings in the text as copied in the main source **A** have been corrected with the help of information at the same

place in **B**. Corrections and additions of this sort are incorporated in the score *without* being typographically identified.

*in agreement with*

Reference to a parallel place in the main source or to an identical place in a source of lower rank. Corrections and additions of this sort are typographically identified in the score.

*by analogy with*

Reference to a parallel place in another part or to a corresponding but not identical bar in the same part. Corrections and additions of this nature are also typographically identified in the score.

Pitch is shown in the conventional way with middle C = c<sup>1</sup>. In the case of transposing instruments reference is made to the notated pitch.

<i>bar(s)</i>	<i>part(s)</i>	<i>remarks</i>
12	vlc, cb	slur from note 1 to b. 13 note 2 suppressed (in <b>A</b> RL has supplied a new slur on notes 2-4 but not cancelled or erased the old slur)
14	tuba	⇒ wanting in <b>B</b> (added by copyist in <b>A</b> )
15	ob 1-2	<i>a</i> 2 supplied in accordance with <b>B</b>
16	fl, picc	note 3: slur adjusted by analogy with other winds
17	vlc	note 1: f emended to e by analogy with cb and bb. 15, 16, 18, 19
18	cor	repeated <i>ff</i> (after page-turn in <b>A</b> and <b>B</b> ) suppressed
20-23	tr 1	these notes transferred from tr 3 in agreement with bb. 70-73
22	cor 3-4	⇒ supplied in accordance with <b>B</b>
23	vl 1, vl 2, vla	note 4: stacc. supplied in accordance with <b>B</b>
24	cor 1-2	slur extended from note 2 to b. 25 note 2 in accordance with <b>B</b>
25	vl 1, vl 2	superfluous <i>cresc.</i> suppressed
25-29	vlc, cb	note 3: ♭ suppressed (added by copyist in <b>A</b> )
32	vlc, cb	note 1: marc. suppressed in agreement with b. 379
38	tr 1	dynamic marking (as in trb) suppressed in accordance with <b>B</b> (copying error in <b>A</b> )
41	timp	note 1: supplied in agreement with b. 388
45	vla	note 2: ♯ in round brackets added by RL
53-55	vl 1, vl 2, vlc	- - - after <i>dim.</i> supplied in accordance with <b>B</b>
55	vla	<i>più p</i> wanting in <b>B</b> (added by copyist in <b>A</b> )
58	tr 3	note 1: marc. suppressed by analogy with b. 8
64	cor	⇒ added by copyist in <b>A</b> ; suppressed in the edition
	tr 1-2	martellato supplied by analogy with cor (already added by copyist in <b>A</b> )
		⇒ supplied in accordance with <b>B</b>
	vl 1, vl 2, vlc	<i>ff</i> supplied in accordance with <b>B</b>
65	ob 1-2	<i>a</i> 2 supplied in accordance with <b>B</b>
72-73	vl 1, vl 2	⇐ supplied in accordance with <b>B</b>
74	fag 1	repeated <i>f</i> (after page turn in <b>A</b> and <b>B</b> ) suppressed
77	cor 3-4	tie notes 1-2 supplied, and marc. note 2 suppressed, in accordance with <b>B</b> (copying error in <b>A</b> )
80	vl 1, vl 2	notes 5-7: slur suppressed by analogy with b. 78 (added by copyist in <b>A</b> ; <b>B</b> has the instruction “Bogen weg!”)
83	vl 1, vl 2, vla	<i>ben marc.</i> supplied in accordance with <b>B</b>
85	vla, vlc, cb	<i>sempre marc.</i> moved from b. 84
86	trb 1-2	<i>sempre ff</i> wanting in <b>B</b> (added by copyist in <b>A</b> )
87	vla	<i>sempre marc.</i> supplied in accordance with <b>B</b>
89	vla	note 3: superfluous ♯ suppressed



256	timp	marc. supplied in accordance with <b>B</b>
260	picc, ob 3, cl 3	end of slur moved from b. 261 to b. 260 note 2 by analogy with bb. 262-264 and 266-268
265	cor 1-2, 3-4	slur from note 1 to b. 268 note 1 suppressed by analogy with bb. 261-264 (where RL has deleted the slur in <b>A</b> )
269	tuba	<i>meno f</i> supplied in accordance with <b>B</b>
269-278	fag 1-2	parts exchanged
276	fl, ob, cl, cor	slur bb. 274-278 emended to 276-278 by analogy with bb. 269-273
277	cb	note 1: superfluous slur to b. 278 (note 1) suppressed
278	ob 1, cl 1, cor 3	note 1: $\downarrow$ emended to $\circ$ by analogy with b. 273 (where RL has emended it himself in <b>A</b> )
279	trb 1	<i>mp</i> supplied in accordance with <b>B</b>
284	cl 3	note 1: $\downarrow$ emended to $\circ$ by analogy with bb. 287, 290 etc.
286	cb	<i>sempre cresc.</i> moved from b. 288 by analogy with tuba and timp.
291	vl 1	<b>B</b> has <i>f più</i> ; <i>più</i> suppressed by analogy with rest of str
292	vla	note 1: $\downarrow$ wanting in <b>B</b> (added by copyist in <b>A</b> )
303	timp	<i>fff</i> supplied in accordance with <b>B</b>
304-305	timp	$\leftarrow$ supplied in accordance with <b>B</b>
306	tutti	bb. 306-321 are an interpolation in <b>A</b> from 1926; RL has forgotten to correct the fixed accidentals
312, 317	vl 1	note 2: $c^1$ seems illogical, for otherwise vl 1 follows vl 2, but the notation in <b>A</b> is unambiguous
314-321	cor 4	part editorially transferred from cor 3
321	cor 4	note 1: slur to b. 322 (rest) suppressed (page-turn error in <b>A</b> )
322	tutti	bb. 306-321 are an interpolation in <b>A</b> from 1926; RL has forgotten the change of fixed accidentals after b. 321
	timp	<i>p</i> supplied editorially
	vl 2	notes 1-2: slur added (in crayon) by RL, but the intention is unclear; suppressed here
327	vl 2	note 1: superfluous $\downarrow$ suppressed
	vlc	<i>dim.</i> moved from b. 326 in accordance with <b>B</b> and emended to $\rightrightarrows$
340	fag 1-2	<i>f</i> wanting in <b>B</b> (added by copyist in <b>A</b> )
346	cor 3-4	note 1: slur to b. 347 suppressed (page-turn error in <b>A</b> and <b>B</b> )
351	picc, timp	<i>p cresc.</i> supplied in accordance with <b>B</b>
353	cor	<i>legato</i> suppressed and replaced by slur
	vla	note 7: $\downarrow$ suppressed (already omitted by copyist in <b>A</b> )
354	cor	repeated <i>ff</i> (after page turn in <b>A</b> and <b>B</b> ) suppressed
355	fag 1	note 2: superfluous $\downarrow$ suppressed
359	piatti	superfluous rest on third crotchet suppressed
359, 360, 361	cb	$\downarrow \downarrow$ emended to $\downarrow$ by analogy with brass and bb. 146, 147
360	piatti	$\downarrow \downarrow$ emended to $\downarrow$ by analogy with bb. 359 and 361
364	fag 3	<i>dim.</i> moved from b. 365 by analogy with ob 1, cl 3 and b. 151
367	vl 1	note 3: superfluous $\downarrow$ suppressed
368-369	vl 1	$\leftarrow$ supplied in accordance with <b>B</b>
372	vl 1, vl 2	<i>mf</i> moved from b. 373 to the beginning of the tone in b. 372
373	vl 1, vl 2	$\frac{2}{4}$ suppressed (dot after minim supplied)
374	vl 1	<i>ffz</i> on third crotchet suppressed (RL has substituted a rest for a note, but not deleted <i>ffz</i> )
374	ob 1-2	<i>f</i> wanting in <b>B</b> (added by copyist in <b>A</b> )
376	ob 1-2, cor 1-2	<i>f</i> wanting in <b>B</b> (added by copyist in <b>A</b> )
377	cl 1-2, fag 1-2	<i>f</i> wanting in <b>B</b> (added by copyist in <b>A</b> )
	vl 1	slur notes 1-4 suppressed by analogy with bb. 29-30
378	vl 1, vl 2	superfluous $\frac{3}{4}$ suppressed
	vl 1, vl 2, vla	<i>con fuoco</i> suppressed by analogy with b. 31, where it is deleted (RL

(378)		has added marc. instead)
	vl 1	slur notes 2-3 suppressed by analogy with b. 31
380	vl 1	<i>marc.</i> suppressed ( <i>marc.</i> supplied bb. 378-382 by analogy with bb. 31-35)
	vlc, cb	note 2: superfluous $\sharp$ suppressed
381	vl 2, vla	<i>marc.</i> suppressed ( <i>marc.</i> supplied bb. 381-382 by analogy with bb. 34-35)
404	vl 1, vl 2, vla	<i>ff</i> supplied in accordance with <b>B</b> ( <b>A</b> has only <i>sempre</i> )
409	-	<i>non stringendo!</i> supplied in agreement with RL's annotation in <b>A</b> : <i>Ikke ile!</i> [ <i>Don't rush!</i> ]
	fag 2	note 1: superfluous $\sharp$ suppressed
	vl 1	note 8: superfluous $\flat$ suppressed
410	fag 2	2. supplied in accordance with <b>B</b> (copying error <i>a</i> 2 in <b>A</b> , suppressed here)
412	fl 2	note 1: superfluous $\sharp$ suppressed
414	cl 3	<i>f</i> emended to <i>fff</i> by analogy with other winds
421	vl 2	<i>p</i> wanting in <b>B</b> (added by copyist in <b>A</b> )
449	vl 1, vl 2	<i>a</i> 4 supplied in accordance with <b>B</b>
	vl 1, 2	note 3: $\flat$ wanting in <b>B</b> (added by copyist in <b>A</b> )
454	vlc 1	note 1: <i>e</i> <sup>1</sup> emended to <i>d</i> <sup>1</sup> by analogy with vl 2 (RL emended the chord in the strings, but when writing vlc 1 he must have been thinking in bass instead of tenor clef – cf. the editorially supplied bass clef in this bar, wanting in the source)
458	trb 3	<i>mf</i> emended to <i>pp</i> by analogy with trb 1-2
462-464	vl solo	notes 1-5: RL has altered the note-values in pencil in an unclear manner, but it does seem as though he has changed notes 1 and 5 to quavers; the intervening notes must therefore necessarily be notated as grace notes
470	vl solo	first <i>f</i> emended to <i>ff</i> in accordance with <b>B</b>
		note 4: stacc. suppressed (added by copyist in <b>A</b> )
488	timp, str	<i>sff</i> emended to <i>fff</i> in accordance with <b>B</b>
499	fl 1, ob 1, cor 1	<i>estindo</i> emended to <i>estinto</i>

*Bendt Viinholt Nielsen, revised 2 September 2002*

*English translation: Michael Chesnutt*

**Published score, colophon:**

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Editorial assistant on the present volume: Mike Cholewa.

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