

Rued Langgaard
“DET HIMMELRIVENDE”
SYMFONI NR. 6 I ÉN SATS OVER ÉT MOTIV
“THE HEAVEN-RENDING”
SYMPHONY NO. 6 IN ONE MOVEMENT ON ONE MOTIF

1919-20, rev. 1928-30

BVN 165

Kritisk udgave ved
Critical edition by
Bendt Viinholt Nielsen

RUED LANGGAARD UDGAVEN
THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Symfoni nr. 6 "Det Himmelrivende"
(BVN 165)

Kritisk udgave ved Bendt Viinholt Nielsen
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CL Constance Langgaard, komponistens hustru
DR Danmarks Radio
LG Launy Grøndahl, dirigent
RL Rued Langgaard
RLP Rued Langgaards Privatarkiv, Håndskriftafdelingen, Det Kongelige Bibliotek, København; signatur: Tilg. 554 (tidligere: Utilg. 554)
RLS Rued Langgaards Samling, Musiksamlingen, Det Kongelige Bibliotek, København
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Rued Langgaard: Symphony no. 6 "The Heaven-Rending"
(BVN 165)

Critical edition by Bendt Viinholt Nielsen
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ABBREVIATIONS

b./bb. bar/bars
BVN Bendt Viinholt Nielsen: *Rued Langgaards Kompositioner. Annoteret værkfortegnelse. Rued Langgaard's Compositions. An Annotated Catalogue of Works. With an English Introduction.* Odense Universitetsforlag, 1991.
CL Constance Langgaard, the composer's wife
DR The Danish Broadcasting Corporation
LG Launy Grøndahl, conductor
RL Rued Langgaard
RLP Rued Langgaard's Private Archive in the Manuscript Department of the Royal Library, Copenhagen; serial no.: Tilg. 554 (previously: Utilg. 554)
RLS Rued Langgaard's Collection in the Music Collection of the Royal Library, Copenhagen



INDHOLD

OM UDGAVEN	3
OM SYMFONI NR. 6	4
STRUMENTI DELL'ORCHESTRA	16
SYMFONI NR. 6	17
KILDER OG KRITISK BERETNING	93

CONTENTS

ABOUT THIS EDITION	3
ABOUT SYMPHONY NO. 6	4
STRUMENTI DELL'ORCHESTRA	16
SYMPHONY NO. 6	17
SOURCES AND CRITICAL COMMENTARY	93

OM UDGAVEN

Denne kritiske udgave af "Det Himmelrivende" er baseret på det trykte partitur, der udkom i 1946 på forlaget Edition Dania (Samfundet til Udgivelse af Dansk Musik). Unøjagtigheder, mangler og fejl i denne førsteudgave er identificeret og elimineret gennem kollation med de kilder til værket, som findes i Rued Langgaards Samling (RLS) på Det Kongelige Bibliotek i København. Væsentligt er trykmanuskriptet, et partitur fra 1930 i hustruen, Constance Langgaards renskrift og til dels i autograf (RLS 19,1). Hertil kommer Langgaards originalpartitur fra 1920, som i dag fremstår forkortet og revideret (RLS 19,3), og orkestterskitsen fra 1919 (RLS 19,4). Operaen *Antikrist* (1921-23) tjener som referencekilde, idet lange passager fra symfonien blev genbrugt i forspillet og som instrumentale indslag i operaen. *Antikrist* blev publiceret i Rued Langgaard Udgavens regi i 2008.

Nærværende udgave præsenterer symfoni nr. 6 i den form, Langgaard senest kom frem til. Den orgelstemme, som han tilføjede i 1949 i forbindelse med opførelsen af værket på en af Danmarks Radios torsdagskoncerter, er således inkluderet i udgaven. Hovedkilden hertil er den separate stemme for orgel, RL udkrev til brug for opførelsen.

Udgerens tilføjelser og ændringer er typografisk markeret i udgaven ved hjælp af skarpe parenteser og buer med brudt strek. Orienteringsfortegn i runde parenteser skyldes udgiveren. Der henvises i øvrigt til *Kilder og kritisk beretning* s. 93. Revisionsberetningen kan også downloades fra www.langgaard.dk/RLU og Edition Wilhelm Hansens hjemmeside www.music-salesclassical.com/ewh.

ABOUT THIS EDITION

This critical edition of "The Heaven-Rending" is based on the printed score which was published in 1946 by Edition Dania (The Society for the Publication of Danish Music). Inaccuracies, omissions and errors in this first edition have been identified and eliminated by collating with the sources of the work to be found in the Rued Langgaard Collection (RLS) at The Royal Library in Copenhagen. Important is the printer's manuscript, a score from 1930 in the fair copy done by his wife, Constance Langgaard, and partly in an autograph (RLS 19.1). In addition, there is Langgaard's original score from 1920, which now exists in an abbreviated and revised form (RLS 19.3), and the orchestral sketch from 1919 (RLS 19.4). The opera *Antichrist* (1921-23) serves as reference source, since long passages from the symphony were reused in the prelude and as instrumental sections in the opera. *Antichrist* was published in the Rued Langgaard Edition in 2008.

The present edition presents Symphony no. 6 in the form Langgaard finally arrived at. The organ part which he added in 1949 in connection with the performance of the work at one of Denmark's Radio's Thursday Concerts has thus been included in the edition. The main source of this is the separate organ part which RL wrote out to be used for the performance.

The editor's additions and emendations are indicated typographically in the score by square brackets and broken slurs and ties. Cautionary accidentals in round brackets are also editorial. For further information see *Sources and critical commentary* p. 93. The revision report is also available for download from www.langgaard.dk/RLU and Edition Wilhelm Hansen's website www.music-salesclassical.com/ewh.

OM SYMFONI NR. 6

Værkets tilblivelse og de første opførelser 1923

En note i manuskriptpartituret til symfonien beretter følgende om værkets tilblivelse:

Idéen 3rd Sept. 1919, paa Molen paa Kvæsthusbroen i Tanker paa Foraar 1894! Komponeret 14 Sept. - 1 Okt. 1919. Instrum. 24 Okt. - 7 Dec. 1919. Renskrivning sluttet 28 Maj 1920.¹

En pludselig inspiration skal altså være slået ned i komponisten denne septemberdag i København i et tilbageblik på en tid (1894), hvor han endnu ikke var fyldt ét år. Kort efter, og i løbet af kun 14 dage, blev værket "komponeret", dvs. udarbejdet i skitseform. Der foreligger et tilfældigt bevaret, udateret skitseblad med mange ændringer fra denne del af processen.² Næste fase var instrumentationen, som ifølge notatet strakte sig over halvanden måned, og hvis resultat er det endnu bevarede, reducerede partitur, et såkaldt *particel*.³ Dette manuskript bærer ikke nogen samtidig datering. Endelig fulgte det fuldstændige partitur, en renskrift udført med violet blæk og slutdateret 28 Maj 1920.⁴ Langgaard udelod fem takter ved renskrivningen, og kort tid efter, sandsynligvis inden uropførelsen den 15. januar 1923, omarbejdede han passagen takt 213-232 og indførte her en række instrumenter, der kun skulle høres i denne passage: kontrafagot, klokker, klokkespil og lilletrømme. Værket var ellers fra starten asketisk instrumenteret uden noget slagtøj, bortset fra ét bækkenslag, men dog med to paukister.

Den version af symfonien, der blev opført i 1923, var væsentligt længere end det værk, der kendes i dag. I perioden 1928-30 gennemløb værket en revision, hvorved det blev forkortet med omkring 285 takter. Kilderne viser, at det først og fremmest var to selvstændige, formdannende afsnit i værkets første halvdel, der blev skåret bort. Det første afsnit på 133 takter befandt sig umiddelbart før den nuværende Variation I (t. 191). Det er et 'naivistisk', kammermusikalsk afsnit for soloblæsere (2 oboer, 2 fagotter, 1 horn). Det andet udeladte afsnit omfatter 77 takter, som var placeret umiddelbart før Variation III (t. 300). Det er betegnet *Lento molto* og *solennemente misterioso* og er en slags

ABOUT SYMPHONY NO. 6

The process of composition and the first performances in 1923

A note in the manuscript score of the symphony states the following about the process of composition:

The idea 3rd Sept. 1919, on the Kvæsthus Jetty in thoughts of spring 1894! Composed 14 Sept. - 1 Oct. 1919. Orch. 24 Oct. - 7 Dec. 1919. Fair copy completed 28 May 1920.¹

Sudden inspiration apparently came to the composer on that September day in Copenhagen in a flashback to a time (1894) when he had not yet reached his first birthday. Shortly after, and in the space of only a fortnight, the work was "composed", i.e. written down in draft form. There exists an undated sketch leaf, preserved by chance, with many alterations from this part of the process.² The next phase was the instrumentation, which according to a note took one and a half months to complete and the result of which is the still preserved, reduced score – a so-called *particel*.³ This manuscript does not have any contemporary dating. Finally, there followed the complete score, a fair copy done in violent ink and with a completion date 28 May 1920.⁴ Langgaard omitted five bars when making the fair copy, and shortly after, probably before the first performance on 15 January 1923, he revised the passage of bars 213-232, inserting here a number of instruments that were only to be heard in this passage: double bassoon, bells, glockenspiel and snare drum. The work was otherwise initially sparingly orchestrated without any percussion, with the exception of one clash of cymbals, though with two timpanists.

The version of the symphony that was performed in 1923 was considerably longer than the work as it is now known. In the 1928-30 period, the work went through a revision that shortened it by approximately 285 bars. The sources reveal that it was mainly two independent, form-shaping sections in the first half of the work that were excised. The first section of 133 bars was situated immediately before the present Variation I (bar 191). It is a 'naivistic' chamber-music-like section for solo wind players (2 oboes, 2 bassoons, 1 French horn). The other omitted section comprises 77 bars that were positioned immediately before Variation III (bar 300). It has the markings *Lento molto* and *solennemente misterioso* and is a kind of variation section based on the thematic material of the symphony in a mainly one- or two-part sequence in *pianissimo*. There are several solo passages for the

1 RLS 19,3. Noten er i Constance Langgaards hånd og må være nedskrevet efter RLS død efter en i dag ukendt kilde.

2 RLS 19,5 (kilde G).

3 RLS 19,4 (kilde D).

4 RLS 19,3 (kilde C).

1 RLS 19.3. The note is in Constance Langgaard's hand and must have been written after RL's death based on a source that is not known today.

2 RLS 19.5 (source G).

3 RLS 19.4 (source D).

4 RLS 19.3 (source C).

variationsafsnit baseret på symfoniens tematiske materiale i et overvejende én- eller tostemmigt forløb i *pianissimo*. Der er flere solopassager for de dybeste strygere.⁵ To andre steder var musikken oprindeligt foldet mere ud, det gælder passagen mellem ciffer 3 og 5, som var 29 takter længere, og passagen mellem ciffer 20 og 21, som var 40 takter længere.⁶ Skal man danne sig et indtryk af symfoniens førsteversion, må man desuden holde sig for øje, at opdelingen i 'tema' og 'variationer' hører en senere tid til, at symfoni nr. 5 (som den hed indtil midt i 1920'erne) var uden beskrivende titel, og at karakterbetegnelser og styrkegrader generelt var på et mere afdæmpet niveau, end dem, der ses i partituret i dag. Den markante lilletrummestemme, klokkeslagene og de fire ekstra trompeter, der bl.a. træder til i slutningen, er også kommet til ved senere revision.

Der kendes ingen noter eller optegnelser om værket eller dets idé fra tiden omkring kompositionens tilblivelse. Fra starten var der som nævnt, og meget usædvanligt for Langgaard, hverken knyttet en titel eller noget motto til symfonien. I et interview i *B.T.* i januar 1922, får man et lille vink om, hvad der ligger Langgaard på sinde i disse år, hvor også værker som violinsonate nr. 2 (1920-21), *Afgrundsmusik* (1921-24) og ikke mindst operaen *Antikrist* blev til. Intervieweren spørger Langgaard om, hvad han vil med sin kunst:

Jeg vil Udvidelse, Ekspansion. Menneskeaaanden higer mod Udvidelse, men saadan som Musiken har udviklet sig gennem Historien, kan den ikke udtrykke, hvad der er oppe i Tiden, hvad vi alle er opfyldt af.

- Hvorfor?

- Nej, Musiken er begrænset af sit nuværende Tonesystem, Dur og Moll.

- Hvad opfylder os alle?

- Den uendelige Længsel...⁷

Uropførelsen den 15. januar 1923 fandt sted i Festhalle i Karlsruhe. Det forstærkede Badisches Landestheater-Orchester blev dirigeret af Hans Seeber-van der Floe i programmets første del, som omfattede værker af de tyske komponister Otto Besch, Max von Schillings og Paul Ertel. Efter pausen dirigerede Langgaard orkestret i uropførelsen af sin *Symphonie Nr. 5*. Straks efter koncerten sendte han et telegram hjem til sin mor i København med teksten "bravo geruft"⁸. At der var tale om en publikums-succes fremgår af flere anmeldelser, og referater i den danske presse beretter, at begejstringen var så stor, at komponisten blev fremkaldt 5-6 gange.⁹ De tyske anmeldere var generelt positive. Anton Rudolph skriver følgende i *Die Musik*:

[...] Den stärksten Eindruck hinterließ die "Sinfonie in einem Satze" von Rudolf Langgaard [sic], einem jungen dänischen Komponisten. Er ist eine durchaus aktiv gerichtete Natur, eigenwillig, herb und vor allem Dingen keusch. Ein vertrauenerweckendes Zukunftsbild tat sich auf: Die musikalische Jugend Karlsruhes bereitete dem schönen, charaktervollen, sehr modernen Werk begeisterte Ovationen.¹⁰

deepest strings.⁵ At two other points the music was originally more developed – this applies to the passage between numbers 3 and 5, which was 29 bars longer, and the passage between numbers 20 and 21, which was 40 bars longer.⁶ If one is to form an impression of the first version of the symphony, one must also bear in mind that the division into 'theme' and 'variations' belongs to a later period, that Symphony no. 5 (as it was called until the mid 1920s) was without a descriptive title, and that stylistic markings and indications of dynamics in general were at a more toned-down level than can be seen in the present score. The striking snare drum part, the bell chimes and the four extra trumpets which, among other places, feature in the conclusion are also the results of later revision.

No notes or memos concerning the work or its concept exist from the time when the composition came into existence. Initially, as mentioned – and very unusual for Langgaard – neither title nor motto were attached to the symphony. In an interview in *B.T.* in January 1922, one gets a small hint of what is on Langgaard's mind during these years, years in which Violin Sonata no. 2 (1920-21), *Music of the Abyss* (1921-24) and, in particular, the opera *Antichrist* were composed. The interviewer asks Langgaard what he wants to achieve by his art:

I want enlargement, expansion. The human spirit longs for expansion, but in the way that music has developed through history, it cannot express what is relevant nowadays, what all of us are taken up with.

- Why?

- No, music is limited by its present tonal system, major and minor.

- What are we all taken up with?

- Eternal longing...⁷

The first performance on 15 January 1923 took place in the Festhalle in Karlsruhe. The strengthened Badisches Landestheater-Orchester was conducted by Hans Seeber-van der Floe during the first part of the programme, which comprised works by the German composers Otto Besch, Max von Schillings and Paul Ertel. After the interval, Langgaard conducted the orchestra in the first performance of his *Symphonie no. 5*. Immediately after the concert he sent a telegram home to his mother in Copenhagen with the text "bravo geruft"⁸. Several reviews make clear that it was a success with the audience, and accounts in the Danish press state that the enthusiasm was such that the composer was called forward 5-6 times.⁹ In general, the German reviewers were positive. Anton Rudolph writes the following in *Die Musik*:

[...] The strongest impression was left behind by the "Symphony in one Movement" by Rudolf Langgaard [sic], a young Danish composer. He is of a completely actively-oriented nature, headstrong, and above all chaste. A confidence-awakening picture of the future opened up: the musical youth of Karlsruhe gave the beautiful, full of character, extremely modern work enthusiastic ovations.¹⁰

5 De to afsnit er bevaret i skitsen kilde D og næsten fuldstændigt i partituret C, hvor musikken dog i begge tilfælde er skjult imellem sammensyede nodeblade.

6 Detaljer om værkrevisioner mv., se *Kilder og kritisk beretning* s. 93.

7 *B.T.* 24.1.1922. Signeret Christian Houmark.

8 RLP 8.

9 *Morgenbladet* 23.2.1923.

10 *Die Musik*, årg. 15, nr. 1, 1922/23, s. 469.

5 The two sections are preserved in the sketch source D and almost completely in the score source C, where, however, the music in both instances is concealed behind sewn-together sheets of music.

6 For details of the revisions etc. to the work, see *Sources and critical commentary*, p. 93.

7 *B.T.* 24 Jan. 1922. Signed Christian Houmark.

8 RLP 8.

9 *Morgenbladet* 23 Feb. 1923.

10 *Die Musik*, vol. 15, no. 1, 1922/23, p. 469.

Frankfurter Zeitung bringer 1. februar denne omtale:

Die Uraufführung der fünften Sinfonie des Dänen Rud Langgaard brachte in unser stillgewordenes Musikleben etwas Abwechslung. Langgaard lebt ganz in der Atonalität, er hat nur noch lose Beziehungen zu ehemals. Aus seinem Werk spricht Geist und Nervenkraft und spricht ein Eigener, der auf festen Füßen steht. Die Zungen, mit denen er zu reden weiß, sprechen in Harmonie, Rhythmik und Takt eine seltsame schwierige Sprache, die nur nach und nach in unserem Ohr Resonanz findet. Langgaard benützt dabei einen großen, komplizierten Apparat, den er stets in voller Bewegung zu halten weiß. Es stehen in seinem jüngsten Werke Schönheiten köstlicher Art; vieles jedoch ist ausgeklügelte Verstandesarbeit. Der Komponist war sein eigener Interpret und fand freundliche Aufnahme.¹¹

I tidsskriftet *Signale für die musikalische Welt* nøjes professor Hans Schorn med at karakterisere værket som "eine ungewöhnlichen Querkopf auf ganz eigenartiger Erfassung des Klangphänomens."¹²

Karlsruhe Tagblatt udtrykker dog en noget anden holdning. Anmelderen refererer til andre værker af Langgaard, der tidligere har kunnet høres i Karlsruhe:

[...] seine fünfte Sinfonie – ein sonderbares Gemisch von atonalen Gebilden, von Beispielen bräuster Schulkontrapunktik, von einer Thematik, die sich zieht uns zerrt, als ohne jegliche logische Folgerung entwickelt, von Rhythmen, manchesmal in kühnste Kompliziertheit getaucht, dann wieder von primitiver Kindlichkeit – ist entschieden viel schlechter als da früher Gehörte.¹³

De gode anmeldelser blev også refereret i den danske presse, sandsynligvis på grundlag af pressemeddelelser fra komponisten selv med (lidt ubehjælpesomt) oversatte uddrag fra de tyske aviser. Der citeres blandt andet fra en artikel fra *Badische Presse*, hvor Anton Rudolph skal have skrevet:

Langgaard [har] i dette Værk ligesom helt "glemt" de ydre Midler, saaledes at Skabelsesprocessens Glød er fuldstændig ligesom *indsmeltet* – skjult som Knoglerne i et skønt Legeme. Udtrykket, Musikens indre Bevægelighed og dens Hjerteslagsrytmik hersker overalt.¹⁴

Symfonien blev førsteopført i Danmark ved det Berlin-baserede Blüthner-Orchesters gæstespil i Odd Fellow Palæet i København den 26. september 1923. Koncertprogrammet omfattede også forspillet til operaen *Antikrist*. Langgaard havde fuldført denne opera i februar 1923 og havde 8. juni modtaget afslag om opførelse på Det Kongelige Teater. I september fik han så lejlighed til at uropføre forspillet med Blüthner-orkestret, og samtidig forsynede han symfonien med en til lejligheden fabrikeret undertitel: *Symfoni Nr. 5. (Over Motiver af "Antikrist")*. Sagen var den, at store dele af symfonien var blevet indlemmet i operaen, dels i forspillet (114 takter), dels som instrumentale indslag i selve

11 *Frankfurter Zeitung, Abendblatt*, nr. 84, 1.2.1923. Rubrik: *Chronik der Künste*. Signeret St.

12 *Signale*, nr. 34, 22.8.1923, s. 1231.

13 *Karlsruhe Tagblatt* 20.1.1923. Signeret mt.

14 Udklip RLS 139,1 fra *Nationaltidende / Dagens Nyheder*, dateret "Marts 1923" (den tyske originaltekst foreligger ikke).

Frankfurter Zeitung features this review on 1 February:

The first performance of the fifth symphony by the Dane Rud Langgaard introduced a welcome change to our now somewhat quiet musical life. Langgaard lives completely in atonality, has only loose connections to the past. Out of his work there speaks a spirit and powerful nerve, there speaks a man who is his own, who stands firmly planted. The tongues with which he is able to talk speak – in terms of harmony, rhythm and beat – a strangely difficult language that only gradually establishes a resonance in our ears. To do this, Langgaard employs a large, complex apparatus that he manages to keep constantly in motion. In his most recent works there are beautiful things of a delightful nature; much, however, is elaborately conceived brainwork. The composer was his own interpreter and met with a friendly reception.¹¹

In the periodical *Signale für die musikalische Welt* Professor Hans Schorn makes do with characterising the work as being "an extraordinary queer fellow with a quite peculiar registration of the sound phenomenon".¹²

Karlsruhe Tagblatt, however, expresses a different attitude. The reviewer refers to other works by Langgaard that it has been possible to listen to in Karlsruhe:

[...] his fifth symphony – a strange mixture of atonal constructs, of examples of cooked-up school counterpoint, of a thematic that tugs at itself and tears at us, develops without any form of coherent logic, of rhythms often dipped in boldest complexity, at other times full of primitive childishness – is most definitely far worse than anything previously heard.¹³

The good reviews were also referred to in the Danish press, probably based on press releases from the composer himself with (somewhat clumsily) translated extracts from the German newspapers. These include quotations from an article in *Badische Presse*, in which Anton Rudolph is said to have written:

In this work Langgaard [has] as it were completely 'forgotten' the outer means, so that the glow of the creative process is completely *embedded* as it were – hidden like bones in a beautiful body. The expression, the inner mobility of the music and the rhythm of the heartbeat reign supreme.¹⁴

The symphony was first performed in Denmark at the Berlin-based Blüthner-Orchestra's guest performance in the Odd Fellow Palæ in Copenhagen on 26 September 1923. The concert programme also comprised the prelude to the opera *Antikrist*. Langgaard had completed this opera in February 1923 and on 8 June had had a performance at The Royal Theatre turned down. In September he then got the opportunity for a first performance of the prelude with the Blüthner-Orchestra, and at the same time he provided the symphony with a subtitle made up for the occasion: *Symphony No. 5 (On Motifs from 'Antikrist')*. The fact of the matter was that large sections of the symphony had been incorporated into the opera, partly in the prelude (114 bars) and partly as instrumental interludes in the opera itself (254 bars). Langgaard still cherished the hope that The Royal

11 *Frankfurter Zeitung, Abendblatt*, no. 84, 1 Feb. 1923. Heading: *Chronik der Künste*. Signed St.

12 *Signale*, no. 34, 22 Aug. 1923, p. 1231.

13 *Karlsruhe Tagblatt* 20 Jan. 1923. Signed mt.

14 Excerpt RLS 139.1 from *Nationaltidende / Dagens Nyheder*, dated "March 1923" (the German original text is not available).

operaen (254 takter). Langgaard gik med et håb om, at Det Kongelige Teater ville omstøde deres afgørelse, og nu fik han altså med Blüthner-orkestrets koncert en mulighed for at præsentere flere uddrag af operaens instrumentale musik. Han havde i øvrigt via Wilhelm Hansens koncertdirektion bidraget privat til orkestrets gæstespil med et ganske pænt tilskud på 1.000 kr. Langgaard dirigerede selv sine to værker, mens orkestrets faste dirigent Camillo Hildebrand tog sig af resten af programmet, som omfattede to mindre værker af Liszt og Reznicek samt Tjajkovskijs sjette symfoni.

Mens publikum og presse i det store og hele var begejstrede for operaforspillet, blev symfoniopførelsen en skandale. Dette ord blev anvendt af redaktør Frejlif Olsen, som i sin koncertanmeldelse i *Ekstrabladet* uddybede det med følgende stemningsbillede:

Efter Antikrist-Ouverturen dirigerede Langgaard en Antikrist-Symfoni, og nu gik det galt; Tilhørerne henfaldt i den ene Forbavselse efter den anden, langs Stolerækkerne hørte man Fnisen, Hvæsen, Tænderskæren, undertrykte 'Fandengalemer', [...] nogle stønnede, andre spyttede, en ældre Dame faldt om og maatte bæres ud, og da Stykket endelig var færdigspillet, opstod der en voldsom Hyssen, hyss, hyss, lød det over hele Salen, fornærmede Hvin og Latterudbrud overdøvede et forkølet Bifald. Rud Langgaard forstod ikke, hvad der foregik, han troede, han blev fremkaldt, han stod oppe paa Tribunen og svajede og bukede med en Buket Blomster i Haanden.¹⁵

Politikens Axel Kjærulff skrev om symfonien:

Masser af Noder. Teknik baade forfra og bagfra og paa Hovedet, isprængt enkelte Hvilepunkter af tydelig Wagner-Paavirkning (Parsifal), det hele en ung søgende, ja fanatisk higende Musikers forfærdelige Kamp for at sige det udsigelige – med det forvirrende og sørgelige Resultat, at næppe et Menneske forstod ham, og at det var forfærdeligt at høre paa. Faa klappede, og flere hyssede.¹⁶

I *Berlingske Tidende* kunne man læse dette:

[...] i den "symfoniske" Behandling af disse "Antikrist"-Motiver undgik Komponisten ikke Overdrivelsens Fare, der altid truer ham: den overdrevne Bredde og det outreter søgte. Man savnede Udvikling i denne Kamp mellem Hellighedens og Verdslighedens Motiver, af hvilke de sidste udartede til en øredøvende Kakofoni, der tilsidst syntes helt at sluge Komponisten selv. Det er synd, at Rud Langgaard, der dog er i Besiddelse af saa store musikalske Evner, saa meget kompositorisk og instrumentalt Talent, ikke kan naa den Udløsning af menneskeligt Gemyt i sine Værker, der alene kan skaffe dem Kontakt med menneskelige Følelser. Det lykkedes ham saa lidt iaftes, at der i Bifaldet hyssedes vedholdende efter Symfonien, medens der var enstemmig, gentagen Applaus efter hans Fremførelse af Forspillet.¹⁷

Theatre would reverse its decision, and now he had the chance via the Blüthner-Orchestra concert to present several extracts of the opera's instrumental music. He had, moreover, via the Wilhelm Hansen concert management, privately contributed to the orchestra's guest performance with the quite substantial sum of Kr. 1000. Langgaard conducted his two works himself, while the orchestra's regular conductor, Camillo Hildebrand, took care of the rest of the programme, which included two minor works by Liszt and Reznicek as well as Tchaikovsky's Sixth Symphony.

While the audience and the press were generally speaking enthusiastic about the prelude to the opera, the performance of the symphony turned into a scandal. This word was used by editor Frejlif Olsen, who in his concert review in *Ekstrabladet* expanded on this with the following account of the mood in the concert hall:

After the Antichrist overture Langgaard conducted an Antichrist symphony – and now everything went wrong. The audience abandoned themselves to one surprise after the other; along the rows of seats tittering, hissing, the gnashing of teeth and suppressed 'goodgriefs' could be heard [...] some groaned, others spat, an elderly lady collapsed and had to be carried out, and when the piece had finally come to an end, a violent booing and hissing could be heard throughout the concert hall, offended shrieks and outbursts of laughter drowned out a half-hearted applause. Rud Langgaard failed to understand what was going on – he thought he was being called forward, he stood up there on stage and waved and bowed with a bouquet of flowers in one hand.¹⁵

Politikens Axel Kjærulff wrote the following about the symphony:

A plethora of notes. Technique both forwards and backwards and upside-down, with a few scattered moments of calm, clearly influenced by Wagner (Parsifal), the whole thing a young, searching – indeed fanatically yearning – musician's terrible struggle to express the inexpressible – with the confusing and miserable result that there was practically no one who understood him, and that it was frightful to listen to. A few clapped, many more hissed.¹⁶

In *Berlingske Tidende* one could read this:

[...] in the "symphonic" treatment of these "Antichrist" motifs the composer did not escape the danger of exaggeration that always threatens him: the exaggerated breadth and the completely far-fetched. One missed any development in this battle between the motifs of the sacred and the secular, the last of which degenerated into an ear-splitting cacophony that finally seemed to completely engulf the composer himself. It is a pity that Rud Langgaard, who despite everything possesses such great musical skills, has such a talent for composition and orchestration, is unable to gain that release of human temperament in his works which alone can enable them to make contact with human emotions. He was so unsuccessful yesterday evening that during the applause after the symphony there was continued hissing, whereas there was repeated applause after the performance of the prelude.¹⁷

15 *Ekstra-Bladet* 27.9.1923. Signeret *Mefisto* (Frejlif Olsen). RL var døbt Rud, men kaldte sig fra 1932 Rued.

16 *Politikens* 27.9.1923.

17 *Berlingske Tidende* 27.9.1923 (udklip, RLS 139,1).

15 *Ekstra-Bladet* 27 Sep.1923. Signed *Mefisto* (Frejlif Olsen). RL was christened Rud, but from 1932 onwards called himself Rued.

16 *Politikens* 27 Sep.1923.

17 *Berlingske Tidende* 27 Sep. 1923 (cutting, RLS 139,1).

Endelig var der *Nationaltidende*, hvis notorisk Langgaard-skeptiske anmelder Gustav Hetsch bl.a. skrev:

Uden nogen Plan, man som Tilhører kan faa fat paa, drager disse uendelige Masser af Toners uendelige Tog En forbi. Man studser i visse Øjeblikke over noget, man virkelig forstaar og kan nyde rent umiddelbart (der er for Eksempel et Par fint følte bukoliske fugato-Afsnit af stor Lyrisk Skønhed), men man drives straks efter atter ud paa de vilde Vover, hvor man hjælpeløst hvirvles om mellem Klange, hvis Sammenhæng man ikke øjner, saa man efterhaanden tvivler om, at der overhovedet er nogen Sammenhæng. Hvis disse Stykker giver et Indtryk af Karakteren af "Antikrist"s Musik, skal jeg med min gode Villie ikke hen at høre den Opera. "Blüthner-Orkestret", der jo kan spille, hvad det skal være, spillede her "Fanden et Øre af" - sandsynligvis ganske, som Hr. Langgaard har skrevet og tænkt sig det.¹⁸

Afslutningsvis vender vi tilbage til Frejlf Olsen, *Ekstrabladet*, som gennem humoren trods alt giver udtryk for en positiv indstilling til det nye værk. Efter det ovenfor citerede følger:

Jeg maa nu misbillige Publikums Holdning. Ganske vist var Musiken lidt tosset. Der var enkelte Øjeblikke, hvor man følte sig hensat i en Galeanstalt, det vil jeg ikke nægte. Der var kolossale Isskruninger, det knagede og bragede i Ismasserne, mens en kæmpemæssig Lirekasse spillede Maggiduddi; man hørte Tagsten rasle fra Skyskrabere ned mod Stenbroen; fra Trekroner blev der saluteret for Prinsefødsel midt i et Automobilsammenstød i Vimmelskafet, mens syvhundrede Katte dyrkede den fri Kærlighed paa Taget af det Hus, hvor Kunsthandler *Ferlov* sælger ægte antike Grammofonplader fra Kejser Neros Dødsbo under Klokkeringning fra Frue Kirkes Hovedreparation. Jeg kan ikke nægte, at det nu og da var slemt. Men var der ikke Oaser i Ørkenen? Var der ikke Sekunder af Højtid? Jeg benægter heller ikke, at Rud Langgaard selv, mens han stod og svajede paa Dirigentpladsen, gjorde Indtryk af at være skrumpet. Han er tynd, radmager, rystende, med vilde Øjne og flagrende Haar, Galskaben lyser ud af ham; men hvad skal det betyde at hysse af sligt? Kom frem med en Musiker og Dirigent og Komponist, om hvem det med Sandhed kan siges, at han er i enhver Henseende velskabt og komplet normal, saa skal jeg gerne hysse. Var ikke *Beethoven* gal? Musik er Galskab – naa, maaske er det en dristig Paastand, men saa meget er da sandt, at uden Galskab er der ingen Musik.

Rued Langgaard foreslog i 1924 en opførelse i Tivoli, hvor hans anden og fjerde symfoni havde været opført, men Tivoli-orkestrets dirigent Frederik Schnedler-Petersen ville ikke binde an med det.

Revisionen 1928-30 og radioopførelser 1935-1941

I et notat fra 1924 anfører Langgaard, at han er i gang med at forkorte symfonien. Hvor langt han nåede på dette tidspunkt er uvist. I 1925 betegnes symfonien stadig som nr. 5, men dette år møder man for første gang en egentlig titel på værket, *Det ufor- enelige*, en titel, der naturligvis skal ses som et modstykke til Carl

Finally, there was *Nationaltidende*, whose notoriously Langgaard-sceptical reviewer Gustav Hetsch wrote:

Bereft of any plan that one can grasp as a listener, the never-ending procession of these endless masses of notes files past one. One stops up at certain moments when one manages to understand and can enjoy purely spontaneously (there are, for example, a couple of finely felt bucolic fugato sections of great lyrical beauty), but immediately afterwards one can be plunged once more into heavy seas where one is hopelessly whirled around between sounds the coherence of which one sees no signs of, so that gradually one doubts if there actually is any coherence at all. If these pieces give an impression of the nature of the "Antichrist" music, I will despite good will on my part refuse to go and hear the opera. "The Blüthner Orchestra", which indeed can play whatever it is called on to do, here plays "nineteen to the dozen" – presumably exactly as Mr Langgaard has written and conceived it.¹⁸

In conclusion, we return to Frejlf Olsen, *Ekstrabladet*, who through humour does manage to express a positive attitude towards the new work. After the extract quoted above, he writes the following:

I cannot approve the audience's attitude. The music was admittedly somewhat crazy. There were certain moments when one felt oneself removed to a lunatic asylum, that I cannot deny. There were colossal ice-packs that creaked and crunched in the masses of ice, while a huge hurdy-gurdy played an old revue song; one could hear tiles crashing down from skyscrapers onto the cobblestones; from Trekroner fortress a salute was fired to celebrate the prince's birth in the middle of a car crash in a Copenhagen street while seven hundred cats engaged in free love on the roof of the house where art-dealer *Ferlov* sells genuine antique gramophone records from the estate of the late Caesar Nero to the chiming of Frue Kirke's church bells during a major overhaul. I cannot deny that it was pretty bad from time to time. But were there not oases in the desert? Seconds of a solemn rejoicing? Nor do I deny that Rud Langgaard himself, while he stood swaying on the rostrum, gave the impression of being as mad as a hatter. He is thin, scrawny, shaking, with wild eyes and fluttering hair, madness is written all over him – but is that any reason to hiss at such a performance? Produce a musician and conductor and composer about whom it can truly be said that he is in every way well-made and completely normal – then I would have nothing against hissing. Wasn't *Beethoven* mad? Music is madness – well, perhaps that is something of a bold claim, but it is surely true that without madness no music exists.

In 1924, Rued Langgaard suggested a performance at the Tivoli concert hall, where his second and fourth symphonies had been played, but the conductor of the Tivoli orchestra, Frederik Schnedler-Petersen, was unwilling to take it on.

The revision of 1928-30 and radio performances 1935-1941

In a note from 1924 Langgaard states that he is in the process of shortening the symphony. How far he got at that time is uncertain. In 1925, the symphony is still being called no. 5, but that year one meets for the first time a real title for the work, *The Irreconcilable*, a title that naturally has to be seen as a counterpart of

¹⁸ *Nationaltidende* 27.9.1923. Signeret –st-ts– (Gustav Hetsch).

¹⁸ *Nationaltidende* 27 Sep. 1923. Signed –st-ts– (Gustav Hetsch).

Nielsen *Det uudslukkelige*.¹⁹ I efteråret 1927 omtales værket som *6te Symfoni "Danse macabre" i een Sats over eet Motiv*. Det sker på en løbeseddel for en kommende koncert i Klassisk Musikforening.²⁰ Denne forening var oprettet på Rued Langgaards initiativ, og i sæsonen 1927-28 blev der afholdt tre orkesterkoncerter i København i foreningens regi og med Langgaard som dirigent. På løbesedlen annoncerer han, at symfoni nr. 6 vil blive opført "for første Gang i København" ved koncerten den 11. april 1928. Han lod altså som om, det var et andet værk, end den skandaleramte symfoni, man havde kunnet høre i byen fem år tidligere (og som jo ganske vist også hed symfoni "nr. 5"). Programmet for koncerten blev dog ændret, men inden da nåede Langgaard at få produceret et nyt orkestermateriale, som blev forsynet med den nye titel.²¹ Nogenlunde samtidig nedskrev Langgaard et motto eller et forord med overskriften *Danse macabre*:

Et blidt æterisk Motiv klinger frem i Evigheden, gaar ind i Tilværelsens Kamp, bliver pint, voldtaget, forskaaret; ranker sig, og optager desperat en endeløs haabløs Kamp som mellem Knive, og gaar til sidst blødende og fuldstændig svimlende og forstumlet, men rank (hærdet) og maalt bevidst (skærpet) tilbage til Evigheden.²²

I begyndelsen af 1928, da orkestermateriale blev produceret, var symfonien blevet forkortet med 258 takter, mens der kun var tale om få retoucheringer i selve musikken. Dette var imidlertid blot første fase i et længere revisionsforløb. Kilderne nævner revisionsårene 1928, 1929 og 1930. Arbejdet med den nye version af symfonien blev afsluttet i juli 1930 under Rued Langgaard og hans hustru Constances sommerophold i Troense på Tåsinge. Derefter udarbejdede de to ægtefæller en ny partiturskrift, som blev færdiggjort i november 1930.²³ Endelig blev stemmesættet fra 1928 ajourført af Rued Langgaard med hjælp fra Constance. Ved takt 233 i førsteviolinstemme nr. 1 skrev RL spøgefuldt (med henvisning til de hastige op- og nedstrøg): "Herfra saves Brænde! R.L." – Den reviderede version fik en ny titel: *Disastro (Skærsilden)*.²⁴

Kompositionen var nu beskåret med yderligere 34 takter, til gengæld var hornsoloen i takt 186-190 kommet til. Langgaard havde foretaget en række musikalske retoucheringer. Fugamotivet i takt 233-281 var blevet omarbejdet, og der var sket ændringer i forskellige blæserstemmer (t. 290-297 og t. 641-654). Der var desuden skruet op for dynamikken flere steder, og frase-ringer var rundt omkring blevet justeret. Således var lange buer ændret til korte i hele strygerindledningen, og de oprindelige buer i træblæserne mellem ciffer 22 og 24 var elimineret. Den mest markante omarbejdelse angår dog *Variation I* (t. 199-232). De sidste 15 takter var blevet udskiftet med en ny passage allerede inden uropførelsen, og hele afsnittet blev revideret yderligere et par gange inden det i 1930 fik den nu kendte form. Der føjes harpe og celeste til, og den tidligere indførte klokkespilstemme revideres, mens korte passager for klokke og lilletrømme, der var indført 1922/23, udelades. Til gengæld træder lilletrømmen

Carl Nielsen's *The Inextinguishable*.¹⁹ In autumn 1927 the work is referred to as *Sixth Symphony "Dance macabre" in one movement on one motif*. This occurs on a leaflet for a future concert at the Classical Music Society.²⁰ This society was established on Rued Langgaard's initiative, and in the 1927-28 season three orchestral concerts were given in Copenhagen under the society's auspices, with Langgaard as conductor. In the leaflet he announces that Symphony no. 6 will be performed "for the first time in Copenhagen" at a concert on 11 April 1928. He pretended, then, that it was a different work from the scandal-tainted symphony that one could have heard in the city five years earlier (and which admittedly was called symphony "No.5"). The programme for the concert was later changed, but before then Langgaard managed to get new orchestral material produced that was provided with the new title.²¹ At roughly the same time Langgaard added a motto or a preface, with the heading *Dance macabre*:

A gentle, ethereal motif sounds in eternity, enters the struggle of existence, is tormented, raped, spoiled; recovers, and desperately engages in an endless fight as between knives, and finally – bleeding and completely dizzy and confused but erect (tempered) and determined (honed) returns to eternity.²²

At the beginning of 1928, when the orchestral material was produced, the symphony had been shortened by 258 bars, while there were only few alterations to the actual music. This, however, was only the first phase in a lengthy revision process. The source mentioned the revision years 1928, 1929 and 1930. Work on the new version of the symphony was completed in July 1930 during a summer stay Rued Langgaard and his wife Constance had in Troense on the island of Tåsinge, south of Funen. Subsequently, the married couple drew up a new fair copy of the score, which was completed in November 1930.²³ Finally, the orchestral material from 1928 was updated by Rued Langgaard with the assistance of Constance. At bar 233 in the first violin part no. 1 RL wrote playfully (referring to the rapid up-bows and down-bows, "From here onwards the firewood is being sawn! R.L." – The revised version was given a new title: *Disastro (Purgatory)*.²⁴

The composition had now been reduced by a further 34 bars, on the other hand the horn solo of bars 186-190 had been added. Langgaard had carried out a number of musical adjustments. The fugue motif in bars 233-281 had been revised, and alterations had taken place in various wind parts (bars 290-97 and 641-654). The dynamics had also been increased at various points, and the phrasing adjusted here and there. The long slurs were changed to short slurs in the entire string introduction, and the original slurs in the woodwind between ciphers 22 and 24 were eliminated. The most striking revision, however, had to do with *Variation I* (bars 199-232). The last 15 bars were replaced by a new passage even before the first performance, and the entire section was further revised a couple of times before it acquired its definitive form in 1930. A harp and celeste were added and the formerly inserted glockenspiel part revised, while

19 *Det uforenelige* er den første 'officielle' titel, som bl.a. optræder i *Kraks Blå Bog* 1927. Kilderne rummer også det tidlige titelforslag *Himmel og Helvede* (RLS 19,3), og i en optegnelse omtales værket som *Symfoni i een Sats No 5 (Harmageddon) (Atonal) Fdur* (RLP 3).

20 RLP 5.

21 RLS 20,2 (kilde F2).

22 RLS19,4 (kilde D).

23 RLS 19,1 (kilde B).

24 Fra revisionsperioden stammer også titelforslaget *Det Skærsildsflam-mende* og betegnelsen *Symfonisk Version af Forspil til "Antikrist"* (RLS 19,3).

19 *The Irreconcilable* is the first 'official' title, which also appears in *Kraks Blå Bog* 1927. The sources also contain the early title suggestion *Heaven and Hell* (RLS 19,3), and in a memo the work is mentioned as *Symphony in one Movement No 5 (Armageddon) (Atonal) F Major* (RLP 3).

20 RLP 5.

21 RLS 20.2 (source F2).

22 RLS19,4 (source D).

23 RLS 19,1 (source B).

24 The suggested title *The Purgatorial Blazing* also dates from the revision period as does the phrase *Symphonic version of the prelude to "Antichrist"* (RLS 19.3).

nu markant ind i værket i *Variation III* (t. 300-371), og *Klokke i Fis* kommer til (t. 129-168, 563-589). Endelig tilføjer Langgaard fire ekstra trompeter.

Det er i revisionsfasen (men dog med senere, væsentlige justeringer), at Rued Langgaard gennemfører opdelingen af værket i tema (version I og II) og fem "variationer". Der er med andre ord tale om et nyskabt formskema, som Langgaard lægger ned over sit værk. Åbningstemaet (t. 1-4) og dets gentagelser har dog stadig den oprindelige, diatoniske form, svarende til det, man finder i operaen *Antikrists forspil* og slutning. Også andre steder i *Antikrist* kan man i øvrigt finde 'genbrugte' passager fra symfoni nr. 6, der fremstår i den oprindelige udformning eller som er blevet skåret ud af symfonien, men bibeholdt i operaen.

Førsteopførelsen af den reviderede symfoni fandt sted den 29. maj 1935 som en direkte studieudsendelse fra Statsradiofonis studie i Axeltorv så sent på dagen som kl. 22.35-23.10. Radio-Orkestret blev dirigeret af Launy Grøndahl, og det offentliggjorte program meddelte, at der var tale om en dansk førsteopførelse. Igen har Langgaard villet skjule symfoniens fiasko ved opførelsen i 1923. Som det fremgår, havde værkets overskrifter endnu ikke fundet deres endelige form (afsnittet *Tigrato* er det nuværende *Thema. Versione II*).

Rued Langgaard: Symfoni Nr. 6 i een Sats "Det Himmelrivende". (1. Gang). Tema con variazioni. Tema. Movable religioso – Tigrato – Preludio – Fuga – Toccata – Sonata – Coda. Magnificamente.

Launy Grøndahl havde været Radio-Orkestrets kapelmester fra starten i 1925, men det er med denne opførelse 10 år senere, at han første gang præsenterer Langgaards musik i radioen. I de følgende år bliver det til utallige radioopførelser af Langgaard-værker under Grøndahls taktstok, herunder bl.a. uropførelser af symfoni nr. 5, 9 og 10, *Antikrist* i uddrag og korværket *Endens Tid*. Grøndahl opførte også symfoni nr. 2 og 4, og *Sphinx* opføres mere end 20 gange. I krigsårene 1940-45 var mellemsatserne af symfoni nr. 9 fast på orkestrets repertoire ved radiokoncerterne.

Symfoni nr. 6 blev genopført 28. december 1937 og igen i serien "Vor Tids danske Komponister" den 24. april 1941. Orkestret og Grøndahl spillede ved denne lejlighed også *Sphinx*, og præsentationen af Langgaard omfattede tillige en afdeling sange. Som før var der tale om en direkte udsendelse uden publikum, denne gang fra "Stærekassen", det Kongelige Teaters nye scene. Rued Langgaard, som fra 1940 var bosat i Ribe, var taget til København for at overvære studiekoncerten. To dage senere skrev han fra Ribe bl.a.:

Kære Hr. Grøndahl!
[...] Det er jo en "farlig" Symfoni. De samme Intervallforhold med størst Toneartsslægtsskabsforhold gennemføres i alle Tonearter f Ex. c g a – peger for Øret mod c f a eller d g h, e b – peger mod a f[h?] eller h - dis o.s.v. Men kan Øret opfatte dette eller andet end blot Disharmoni og evig Bevægelse og Sprængning igennem lyse tomme Sale. – Gud raader os alle! Hils Orkestret. [...] Endnu en Gang Tak til alle!
Deres
Rued Langgaard²⁵

short passages for bells and snare drum, which had been inserted in 1922-23, were removed. On the other hand, the snare drum now makes a strong entrance into the work in *Variation III* (bars 300-371), and *Bell in F sharp* is added (bars 129-168, 563-589). Finally, Langgaard adds four extra trumpets.

It is during the revision phase (though with later, important adjustments) that Rued Langgaard carries out the dividing of the work into theme (versions I and II) and five "variations". So we are, in other words, dealing with a newly created form scheme which Langgaard imposes on his work. The opening theme (bars 1-4) and its repetitions still, however, have the original diatonic form, similar to that found in the prelude and conclusion of the opera *Antichrist*. And elsewhere too in *Antichrist* one can find 're-used' passages from Symphony no. 6 that either appear in their original form or which have been excised from the symphony but retained in the opera.

The first performance of the revised symphony took place on 29 May 1935 as a direct studio broadcast from the State Radio studio in Axeltorv, as late in the day as 22.35-23.10. The Radio Orchestra was conducted by Launy Grøndahl, and the published programme states that this is a first performance in Denmark. Once again, Langgaard wished to conceal the fiasco the symphony had when performed in 1923. As can be seen, the titling of the work had still not yet found its final form (the *Tigrato* section is the present *Thema. Versione II*).

Rued Langgaard: Symphony No. 6 in one movement "The Heaven-Rending". (1st time). Tema con variazioni. Tema. Movable religioso – Tigrato – Preludio – Fuga – Toccata – Sonata – Coda. Magnificamente.

Launy Grøndahl had been conductor of the Radio Orchestra since its inception in 1925, but it is with their performance ten years later that he for the first time presents Langgaard's music on the radio. In the following years, there will be numerous radio performances of Langgaard works under Grøndahl's baton, including among others first performances of symphonies nos. 5, 9 and 10, excerpts from *Antichrist* and the choral work *The Time of the End*. Grøndahl also conducted symphonies nos. 2 and 4, and *Sphinx* is performed over 20 times. During the war years of 1940-45, the middle movements of Symphony no. 9 featured regularly in the orchestra's repertoire in the radio concerts.

Symphony no. 6 was performed again on 28 December 1937 and once more in the series 'Contemporary Danish Composers' on 24 April 1941. On this occasion the orchestra and Grøndahl also played *Sphinx*, and the presentation of Langgaard also contained a section of songs. As before, this was a direct broadcast without an audience, this time from 'The Starlings' Nest Box', the new stage at The Royal Theatre. Rued Langgaard, who had been living in Ribe since 1940, had come to Copenhagen to be present at the studio concert. Two days later, he wrote from Ribe:

Dear Mr. Grøndahl!
[...] It is of course a 'dangerous' symphony. The same intervals with the greatest relation of keys are carried out in all the keys, e.g. c g a – point for the ear towards c f a or d g b e b \flat – point towards a f [b?] or b – d \sharp , etc. But can the ear grasp this or anything else than being anything except disharmony and endless movement and bursting through light, empty rooms. – God rules over us all! Greet the orchestra. [...] Once again, thank you to everyone!
Yours
Rued Langgaard²⁵

Det er ikke ganske klart, hvad Langgaard mener med dette, men ideen om, at symfonien er baseret på bestemte intervaller, udfoldes og realiseres ved den afsluttende gennemgang af værket, som fandt sted forud for udgivelsen af partituret i 1946.

Revision og udgivelse 1944-1946

Bortset fra at Langgaard på et tidspunkt transponerede orkestersatsen i takt 593-601 en halv tone op, kan der ikke konstateres nogen forandringer i symfonien fra perioden mellem 1930 og 1944. Alt tyder på, at Langgaard foretog den sidste revision, som fik afgørende betydning for værket, i 1944, umiddelbart før han indleverede partituret til Samfundet til Udgivelse af Dansk Musik med henblik på udgivelse. Han ændrede nu åbningsmotivet i takt 2-3 fra tonerne c-d-e | f-d-c til tonerne c-d-f | e-cis-h. Denne ændring medførte, at 10 andre steder i partituret måtte konsekvensrettes.²⁶ Samtidig indklammede Langgaard visse to- og tre-tonegrupper i takt 233-237 og forsynede dem med noten: "Disse Intervaller som klangligt peger mod de flest mulige Tonearter på eengang gaar igennem hele Symfoniens Tonerazzia". I det senere udgivne partitur har Langgaard markeret en række tonegrupper mellem takt 133 og 167 og flyttet fodnoten hertil, mens en gentagelse blev anbragt ved takt 233-237. En anden, samtidig kommentar i partituret, skrevet med rød farvestift og stor skrift, må være stilet til redaktionsudvalget under Samfundet til Udgivelse af Dansk Musik:

Ska' det absolut altid være Carl Nielsen! saa ka' vi ogsaa det paa min Maade. R L (1919)

Personlig kan jeg bedre lide min 'Vaarbrud'-Symfoni fra 1914. R L (1944)²⁷

Langgaard nævner symfoni nr. 2 *Vaarbrud* her, fordi det lå ham stærkt på sinde at få publiceret netop dette værk. Samfundet til Udgivelse af Dansk Musik var en forening, der fungerede som forlag, og som siden 1871 havde udgivet danske musikværker. Bestyrelse og ledelse bestod udelukkende af komponister. Samfundet havde i 1931 udgivet Langgaards strygekvartet nr. 3. Den 22. februar 1946 meddelte Samfundet i et brev til Langgaard i Ribe, at man har besluttet at udgive hans symfoni nr. 6, men under bl.a. den forudsætning "at Symfonien udkommer under Titlen: 'Symfoni No. 6' og ikke bærer Titlen 'Det Himmelrivende'".²⁸ Komponisten takker Samfundet, accepterer de nævnte vilkår, og fortsætter:

Man plejer ellers ikke at forbyde Kunstnere at forsyne deres Værker med Titel, men naar det ikke maa tillades at benævne Symf. "Det Himmelrivende", ser jeg nu gerne – i min Afmægtighed – at min 6te Symfoni fik Titlen: "Under Himlen".

Ribe 25 Febr. 1946

Med Højagtelse

Ærbødigst

Rued Langgaard

For neden anfører han skriftstedet Efeserbrevet, kapitel 6, vers 12, der lyder: "Thi for os står kampen ikke mod kød og blod, men mod myndigheder og magter, mod verdensherskerne i dette mørke, mod ondskabens åndemagter i himmelrummet." Den 11. september sender Samfundet en førstekorrektur til Langgaard og allerede dagen efter tilbagesender han den "omhyggeligt gennemlæste" korrektur. Samtidig gør han opmærksom

26 Se nærmere i *Kilder og kritisk beretning* s. 93.

27 RLS 19,1 (kilde B)

28 Samfundet til Udgivelse af Dansk Musiks arkiv, Musikmuseet, København.

It is not quite clear what Langgaard means by this, but the idea that the symphony is based on certain intervals, is developed and realised by the concluding going through of the work that took place prior to the publication of the score in 1946.

Revision and publication 1944-1946

Apart from the fact that Langgaard at one point transposed the orchestral score in bars 593-601 a semitone up, no changes can be noted in the symphony from the period between 1930 and 1944. Everything indicates that Langgaard undertook this final revision, which had a decisive influence on the work, in 1944, immediately before handing over the score to The Society for the Publication of Danish Music with the aim of having it published. He now changed the opening motif in bars 2-3 from c-d-e | f-d-c to c-d-f | e c♯-b. This alteration meant that at 10 other points in the score similar changes had to be made.²⁶ At the same time he put certain two- and three-note groups in brackets in bars 233-237 and provided them with the note: "These intervals, which in terms of sound point towards the maximum number of possible keys at one and the same time, recur through the symphony's tone-raid". In the later published score, Langgaard has marked a series of groups of notes between bar 133 and bar 167 and shifted the footnote to here, while a repetition was placed at bars 233-237. Another, contemporaneous comment in the score, written in red crayon and big letters, must be addressed to the editing committee at The Society for the Publication of Danish Music:

If it absolutely always has to be Carl Nielsen! we can do that as well in my way. R L (1919)

I personally prefer my 'Awakening of Spring' symphony from 1914. R L (1944)²⁷

Langgaard mentions Symphony no. 2 *Awakening Spring* here because he was extremely interested in having precisely this work published. The Society for the Publication of Danish Music was a publisher, which had been publishing Danish musical works since 1871. The committee and management was made up solely of composers. The society had published Langgaard's string quartet no. 3 in 1931. On 22 February 1946 the society in a letter to Langgaard in Ribe informs him that it has been decided to publish his Symphony no. 6, but on the condition (among others) "that the symphony is published with the title 'Symphony no. 6' and does not bear the title 'The Heaven-Rending'".²⁸ The composer thanks the society, accepts its conditions, and continues:

It is not otherwise customary to forbid composers to provide their works with a title, but if permission cannot be granted for the symphony to be called "The Heaven-Rending", I would still like – in my powerlessness – the 6th Symphony to have the title: "Beneath the Heavens".

Ribe, 25 Febr. 1946

Respectfully yours,

Rued Langgaard

Below he lists the scriptural passage in the Epistle to the Ephesians, Chapter VI, verse 12, which says: "For we wrestle not against flesh and blood, but against principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high places." On 11 September, the society sends the first proofs to Langgaard, and as soon as the following day he returns it "meticulously checked". At the same time, he

26 For more details, see *Sources and critical commentary* p. 93.

27 RLS 19,1 (source B)

28 The archive of The Society for the Publication of Danish Music, The Danish Music Museum, Copenhagen.

på, at han på første side gerne vil have tilføjet kompositionsåret 1919, da han “ikke mere skriver Musik paa den Maade”. Der må have været flere korrekturømgange, for ikke alene udgives værket alligevel med titlen *Det Himmelrivende*, der bliver også foretaget en snes smårettelser i musikken, og karakterbetegnelser og tempoangivelser revideres. Det er karakteristisk, at temaet i værkets første takter, der i 1928 var betegnet *Movibile magnificamente*, ved revisionen blev til *Movibile religioso*, dernæst til *Miserabile religioso* og så endelig i forbindelse med udgivelsen til *Corrosif misérable religieux*. Det franske ord *corrosif* (ætsende) kommer først ind i billedet i 1946. I passagen takt 452-497 fjerner Langgaard partiturets metronomangivelser og indfører i stedet betegnelserne *Più a più furioso* og *più furioso*. Også *Mosso furioso* i takt 347 er kommet til i korrekturen. Med disse, sidste korrektioner afsluttes den gradvise transformation, værket har gennemløbet siden 1920, hvor det fremstod længere og mere sammensat, uden beskrivende titel og med kun få karakteriserende betegnelser, og indtil det 26 år senere står som en koncentreret, musikalsk gennemarbejdet komposition “i én sats over ét motiv” og med et idémæssigt indhold, som eksponeres gennem titel, noter og ‘værdiladede’ karakterbetegnelser. Senere kommer et motto til, som forstærker værkets programmusikalske karakter. Ganske betydelige dele af musikken fremtræder dog endnu nøjagtigt som i 1920, for eksempel det lange forløb fra takt 385 til takt 533.

Udgivelsen hos Samfundet til Udgivelse af Dansk Musik udgjorde en betydelig kollegial anerkendelse af Langgaard og hans værk, ikke mindst eftersom partituret blev udsendt som markering af forlagets 75 års jubilæum i slutningen af 1946.

Opførelsen 1949

Langgaard takkede i et brev Samfundets formand, komponisten Svend Erik Tarp, for udgivelsen og bemærkede samtidig om symfonien, at den “jo netop er mit eget Symbol paa alle mine Bestræbelser menneskeligt som kunstnerisk!”²⁹ Da han et par år senere fik besked fra Statsradiofonien om, at værket var programsat på en torsdagskoncert, kvitterede han med ordene: “Tak for min Symfoni Nr 6 ved Torsdagskoncerten 17/3 49 men jeg tager Afstand fra alt.”³⁰ Den ambivalens over for værket, som kommer til udtryk i disse to, tilsyneladende modstridende, udsagn, er typisk for Langgaards holdning i sidste halvdel af 1940erne – flere eksempler følger nedenfor.

Torsdagskoncerten den 17. marts 1949 blev dirigeret af Launy Grøndahl og fandt sted i Radiohusets Koncertsal, indviet i 1945. Da koncertsalen var udstyret med et orgel, benyttede Langgaard muligheden for at føje orgel (ad libitum) til symfoniens orkesterbesætning. Allerede i 1920erne havde han ønsket at få en F-dur-treklang for orgel med i værkets slutning, og denne idé kunne nu realiseres. Samtidig udvidede han orgelstemmen til også at forstærke messingblæserne i visse tematisk væsentlige passager.

Den 21. januar 1949 indsendte Langgaard en programnote til Danmarks Radio:

Rued Langgaards Symfoni No 6 “Det Himmelrivende” [...] skildrer Kampen mellem Jesus og den “Ondska-bens Aandehær i Himmelrummet” hvorom Paulus taler i Efeserbrevets 6 Kap, 12te Vers hvortil Symfoniens Motto

draws their attention to the fact that he would like to have added the year of composition (1919), as he “no longer writes music in that way”. There must have been further rounds of proofs, for not only is the work even so given the title *The Heaven-Rending*, but there are also about twenty small corrections to the music, and the indications of character and tempo have been revised. It is characteristic that the theme of the first bars in the work, which in 1928 were provided with *Movibile magnificamente*, has then become *Movibile religioso*, after which *Miserabile religioso* and finally in connection with the publication has *Corrosif misérable religieux*. The French word *corrosif* first appears on the scene in 1946. In the passage bars 452-497 Langgaard removes the metronome indications of the score and instead introduces the directions *Più a più furioso* and *più furioso*. *Mosso furioso* in bar 347 has also been added during proofreading. With these, final corrections the gradual transformation which the work has undergone since 1920 concludes. Back then, it was longer and more composite, without a descriptive title and with only a few indications as to how it was to be played. Now, 26 years later, it is a concentrated, musically overhauled composition “in one movement on one motif” and with a conceptual content that is exposed via a title, notes and ‘value-laden’ playing directions. Later, a motto is added that strengthens the programmatic nature of the work. Considerable sections of the music, however, are still exactly as they were in 1920, e.g. the long section from bar 385 to bar 533.

The publication by The Society for the Publication of Danish Music meant an important recognition of Langgaard and his work, especially since the score was issued to mark the 75th anniversary of the society at the end of 1946.

The performance in 1949

In a letter, Langgaard thanked the chairman of the society, the composer Svend Erik Tarp, for the publication, remarking at the same time about the symphony that it “is precisely my own symbol of all my efforts, both as a human being and an artist!”²⁹ When, a couple of years later, he was informed by the State Radio, that the work had been programmed for a Thursday Concert, he replied as follows: “Thank you for my Symphony no. 6 at the Thursday Concert on 17/3/49, but I dissociate myself from all of it.”³⁰ The ambivalence regarding the work that finds expression in these two, apparently contradictory, statements is typical of Langgaard’s attitude in the latter half of the 1940s – there are more examples below.

The Thursday Concert on 17 March 1949 was conducted by Launy Grøndahl and took place in the concert hall of the Radio House, which was officially opened in 1945. Since the concert hall was equipped with an organ, Langgaard made use of the opportunity to add an organ (ad libitum) to the orchestra. As early as the 1920s, he had wished to have an F major triad for organ included in the conclusion of the work, and this idea could now be realised. At the same time he expanded the organ part to also strengthen the brass section in certain thematically important passages.

On 21 January 1949, Langgaard sent a programme note to Danmarks Radio:

Rued Langgaard’s Symphony no. 6 “The Heaven-Rending” [...] portrays the struggle between Jesus and “spiritual wickedness in high places”, of which Paul makes mention in his Epistle to the Ephesians, Chap. VI, v.12, to which the motto of the symphony refers. It is partly from

29 RL til Samfundet 15.9.1946.

30 RL til Peder Gram, Statsradiofonien udat. [ca. 16.12.1948]. Danmarks Radios arkiv, arkivæske nr. 78.

29 RL to the society 15 Sep. 1946.

30 RL to Peder Gram, Statsradiofonien undated [c. 16 Dec. 1948]. The Danmarks Radio archive, archive box no. 78.

refererer sig. Det er dels efter Brorson, dels efter Paulus, og det lyder saaledes:

“Da greb vor Jesus ind med Magt og rév i Ondskabens rivende Hær i Himmelrummet”.

Symfonien, som er i éen Sats, er strengt konsekvent bygget over éet Motiv hvis Intervaller straks antyder en Musik som ætser ind i alle Tonearter på éengang. En Musik som ved disse Intervallers strenge Gennemførelse, på alle mulige Måder, efterhånden lyder som moderne Musik, men den er det ikke. Orgelmotivet føres igennem til fuldtone-nde Durtreklangsharmoni af den romantiske lyse Art som Motivet er præget af fra først af.³¹

I *Ribe Stiftstidende* bringes en foromtale af koncerten, og Langgaard citeres her for følgende, lidt lettere tilgængelige udtalelse:

[Symfonien] er kun én Sats, der i Musikken begynder med Englestemmer, som efterhaanden gaar over i de mest sønderrivende Dæmonstemmer, men Billedet sluttes med, at Lyset sejrer. Den næsten ætsende Maade, Musikken klinger paa kan lede Tanken hen paa moderne Musik, men Symfonien er ikke komponeret paa moderne Maade – og Tonebehandlingen er Komponistens egen Idé.³²

I denne omtale siger Langgaard også, at symfonien oprindeligt hed “Det Himmelsønderrivende”, en titel, der faktisk står som alternativ på manuskriptpartiturets titelblad (fra 1944), men som ikke kendes fra nogen tidlig kilde. Langgaards programnote kom ikke med i det trykte koncertsalsprogram 17. marts 1949, men mottoet blev gengivet.³³

Der fremkom kun få anmeldelser af koncerten. *Nationaltidende* skrev kort, at “maaske er Langgaards Tonesprog ikke ganske i Pagt med vor Tid, men det er alligevel et dybt originalt og kunstnerisk værdifuldt Værk, han her har skabt.”³⁴ I *Information* gav Sverre Forchhammer udtryk for, at værket slet ikke hørte hjemme på en torsdagskoncert, idet “Langgaards monstrøse efterromantik intet [har] at fortælle os i dag”.³⁵ Carl Nielsen-forfatteren Frede Schandorf Petersen var kritiker ved *Social-Demokraten*, og han leverede en længere omtale af Langgaards værk. Han anerkender Langgaards frodige orkestrale fantasi, men konkluderer, at

værket er et sammensurium af stilarter med stænk af Carl Nielsen som f. eks. i 5. variation, og de ‘ætsende intervaller’ er kun indslag, bestemt af den *litterært* fortællende indstilling til det ‘himmelrivende’; men ikke naturnødvendige *musikalske* faktorer i helheden; det var bl.a. derfor, man fik indtryk af en musikalsk rodebutik. Men selv hos en marskandiser kan man jo finde gode ting.³⁶

the Danish hymnwriter Brorson and partly from St. Paul, and says the following:

“Then Jesus forcibly intervened and rent the rending army of evil in the firmament.”

The Symphony, which is in a single movement, is highly consistently constructed on a single motif, the intervals of which etch into all keys at one and the same time. A music which, because of the strict implementation of these intervals, in all possible ways, gradually begins to sound like modern music, but this is not so. The organ motif is followed through to a resounding major triad harmony of the romantic, light nature that the motif is characterised by from the outset.³¹

In *Ribe Stiftstidende* there is advanced publicity of the concert, and Langgaard is here cited for the following, slightly more accessible statement:

[The symphony] only has one movement which starts with angels’ voices that gradually change into the most rending demoniacal voices, but the image ends with light triumphant. The almost corrosive way the music sounds can make one think of modern music, but the symphony has not been composed in a modern way – and the treatment of the notes is the composer’s own idea.³²

In this statement, Langgaard also says that the symphony originally bore the name “The Heaven-Utterly-Rending”, a title that is actually present as an alternative on the title page of the manuscript score (from 1944), but that is unknown from any early source. Langgaard’s programme note was not included in the printed concert-hall programme on 17 March 1949, but the motto was reproduced.³³

There were only a few reviews of the concert. *Nationaltidende* wrote briefly that “perhaps Langgaard’s musical idiom is not completely in tune with our age, but it is nevertheless a profoundly original and artistically valuable work he has created here.”³⁴ In *Information*, Sverre Forchhammer expressed the view that the work does not belong at all to a Thursday Concert, since “Langgaard’s monstrous post-romanticism [has] nothing to say to us today”.³⁵ The Carl Nielsen author Frede Schandorf Petersen was music critic for *Social-Demokraten*, and he supplied a lengthier review of Langgaard’s work. He acknowledges Langgaard’s lush orchestral imaginativeness, but concludes that

the work is a hotchpotch of styles with a dash of Carl Nielsen, as for example in Variation 5, and the ‘corrosive intervals’ are only touches, determined by the *literary*, narrative attitude towards the ‘heaven-rending’; but they are not inevitable *musical* factors of the whole; this was also why one partly gained the impression of a musical shambles. But even at a junk-dealers one can of course come across some good items.³⁶

31 RL to Vagn Kappel, Statsradiofonien 21.1.1949 (RLs brevkoncept er indklæbet i RLS 19.1). Mottoet er baseret på Paulus’ brev til Efeserne 6. kapitel, vers 12 og Hans Adolf Brorsons salme *Her kommer, Jesus, dine små*, strofe 4.

32 *Ribe Stiftstidende* 7.3.1949.

33 Programmet har til slut “under Himmelrummet”, hvilket må være en misforståelse; RL har enten “under Himlen” eller “i Himmelrummet”.

34 *Nationaltidende* 18.3.1949. Signeret –x.

35 *Information* 28.3.1949. Musikkronik. Af Sverre Forchhammer.

36 *Social-Demokraten* 18.3.1949. Signeret Sch. P.

31 RL to Vagn Kappel, Statsradiofonien 21 Jan. 1949 (RLs rough draft of the letter has been pasted in in RLS 19.1). The motto is based on Paul’s Epistle to the Ephesians, Chap. VI, v. 12 as well as Hans Adolf Brorson’s hymn *Here come your children, Jesus*, verse 4.

32 *Ribe Stiftstidende* 7 Mar. 1949.

33 The programme ends with “beneath the firmament”, which must be a misunderstanding; RL either has “beneath the heavens” or “in the firmament”.

34 *Nationaltidende* 18 Mar. 1949. Signed –x.

35 *Information* 28 Mar. 1949. Music feature article. By Sverre Forchhammer.

36 *Social-Demokraten* 18 Mar. 1949. Signed Sch. P.

Langgaard og Grøndahl var i jævnlig korrespondance, og i et brev fra denne tid bringer Langgaard nogle udsagn af interesse om symfonien: "Min Nr. 6 er en Tilstand, ikke 'absolut Musik'. Den er sjælelig, og kræver derfor Afsløring i få Ord." – og: "[...] min Nr 6 er kun det knivskarpe lyse gølge Himmelrum i Dissonans." Desuden hævder han, at symfonien er "en énsom Protest mod C.N.'s 'det uudslukkelige'".³⁷ Det er måske det sidste udsagn, Grøndahl kommenterer i et efterfølgende brev:

Deres Kompositioner er ikke i nogen Måde Efterligning af Carl N., De nævner jo at De på et vist Tidspunkt lod Dem påvirke af ham, det synes jeg ikke, De har jo Deres egen Udtryksmåde, Deres "Krasheder" i for Eks. "Det Himmelrivende" eller i "Antikrist" har aldrig på mig (eller på Musikerne) virket som Unatur, som så ofte hos andre danske Komponister, men som ganske logisk Følge af Satsens Udvikling og jeg, og andre, finder at De i disse nævnte, og forøvrigt i flere andre Værker af lignende Karakter naar det bedste. Vi har altid med stor Glæde fremført saadanne Ting.³⁸

Grøndahl var igennem en tyveårig periode Langgaards eneste helhjertede støtte i musiklivet, og da han i 1956, fire år efter Langgaards død, gik på pension skal han have opfordret Radiosymfoniorkestret til ikke at glemme Langgaards musik. I 1958 fik han som gæstedirigent for orkestret lejlighed til at opføre *Det Himmelrivende* på en radiotransmitteret studiekoncert. I 1961 lavede Danmarks Radio (DR) for første gang en studieproduktion af symfonien under Martellius Lundquists ledelse. I 1966 blev værket koncertopført for første gang siden 1949 i Tivoli med Henrik Sachsenskjold som dirigent. Tre kritikere var mødt frem til koncerten, der fandt sted den 9. juni – altså på Carl Niensens fødselsdag. I to anmeldelser blev der brugt udtryk som fascinerende og visionært, mens den tredje talte om "hult bulder". Hansgeorg Lenz var blandt de positivt stemte, og i sin anmeldelse i *Information* skrev han bl.a., at "Fremførelsen i Tivoli gav et fuldt tilfredsstillende indtryk af den udtryksintensitet, der baner sig vej, uligevægtigt, men ueftergivent, undertiden noget møjsommeligt, men stort set med smittende selvtillid".³⁹

I årene 1969-71 producerede DR værket med symfoniorkestrene i både Århus og Aalborg, og disse produktioner blev udsendt flere gange i radioen. Symfoni nr. 6 og *Sfærernes Musik* var i særligt fokus i 1960'erne, og symfonien blev omtalt som et absolut hovedværk i dansk musik på niveau med Carl Niensens fjerde og femte symfoni i Bo Wallners bog *Vår tids musik i Norden* (1968), og i *Dansk Musik Tidsskrift* publicerede Jens Brincker samme år en analyse af værket.⁴⁰ En milepæl blev nået, da John Frandsen dirigerede symfonien med Radiosymfoniorkestret på torsdags- og fredagskoncerterne den 8. og 9. december 1977 og efterfølgende indspillede værket.⁴¹ Siden har det været opført og indspillet adskillige gange.

37 RL til Grøndahl 25.1.1949 (RLP 6).

38 Grøndahl til RL 24.3.1949 (RLP 6).

39 *Information* 10.6.1966. Signeret H. L.

40 Jens Brincker: "Langgaards sjette symfoni – et forsøg på eksegesi." *dmt Dansk Musiktidsskrift* årg. 43, 1968, nr. 7-8: s. 183-189.

41 Indspilningen fandt sted 23.5.1978, men blev aldrig udsendt; det var live-opførelsen fra 9.12.1977, der udkom på LP i 1983 i serien *Dansk Musik Antologi* (Danacord DACOCD 206) og senere på cd: Danacord DACOCD 340-341 (1989) og Danacord DACOCD 560 (2001).

Langgaard and Grøndahl corresponded regularly, and in a letter from this period Langgaard includes certain interesting statements about the symphony: "My No. 6 is a state, not 'absolute music'. It is psychological and therefore requires elucidation in a few words." – and: "My No. 6 is simply the razor-sharp bright, barren firmament in dissonance." Furthermore, he claims that the symphony is "a protest against C.N.'s 'The Inextinguishable'".³⁷ It is perhaps this last utterance that Grøndahl comments on in a subsequent letter:

Your compositions are not at all an imitation of Carl N., you mention that you at a certain period allowed yourself to be influenced by him, I don't think that, for you have your own way of expressing things, your "harshness" of tone, as for example in "The Heaven-Rending" or in "Antichrist" have never seemed to me (or to the musicians) to be unnatural, as is so often the case with other Danish composers, but to be a perfectly logical result of the development of the piece and I, and others, find that you in the works mentioned, and moreover in a number of other works of a similar nature, reach the optimal. I have always gladly presented such works.³⁸

For a period of twenty years, Grøndahl was Langgaard's only wholehearted supporter in musical life, and when in 1956, four years after Langgaard's death, he retired, he is said to have asked the then Radio Symphony Orchestra not to forget Langgaard's music. In 1958, as guest conductor for the orchestra, he had the opportunity to conduct *The Heaven-Rending* in a radio-transmitted studio concert. In 1961, Danmarks Radio (DR) broadcast for the first time a studio production of the symphony with Martellius Lundquist as conductor. In 1966, the work was given a concert performance in Tivoli for the first time since 1949, this time with Henrik Sachsenskjold as conductor. Three music critics had turned up at the concert, which took place on 9 June – i.e. Carl Nielsen's birthday. Two of the reviews included such expressions as fascinating and visionary, while the third of them spoke of 'empty thunder'. Hansgeorg Lenz was among the positive critics, and in his review in *Information* he wrote, among other things, that "The performance in Tivoli gave a completely satisfying impression of the intensity of expression that unbalanced yet unremitting forces a path through, sometimes somewhat laboriously, but generally speaking with an infectious self-confidence".³⁹

In the years 1969-71, DR did productions of the work with symphony orchestras in both Aarhus and Aalborg, and these were broadcast several times on the radio. Symphony no. 6 and *The Music of the Spheres* were particularly in focus in the 1960s, and the symphony was mentioned as an absolute major work in Danish music, on a par with Carl Nielsen's fourth and fifth symphonies in Bo Wallner's book *Vår tids musik i Norden* (The Music of our Age in the North, 1968), and in *Dansk Musik Tidsskrift* (Danish Musical Periodical) that same year, Jens Brincker wrote an analysis of the work.⁴⁰ A milestone had been reached when John Frandsen conducted the symphony with the Radio Symphony Orchestra at a Thursday Concert and Friday Concert on 8 and 9 December 1977, and subsequently recorded the work.⁴¹ Since then it has been performed and recorded several times.

37 RL to Grøndahl 25 Jan. 1949 (RLP 6).

38 Grøndahl to RL 24 Mar. 1949 (RLP 6).

39 *Information* 10 Jun. 1966. Signed H. L.

40 Jens Brincker: "Langgaard's sixth symphony – an attempted exegesis." *dmt Dansk Musik Tidsskrift* vol. 43, 1968, no. 7-8: pp. 183-189.

41 The recording took place on 23 May 1978, but was never broadcast; it was the live performance of 9 Dec. 1977 which was issued on an LP in 1983 in the series *Anthology of Danish Music* (Danacord DACOCD 206) and later on CD: Danacord DACOCD 340-341 (1989) and Danacord DACOCD 560 (2001).

Afslutningsvis skal der bringes en bemærkning om symfoniens varighed og dens tempoangivelser. Langgaard har et par steder først angivet 25 minutter og dernæst rettet det til 27 minutter. I orkesterstemmerne ses bl.a. en konkret reference til Launy Grøndahls opførelse i 1937, som skal have varet 25 minutter. Opførelser og indspilninger fra 1960'erne og fremefter har imidlertid generelt ligget på mellem 18 og 22 minutter. De store forskelle beror til dels på valget af åbningstempo, som også komponisten har givet meget forskellige bud på.⁴² Langgaards første metronomangivelse var $\text{♩} = 56$, men i sidste ende besluttede han sig for langsommere tempi, idet han giver to alternativer: $\text{♩} = 40$ eller eventuelt $\text{♩} = 88$. Interessant nok foreligger der et trykt partitur, hvori Grøndahl har noteret begyndelsestempoet $\text{♩} = \text{ca. } 50$.⁴³ Det var måske hans valg ved de to sidste opførelser, han stod i spidsen for. Selv med benyttelse af tempi til den langsomme side, vil værket dog næppe, med de angivelser partituret har i dag, kunne opnå en spilletid på mere end 23 minutter.

Nærværende kritiske udgave førsteopføres af BBC Scottish Symphony Orchestra og Thomas Dausgaard den 23. marts 2017.

Bendt Viinholt Nielsen, november 2016

In conclusion, a few words should be said about the duration of the symphony and the tempo indications. Initially Langgaard wrote a couple of times 25 minutes and later corrected this to 27 minutes. In the orchestral parts there is a concrete reference to Launy Grøndahl's performance in 1937, which is said to have lasted 25 minutes. Performances and recordings from the 1960s onwards have in general, however, lain between 18 and 22 minutes. The large differences are partly due to the choice of opening tempo, which the composer has also provided with various differing suggestions.⁴² Langgaard's first metronome indication was $\text{♩} = 56$, but he finally decided on slower tempi, since he gives two alternatives: $\text{♩} = 40$ or possibly $\text{♩} = 88$. Interestingly enough, a printed score existed in which Grøndahl has noted the initial tempo $\text{♩} = \text{ca. } 50$.⁴³ That was perhaps his choice at the two last performances he headed. Even using the tempi that are on the slow side, the work will hardly – using the indications the present score has – be able to have a duration of over 23 minutes.

The present critical edition will be first performed by BBC Scottish Symphony Orchestra and Thomas Dausgaard on 23 March 2017.

Bendt Viinholt Nielsen, November 2016

42 Oversigt over symfoniens tempo- og metronomangivelser 1920-1949: se s. 100.

43 RLS 19,2 (kilde E1).

42 For an overview of the symphony's tempo and metronome indications 1920-1949: see p. 100.

43 RLS 19.2 (source E1).

STRUMENTI DELL'ORCHESTRA

3 Flauti (anche Flauti piccoli)

3 Oboi (Oboe 3 anche Corno inglese)

3 Clarinetti in Sib

3 Fagotti (Fagotto 3 anche Contrafagotto)

4 Corni in Fa

8 Trombe in Sib (Trombe 5-8 anche in Fa)

3 Tromboni

Tuba

Timpani 1-2

Campanelli

Campana di chiesa in F#

Trangolo

Tamburo

Piatti

2 Arpe (unisone)

Celesta

Organo ad libitum

Violini I-II

Viole

Violoncelli

Contrabbassi

KILDER OG KRITISK BERETNING

KILDER

- A. Partitur. Trykt udgave 1946
- B. Partitur. Afskrift 1930 med bidrag i autograf (trykmanuskript)
- C. Partitur. Autograf. Oprindelig version 1920, revideret
- D. Skitse (particel)
- E. Trykte partiturer med korrektioner i autograf
- F. Orkesterstemmer
- G. Skitsefragment

A. Partitur. Trykt udgave 1946
RUED LANGGAARD / SYMFONI NR. 6 / "DET HIMMELRIVENDE" / PARTITUR / SAMFUNDET TIL UDGIVELSE AF DANSK MUSIK / 3. SERIE NR. 87. JUBILÆUMSLEVERING 1946 / EDITION DANIA, KØBENHAVN – DANMARK
Pladenr. E.D. 97. Copyright 1946 by Samfundet til Udgivelse af Dansk Musik, København.
Omslag, (titel), (blank), 1-72, (blank), (reklameside for forlagets to Langgaard-værker).
30½ x 23 cm.
Datering s. 1: *Rued Langgaard, komp. 1919*
Slutdatering s. 72: *Instrumenteret færdig 28 Maj 1920.*

Kommentar.

Partituret er produceret af Atelier Elektra. Nodesatsen er fremstillet i lustryksteknik på grundlag af en håndskrevet 'renskrift' udført af en professionel nodetegner på transparente ark. Forlægget (trykmanuskriptet) er kilde B, og nodetegneren har fulgt dette nøje og ofte side for side gentaget dets disposition af instrumenter og akkolader. Piccolofløjten er dog flyttet fra fl 3's position til øverste system.

B. Partitur. Afskrift 1930 med bidrag i autograf (trykmanuskript)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 19,1. Afskrift ved Constance Langgaard (blæk) med bidrag i autograf, herunder rettelser og tilføjelser (sort, violet og rødt blæk, blyant og rød farvestift); dirigentnotater med rød farvestift og blyant i Launy Grøndahls hånd.

Titel (autograf): [... udraderede notater, ulæselige] / *Det Himmelrivende. / Det Himmelsønderrivende. / Symfoni No 6* / [tilføjet med farvestift: NB] *i éen Sats over éet Motiv / af / Rued Langgaard. / Orkester-Partitur / Komponeret 1919. Instrumenteret færdig / 28 Maj 1920 / Først opført i Karlsruhe.*

Bindtitel i guldtryk: *Rued Langgaard / "DET HIMMELRIVENDE"*
Overskrifttitel (s. 1): *Symfoni No 6 / "Det Himmel-Rivende"* [skrevet oven i tidligere, udraderet og ulæselig titel]; et notat i øverste venstre hjørne udraderet og ulæseligt

SOURCES AND CRITICAL COMMENTARY

SOURCES

- A. Score. Printed edition 1946
- B. Score. Transcript 1930 with contributions in autograph (printer's manuscript)
- C. Score. Autograph. Original version 1920, revised
- D. Sketch (short score)
- E. Printed scores with corrections in autograph
- F. Orchestral parts
- G. Sketch fragment

A. Score. Printed edition 1946
RUED LANGGAARD / SYMPHONY No. 6 / "THE HEAVEN-RENDING" / SCORE / THE SOCIETY FOR THE PUBLICATION OF DANISH MUSIC / 3rd SERIES No. 87. JUBILEE ISSUE 1946 / EDITION DANIA, COPENHAGEN – DENMARK
Plate No. E.D. 97. Copyright 1946 by The Society for the Publication of Danish Music, Copenhagen.
Cover, (title), (blank), 1-72, (blank), (page advertising for two further Langgaard works issued by this publisher).
30½ x 23 cm.
Dated on p. 1: *Rued Langgaard, comp. 1919*
Completion date on p. 72: *Orchestration completed on 28 May 1920.*

Commentary.

The score is produced by Atelier Elektra. The music pages are made using colotype technique based on a handwritten 'fair copy' executed by a professional music copyist on transparent sheets. The source (the printer's manuscript) is source B, and the music copyist has followed it closely, and often repeated its layout of instruments and accolades page by page. However, the piccolo has been moved from the position of fl 3 to the top staff.

B. Score. Transcript 1930 with contributions in autograph (printer's manuscript)

The Royal Library. Rued Langgaard's Collection, RLS 19,1. Transcript by Constance Langgaard (ink) with contributions in autograph, including corrections and additions (black, purple and red ink, pencil and red crayon); conductor's notes in red crayon and pencil in Launy Grøndahl's hand.

Title (autograph): [... erased notes, illegible] / *The Heaven-Rending. / The Heaven-Tearing. / Symphony No. 6* / [added in crayon: NB] *in one movement on one motif / by / Rued Langgaard. / Full score / Composed 1919. Orchestration completed / 28 May 1920 / First performed in Karlsruhe.*

Gilt title on binding: *Rued Langgaard / "THE HEAVEN-RENDING"*
Title in the heading (p. 1): *Symphony No. 6 / "The Heaven-Rending"* [written on top of previous, erased and illegible title]; a note in the top left corner erased and illegible

Dateret til slut (autograf): *Komp. 1919. Instr færdig 28 Maj 1920* samt: *Omarbejdet Juli 1930 Troense...* – og delvis med CLs hånd: *renskrevet paany ved Constance Langgaard. Sluttet November 1930. Trykt 1946.*

36 blade, 32 × 23,5 cm; 72 beskrevne nodesider, pagineret: (titel), (1), 1-70 (titelbladet består af 2 sammenklæbte blade); indbundet i rødt hellærredsbinding med for- og bagsats; bindets første inderside og begge sider af forsatsen er beskrevet, bagsatsen rummer recto en påklæbet programnote i autograf (1949).

Papirtype: 24 systemer uden angivelse af fabrikat.

Påskrifter, indklæbte dokumenter mv.:

– på bindets første inderside i CLs håndskrift: *Idéen 3' Sept. 1919, paa Molen i paa Kvæsthusbroen i Tanker paa Foraar 1894! / Komponeret 14 Sept. – 1 Okt. 1919. / Instrum. 24 Okt. – 7 Dec. 1919. / Renskrivning sluttet 28 Maj 1920.* – desuden i autograf: *Opførelser: / Første Gang i Karlsruhe Festhal / Med Bayreuthfestspil-Orkestret. 16 Jan. 1923 [i.e. 15.1.1923] / under min Direktion. / Odd Fellowpalæet i København. Blüthnerorkestret / fra Berlin. 26 Sept. 1923 / under min Dir. / København Statsradiofonien Axelborg 29 Maj 1935 / Grøndahl. / Statsr. 28 Dec. 1937. / Stærekassen. Grøndahl. / Statsr. 24 April 1941 Stærekassen. Grøndahl. / Radiohuset. 17 Marts 1949 / Grøndahl / Torsdagskoncert.*

– på forsatsens side 1 i autograf: *Partituret renskrevet første gang 1920 af mig, / Anden Gang af Constance Langgård 1930 (Troense);* på samme side indklæbet program for uropførelsen 15.1.1923.

– på forsatsens side 2 i autograf med rød farvestift: *Skal det absolut altid være / Carl Nielsen! saa / ka' vi ogsaa det / paa min Maade / R L / (1919) / Personlig kan / jeg bedre lide min / 'Vaarbrud'-Symfoni / fra 1914. / R L (1944)*

– på titelbladets bagside påklæbet to anmeldelser fra uropførelsen 1923

– på s. 1 angivet varigheden 27 [opr. 25] Min.

– på bagsatsen, recto, et indklæbet stykke linjeret brevpapir med programnote til værket, signeret *Rued Langgård* og dateret *Ribe 21/1 49* samt påtegnet: *Tilsendt Kappel samme Dag* [i.e. Vagn Kappel, Statsradiofonien]

Kommentar.

Forlægget for **B** er den reviderede kilde **C**. Partituret er side for side tilrettelagt med de relevante instrumentnavne i RLs håndskrift, ligesom titelbladet, mange overskrifter, tempoangivelser, fodnoter mv. er i autograf. Noder, dynamik, frasering og artikulation er generelt i CLs håndskrift, men er en del steder korrigeret eller suppleret af RL med forskellige skrivedrager. Launy Grøndahls dirigentmarkeringer ses mange steder. Blæktpe og skrift samt det faktum, at RL daterer sin note foran i partituret 1944, peger på, at den sene revision af motivisk stof, der kan iagttages i manuskriptet, fandt sted i 1944, umiddelbart før han indsendte partituret som udgivelsesforslag til Samfundet til Udgivelse af Dansk Musik. I 1946 fik han manuskriptet retur med henblik på en sidste gennemgang, inden det skulle sendes til rentegning. Fra denne fase stammer flere instrukser "til nodestikkeren", og det er sandsynligt, at udradering af visse noter m.v. fandt sted i samme sammenhæng.

C. Partitur. Autograf. Oprindeligt version 1920, revideret

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 19,3. Autograf. Renskrift med lysviolet blæk; utallige rettelser og tilføjelser med violet og sort blæk, blyant samt rød og blå farvestift, udraderinger mv.

Titel: [...] [overstreget: *Det Skærsildsflammende*] / [overstreget, udvisket: "Disastro religioso"] / *Det Himmelrivende* [skrevet oven

Dated at end (autograph): *Comp. 1919. Orch completed 28 May 1920, and: Revised July 1930 Troense...* – and, partly in CLs hand: *new fair copy by Constance Langgaard. Completed November 1930. Printed 1946.*

36 leaves, 32 × 23.5 cm; 72 pages of writing, paginated: (title), (1), 1-70 (the title page consists of 2 leaves glued together); bound in red full cloth binding with front and back flyleaves; there is writing on the inside of the front cover and on both sides of the front flyleaf, the back flyleaf contains a programme note in autograph, glued on the recto (1949).

Paper type: 24 staves without manufacturer's name.

Annotations, inserted documents etc.:

– on the inside of the front cover in CLs handwriting: *The idea 3rd Sept. 1919, on the pier / on the Kvæsthus Jetty in thoughts of spring 1894! / Composed 14 Sept. – 1 Oct. 1919. / Orch. 24 Oct. – 7 Dec. 1919. / Fair copy completed 28 May 1920.* – also, in autograph: *Performances: / First time in the Festival Hall of Karlsruhe / With the Bayreuth Festival Orchestra. 16 Jan. 1923 [i.e. 15 Jan. 1923] / under my baton. / The Odd Fellow Palæ in Copenhagen. The Blüthner Orchestra / from Berlin. 26 Sept. 1923 / under my bat. / Copenhagen The State Radio Axelborg 29 May 1935 / Grøndahl. / State R. 28 Dec. 1937. / The Starlings' Nest Box. Grøndahl. / State R. 24 April 1941 The Starlings' Nest Box. Grøndahl. / The Radio House. 17 March 1949 / Grøndahl / Thursday Concert.*

– on page 1 of the front flyleaf in autograph: *First fair copy of the score made by me in 1920, / The second time by Constance Langgård 1930 (Troense);* on the same page the programme for the first performance 15 Jan. 1923 is pasted on.

– on page 2 of the front flyleaf in autograph with red crayon: *If it absolutely always has to be / Carl Nielsen! / we can do that as well / in my way / R L / (1919) / I personally / prefer / my 'Awakening of Spring' symphony / from 1914. / R L (1944)*

– two reviews from the first performance 1923 are pasted on the recto of the title page

– on p. 1 the duration 27 [originally 25] min. is indicated

– on the back flyleaf, recto, a piece of lined writing paper with a programme note for the work is inserted, signed *Rued Langgård* and dated *Ribe 21/1 49*, with the added note: *Sent to Kappel on the same day* [i.e. Vagn Kappel, The State Radio]

Commentary.

The source for **B** is the revised source **C**. The score is laid out page by page with the relevant names of instruments in RLs handwriting, and likewise the title page and many headings, tempo markings, footnotes, etc. are in autograph. Notes, dynamics, phrasing and articulation are generally in CLs handwriting, but have been corrected or complemented by RL in some places, with various writing tools. Launy Grøndahl's conductor's markings can be seen in a number of places. The type of ink and the handwriting, together with the fact that RL dates his note at the beginning of the score 1944, indicates that the late revision of motivic material which is evident in the manuscript, took place in 1944, immediately before he posted the score to the Society for the Publication of Danish Music as a publication suggestion. In 1946, the manuscript was returned to him for a final review before it was sent to be engraved. Several instructions "to the music engraver" stem from this phase, and it is likely that the erasure of certain notes etc. also took place in this context.

C. Score. Autograph. Original version 1920, revised

The Royal Library. Rued Langgaard's Collection, RLS 19,3. Autograph. Fair copy in mauve ink; numerous corrections and additions in violet and black ink, pencil and red and blue crayon, erasures, etc.

Title: [...] [struck out: *The Purgatorial Blazing*] / [struck out, erased: "Disastro religioso"] / *The Heaven-Rending* [written on

i tidligere, udraderet titel] / *Symfoni* No 6 [overstreget: *I Een Sats over eet Motiv*: [t-1-7 med noder] / [overstreget: (*“Det uforenelige”*)] / (*Symfonisk Version af Forspil til “Antikrist”*) / af / Rud Imm. Langgaard / [overstreget datering: *Komp & instr. 1919-20* / [Ny Bearbejdelse rettet til:] *Modificeret 1928*] / Partiturudkast. Maj. 1919 og 1929.

Bindtitel (mærkat med påskrift i autograf): *Rued Langgaard: I Det Himmelrivende I Partiturudkast*. [klæbet oven på oprindelig titel i guldtryk: *Incension-Symfoni*]

Overskrifttitel: *Symfoni no 6. (“Danse macabre”)* – desuden overstreget, tidligere titel: *“Himmel og Helvede.”* samt udraderet titel: *“Det uforenelige”*

Dateret til slut: *28 Maj. 1920. R. L.*

32 blade, 33,5 × 26 cm; 63 beskrevne sider, pagineret: (titel), (1), 1-47, (1), 48, (blank), 49-60 (s. 5 rummer en påklæbet ændring, s. 5-6 findes recto og verso på to sammensyede blade, s. 17-18 ligeledes, en side efter s. 47 er overstreget og pagineringen annulleret, s. 48 findes på et indskudt blad med blank bagside); flere tidligere pagineringer er annulleret. Indbundet med for- og bagsats i gråt helbind.

Papirtype: blad 1-2, 6: *Wilhelm Hansens Musik-Forlag* [bomærke] No. 9 F. 24 (24 systemer) – blad 3-5, 7-25, 27-32: *Wilhelm Hansens Musik-Forlag* [bomærke] Nr. 9. Folio 24 (24 systemer) – blad 26: 24 systemer uden angivelse af fabrikat.

Påskrifter:

– titelbladets bagside: [overstreget: *Væk med ‘det personlige’ – det levende (uforenelige) er altid ens!*] / [overstreget: *Lysets Klang I varer evig, tænk engang: I Drager Sværd I Helved trodser Himlens Hær. I Falkner Brorson*]] / [overstreget: *Mennesket strider i Hvirvelens Elv, I Han hildes af Blændværkets Damp. I Over ham lyse de evige Selv I Hvis Liv er Historiens Kamp. I (Ernesto Dalgas.)*] / *Mennesket strider i Hvirvelens Elv, I Over lyse de evige Selv. I (E Dalgas)*

– s. 1 for oven: *“Mig drømte jeg var Himmerig I det var saa fager en By – I mig tykte, det Himmelen brast itu, I jeg faldt igennem den Sky” I (Hagbard [og Signe])*

Kommentar.

Partituret indeholdt ved fuldførelsen i 1920 en version af værket, der nøje fulgte kilde D med undtagelse af 5 udeladte takter [mellem t. 457 og t. 458]. Manuskriptet afspejler i dets nuværende fremtrædelsesform alle værkrevisioner, titelforslag mv. frem til udarbejdelsen af det nye partitur, kilde B i 1930. Omfanget af rettelser har foranlediget RL til at kalde manuskriptet for et “partiturudkast”. Manuskriptet var ved fuldførelsen på 65 partitursider, i dag omfatter det 60 sider. Ikke alle blade går tilbage til 1920. At dømme efter skrift, blæk og nodepapirtype er blad 5 [indeholdende t. 204-220] udskiftet 1922/23, blad 1-2 [med t. 1-111] ca. 1925 og blad 6 og 26 [med hhv. 221-247 og 535-541] er skiftet ud ca. 1928. Overstregede takter og 4 sider, der i dag er skjult mellem sammensyede blade, vidner om den forkortelse af værket, RL har foretaget. Mange tidligere, nu udraderede og overstregerede pagineringer antyder, at revisionen gennemløb flere faser. Bag en påklæbet mærkat er bindet mærkeligt nok forsynet med påtrykket *Incension-Symfoni*, hvilket er titlen på et i dag forsvundet værk for kor og orkester fra 1916-17 (BVN 117). Forklaringen må være, at partituret er indsat i et ældre bind, hvis indhold er taget ud og måske kasseret.

D. Skitse (particel)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 19,4. Autograf. Renskrift med blæk. Rettelser og enkelte tilføjelser med blæk, blyant og farvestift.

top of a previous, erased title] / *Symphony* No. 6 [struck out: *In one movement on one motif*: [the music of b. 1-7] / [struck out: (*“The Irreconcilable”*)] / (*Symphonic Version of the Prelude for “Antichrist.”*) / by / Rud Imm. Langgaard / [deleted dating: *Comp & orch. 1919-20* / [New version corrected to:] *Modified 1928*] / *Score draft. May. 1919 and 1929.*

Title on the binding (label with autograph annotation): *Rued Langgaard: I The Heaven-Rending I Score draft*. [pasted over the original gilt title: *Incension Symphony*]

Heading (first page of music): *Symphony No. 6. (“Dance macabre”)* – also a deleted previous title: *“Heaven and Hell.”* and an erased title: *“The Irreconcilable”*

Dated at end: *28 May. 1920. R. L.*

32 leaves, 33.5 × 26 cm; 63 pages of writing, paginated: (title), (1), 1-47, (1), 48, (blank), 49-60 (p. 5 contains an alteration which is pasted on, pp. 5-6 are the recto and verso of two leaves which have been stitched together, this is also the case with pp. 17-18, one page after p. 47 is struck out and the pagination was annulled, p. 48 is on an inserted leaf with a blank back); several earlier page numberings have been annulled. Bound with front and back flyleaves in grey full binding.

Paper type: leaves 1-2, 6: *Wilhelm Hansens Musik-Forlag* [logo] No. 9 F. 24 (24 staves) – leaves 3-5, 7-25, 27-32: *Wilhelm Hansens Musik-Forlag* [logo] Nr. 9. Folio 24 (24 staves) – leaf 26: 24 staves without manufacturer's name.

Annotations:

– the back of the title page: [deleted: *Away with ‘the personal’ – the living (irreconcilable) is always the same!*] / [struck out: *The sound of light I lasts forever, imagine that: I Drawing the sword I Hell defies the host of Heaven. I Falkner Brorson*]] / [deleted: *Man fights in the river of vortex, I He is constrained by the vapors of delusion. I Above him shine the eternal Selves I Whose lives are the struggle of History. I (Ernesto Dalgas.)*] / *Man fights in the river of vortex, I Above shine the eternal Selves. I (E Dalgas)*

– p. 1 at the top: *“I dreamt I was in Heaven I it was such a beautiful city – I it seemed to me that Heaven broke, I I fell through the cloud” I (Hagbard [and Signe])*

Commentary.

At the time of completion in 1920, the score represented a version of the work which closely followed source D with the exception of 5 omitted bars [between b. 457 and b. 458]. The manuscript reflects in its current state all revisions of the work, title suggestions etc. up to the time of the making of the new score, source B in 1930. The extent of the corrections has prompted RL to call the manuscript a “score draft”. At the time of its completion, the manuscript consisted of 65 score pages, today it comprises 60 pages. Not all leaves go back to 1920. Judging from handwriting, ink and the type of music paper, leaf 5 [containing bb. 204-220] was replaced 1922/23, leaves 1-2 [with bb. 1-111] around 1925 and leaves 6 and 26 [with bb. 221-247 and 535-541 respectively] was replaced around 1928. Struck out bars and 4 pages which today are hidden between leaves which are stitched together, testify to the abbreviation of the work done by RL. Many previous paginations, now erased and deleted, suggest that the revision went through several phases. Behind a glued label, the binding, oddly enough, is provided with the title *Incension Symphony* which is the title of a now lost work for chorus and orchestra from 1916-17 (BVN 117). The explanation must be that that the score is inserted in an older binding, the contents of which has been removed and perhaps discarded.

D. Sketch (short score)

The Royal Library. Rued Langgaard's Collection, RLS 19,4. Autograph. Fair copy in ink. Corrections and a few additions in ink, pencil and crayon.

Titel: Rud Langgaard: / *“Det Himmelrivende.”* [opr. *“Det uforenelige”*] / *Symfoni No. 6* / *i een Sats over eet Motiv* / *Orkesterskitse* / 1919.

Overskrift: (*“Det uforenelige”*) / *Symfoni* [tilføjet med blyant: *No 6 Danse macabre*]

Signeret og dateret på første nodeside: *Rud Langgaard 1919*

Dateret til slut: *Efteraaet. / 1919. / R. L.*

19 blade, 34,5 × 27 cm; 37 beskrevne, upaginerede sider (sidste side blank).

Papirtype: blad 1 og 19 (omslaget): *Wilhelm Hansens Musik-Forlag* [bomærke] No. 9 F. 24 (24 systemer) – blad 2-18: [uden fabrikat] No.8. Folio 22 (22 systemer)

Påskrift på titelbladets bagside: *“Danse macabre.” / Et blidt æterisk Motiv klinger frem / i Evigheden, gaar ind i Tilværelsens Kamp, / bliver pint, voldtaget, forskaaret; ranker / sig, og optager desperat en endeløs haabløs Kamp som / mellem Knive, og gaar tilsidst / blødende og fuldstændig svimlende / og fortumlet, men rank (hærdet) og maalbevidst (skærpet) / tilbage til Evigheden. / R. L. – på samme side for oven: Spilletid ca. 20. Min*

Påskrift med blyant på omslagets s. [3]: *Symfoni over Motiver af Mysteriet “Antikrist” / af / Rud Langgaard / Partitur*

Kommentar.

Noteret på 3-5 systemer, 9 sider dog i partiturform. I marginen har RL anført, hvilke instrumenter der var behov for side for side i den renskrift, som han efterfølgende udarbejdede (kilde C). Visse ændringer, tilføjelser og overstregninger er kommet til i forbindelse med revision af værket i slutningen af 1920erne.

E. Trykte partiturer med korrektioner i autograf

1. “Komponistens Partitur”. Privateje. Fotokopi: Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 19,2.

2. Eksemplar, som tidligere har været i komponisten Tage Niensens besiddelse. Privateje.

Kommentar.

E1 er påtegnet “Komponistens Partitur”, men rummer primært dirigentanmærkninger i Launy Grøndahls håndskrift. Måske har eksemplaret været anvendt af LG ved opførelsen i 1949 eller i 1958. Blandt de meget få tilføjelser, som med sikkerhed er i autograf, er nogle tilføjelser med blæk, dels mottoet på titelbladet, dels metronomangivelsen “event[uel] ♩ = 88”, som er tilføjet ved t. 1 og t. 169, og endelig RLs anvisninger af, hvor orglet skal spille. Rettelser af visse trykfejl kan være foretaget af både LG og RL, en nodeændring i t. 289 skyldes sandsynligvis RL, mens en række metronomtal uden tvivl er i LGs hånd og derfor uden kildeværdi. En ændring i t. 423-424, hvor cb er suppleret med vcl, er heller ikke i autograf.

E2 rummer rettelselser af fejl og præciseringer af noder foretaget med rød farvestift af RL. I t. 293 findes en nodeændring. Tage Nielsen, der fik partituret som gave af RL, har på omslaget tilføjet sin signatur og dateringen 3. maj 1947.

F. Orkesterstemmer

1. Orgelstemme i autograf (1949). Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 20,1.

Titel: *Orgel / Organo pleno* / [i fremmed hånd: (*ad lib*)] / *Rued Langgaard / “Det Himmelrivende” / Symfoni Nr. 6. / Komponeret 1919.*

Udateret [1949].

2 blade, 34,5 × 26 cm; 4 beskrevne, upaginerede sider.

Papirtype: 14 systemer uden angivelse af fabrikat.

2. Stemmer [1928-30]. Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 20,2.

Afskrift med blæk, enkelte stemmer i autograf. Rettelselser og til-

Title: *Rud Langgaard: / “The Heaven-Rending.”* [originally *“The Irreconcilable”*] / *Symphony No. 6* / *in one movement on one motif* / *Orchestral sketch*. / 1919.

Heading: (*“The Irreconcilable”*) / *Symphony* [added in pencil: *No. 6 Dance macabre*]

Signed and dated on the first page of music: *Rud Langgaard 1919*

Dated at end: *Autumn. / 1919. / R. L.*

19 leaves, 34.5 × 27 cm; 37 unnumbered pages of writing (last page blank).

Paper type: leaves 1 and 19 (the cover): *Wilhelm Hansens Musik-Forlag* [logo] No. 9 F. 24 (24 staves) – leaves 2-18: [without manufacturer's name] No.8. Folio 22 (22 staves)

Written on the back of the title page: *“Dance macabre.” / A gentle ethereal motif emerges / in Eternity, enters the fight of Existence, / gets tormented, raped, cut; straightens / itself, and desperately begins an endless, hopeless fight as if / between knives, and in the end goes, / bleeding and completely vertiginous / and dazed, but straight (hardened) and purposeful (sharpened) / back to Eternity. / R. L. – on the same page at the top: Duration c 20 min.*

Written in pencil on p. [3] of the cover: *Symphony on motives of the mystery “Antichrist” / by / Rud Langgaard / Score*

Commentary.

Notated on 3-5 staves, except 9 pages in full score. In the margin, RL has notated which instruments are needed page by page for the fair copy which he subsequently made (source C). Certain alterations, additions and deletions were added in connection with a revision of the work in the late 1920es.

E. Printed scores with corrections in autograf

1. “The composer's score”. Privately owned. Photo copy: The Royal Library. Rued Langgaard's Collection, RLS 19,2.

2. Copy which was previously in the composer Tage Nielsen's possession. Privately owned.

Commentary.

E1 is designated “The composer's score” but it primarily contains conductor's notes in Launy Grøndahl's handwriting. Perhaps the copy was used by LG at the performance in 1949 or in 1958. Among the very few additions which are certainly in autograph, there are some additions in ink, first the motto on the title leaf, and then the metronome marking “possibly ♩ = 88” which is added at b. 1 and b. 169, and finally RL's instructions on where the organ is playing. Corrections of certain misprints may have been done either by LG or by RL, an altered note in b. 289 can probably be attributed to RL while a number of metronome markings without doubt are in LG's hand and therefore without source value. An alteration in bb. 423-424, where cb is supplied by vcl, is not in autograph either.

E2 contains corrections of errors and clarifications of notes done in red crayon by RL. In b. 293 there is an altered note. Tage Nielsen who was given the score as a gift by RL, has added his signature and the dating 3 May 1947 on the cover.

F. Orchestral parts

1. Organ part in autograf (1949). The Royal Library. Rued Langgaard's Collection, RLS 20,1.

Title: *Organ / Organo pleno* / [in an unknown hand: (*ad lib*)] / *Rued Langgaard / “The Heaven-Rending” / Symphony No. 6. / Composed 1919.*

Undated [1949].

2 leaves, 34.5 × 26 cm; 4 unnumbered pages of writing.

Paper type: 14 staves without manufacturer's name.

2. Parts [1928-30]. The Royal Library. Rued Langgaard's Collection, RLS 20,2.

Transcript in ink, certain parts in autograf. Corrections and

føjelser med blyant, blæk og farvestift (bl.a. i autograf og i CLs håndskrift).

Omfatter 28 blæserstemmer, timpani 1, timpani 2, 1 slagtøj, harpe, celeste og 5 vl I, 5 vl II, 4 vla, 3 vcl, 3 cb.

Alle er signeret af kopisten CHC (?) med undtagelsen af trompet 5-8, harpe og celeste, som er i autograf og signeret *Rud Langgaard*. Sættet omfatter desuden en usigneret tamburo/triangelstemme, udskrevet efter RLs tid.

Kommentar.

Det stemmesæt, der blev benyttet ved opførelser i 1923 er forsvundet. Det nye sæt blev efter alt at dømme til i begyndelsen af 1928 med henblik en forestående opførelse den 11. april 1928. Opførelsen blev dog aflyst, og det er sikkert grunden til, at der i første omgang kun blev udskrevet en af hver strygerstemme. Dubletstemmerne blev fremstillet af samme nodeskriver, men efter at primostemmerne var blevet revideret. Sættet afspejler værkets historie fra 1928 og indtil det blev anvendt sidste gang, formodentlig i 1978. De tidlige revisioner, titelændringer mv., er foretaget af RL og CL og øjensynlig i flere omgange (i vl I no. 1 ved t. 233 findes påskriften: "Herfra saves Brænde! R.L.").

Afskriveren forsynede stemmerne med titlen *Danse macabre, Symfoni No 6. (I een Sats over eet Motiv: [værkets t. 1-7 gengivet som nodeeksempel])*. Titlen er ved udradering og overskrivning blevet ændret til "*Disastro*" ("*Skærsilden*"), som igen er rettet af RL til *Det Himmelrivende*. RL udskrev stemmerne til de ekstra instrumenter, der kom til ved revisionen 1928-30, og de blev til, mens titlen *Disastro (Skærsilden)* var gældende. Senere tog DRs nodeskrivere over, og der blev foretaget ajourføring af hele sættet, dels i 1961 forud for radioproduktion, dels i 1977 i forbindelse med John Frandsens opførelser i DR. Dette fremgår af musikernotater og anmærkninger i stemmerne. I DRs regi er flere tidlige passager blevet overklæbet, og angivelser, der ikke fandtes i det trykte partitur, er blevet udraderet, ligesom trykfejl i partituret er blevet overført til stemmerne.

G. Skitsefragment

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 19,5. Autograf; blyant overskrevet med blæk.

Ubetegnet; udateret.

1 blad, 34,5 × 27 cm; 2 beskrevne, upaginerede sider. Skitsen findes på versosiden; recto indeholder ufuldstændig partiturside med t. 586-594 i renskrift.

Skitsen omfatter t. 314-371. Passagen er noteret med blyant og efterfølgende overskrevet med blæk, men undervejs ændret i forhold til blyantsskitsen.

SYMFONIENS REVISIONSFASER

Ved at sammenligne kilderne kan man danne et overblik over værkets revisionsfaser. Der er tale om fire hovedfaser:

1. Forkortelse og revision foretaget 1920-30 fra tilblivelsen af partituret kilde C til og med udarbejdelsen af det reviderede partitur kilde B.
2. Ændringer foretaget i kilde B efter 1930, primært op til udgivelsen 1944-46.
3. Ændringer foretaget i udgivelsesfasen 1946 (kilde A)
4. Ændringer, som er kommet til efter udgivelsen (forskellige kilder)

FASE 1. 1920-1930.

a) Udeladte og tilføjede takter (kilde C, D og F2)

- 1) mellem t. 114 og 115: 3 takter udeladt, fortsat strygersats
- 2) mellem t. 118 og 119: 2 takter udeladt, fortsat pauketrille

additions in pencil, ink and crayon (in autograph and in the handwriting of CL, among others).

Comprises 28 wind parts, timpani 1, timpani 2, 1 percussion, harp, celesta and 5 vl I, 5 vl II, 4 vla, 3 vcl, 3 cb.

All have been signed by the copyist CHC (?) with the exception of trumpets 5-8, harp and celesta which are in autograph and signed *Rud Langgaard*. The set also comprises an unsigned tamburo/triangle part, copied after RL's time.

Commentary.

The set of parts which was used at the performances in 1923 has disappeared. The new set was by all accounts made at the beginning of 1928 with a view to an upcoming performance on 11 April 1928. The performance was cancelled, however, and that is probably the reason why initially, only one of each string part was copied. The duplicate parts were made by the same music copyist, but only after the primo parts were revised. The set reflects the history of the work from 1928 until the last time it was used, probably in 1978. The early revisions, title alterations, etc. are by RL and CL and were apparently made over a longer period of time (in vl I No. 1 at b. 233 there is a note: "From here, firewood is being sawed! R.L.").

The copyist provided the parts with the title *Dance macabre, Symphony No 6. (In one movement on one motif: [bb. 1-7 of the work reproduced as a music quote])*. By way of erasure and re-writing, the title was altered to "*Disastro*" ("*Purgatory*") which was then altered by RL to *The Heaven-Rending*. RL wrote out the parts for the additional instruments which were included at the revision of 1928-30, and these parts were made while *Disastro (Purgatory)* was the current title. Later, the copyists of the Danish Radio took over, and the entire set was revised, partly in 1961 for a radio production, and partly in 1977 in connection with John Frandsen's performances in DR. This is evident from musicians' notes and remarks in the parts. Within the framework of DR, several early passages were pasted over, and markings which were not in the printed score, have been erased, while misprints in the score have also been transferred to the parts.

G. Sketch fragment

The Royal Library. Rued Langgaard's Collection, RLS 19,5. Autograph; pencil rewritten in ink.

Undesignated; undated.

1 leaf, 34,5 × 27 cm; 2 unnumbered pages of writing. The sketch is on the verso; recto contains an incomplete score page with a fair copy of bb. 586-594.

The sketch comprises bb. 314-371. The passage is written in pencil and subsequently rewritten in ink, but with certain alterations compared to the pencil sketch.

THE PHASES OF REVISION OF THE SYMPHONY

By comparing the sources, it is possible to get an overview of the phases of revision the work went through. There are four main phases:

1. Abbreviation and revision made in 1920-30 from the making of the score source C to the making of the revised score source B.
2. Alterations made in source B after 1930, primarily in the period leading up to the publication of the symphony, 1944-46.
3. Alterations made during the publication phase 1946 (source A)
4. Alterations which are more recent than the publication (various sources)

PHASE 1. 1920-1930.

a) Deleted and added bars (sources C, D and F2)

- 1) between bb. 114 and 115: 3 bars deleted, continuation of string music

- 3) mellem t. 168 og 169: 22 takter udeladt, videreudvikling
- 4) mellem t. 176 og 177: 7 takter udeladt, fortsættelse af satsen
- 5) mellem t. 185 og 191: 133 takter udeladt, selvstændigt afsnit
- 6) efter t. 185 tilføjet t. 186-190 med cor solo
- 7) mellem t. 212 og 233: 15 takter udeladt og 16 omkomponerede takter indsat
- 8) t. 223-226 gentages som t. 227-230
- 9) mellem t. 296 og 297: 6 takter udeladt, fortsættelse af satsen
- 10) mellem t. 299 og 300; 77 takter udeladt, selvstændigt afsnit
- 11) mellem t. 371 og 372: 1 takt udeladt, overgang til følgende afsnit
- 12) mellem t. 383 og 384: 1 takt, slutning på afsnit – tilføjet, men atter annulleret
- 13) mellem t. 533 og 534: 21 takter udeladt, fortsættelse af afsnittet
- 14) mellem t. 562 og 563: 19 takter udeladt, fortsættelse af strygernesats
- 15) mellem t. 661 og 662: 2 takter udeladt, fortsættelse af satsen

b) Ændringer i musik og instrumentation (kilde C)

Ændringer i frasering, dynamik og artikulation er ikke medtaget.

129-168	rørklokke (Kirkeklokke) i Fis tilføjet
169	piatti tilføjet
169-176	cor 1-4 udeladt
186-190	cor solo tilføjet
199-202	ob 1 omarbejdet
200-203	cl 2 tilføjet [ikke i C]
205-208	picc og ob 1 omarbejdet
205-222	celeste tilføjet [ikke i C]
209-212	ob 1 omarbejdet
210-213	cl 2 tilføjet [ikke i C]
213-220 ff.	omarbejdet ca. 1922/23; cfg, tamburo, campanelli, campane i Des, Es, B tilføjet
215-222	picc og ob 1 omarbejdet
219-222	campanelli omarbejdet [ikke i C]
221-226	omarbejdet igen; harpe tilføjet (tamburo og campane udeladt)
227-230	gentagelse af 223-226 tilføjet
223-232	4 trompeter tilføjet
233-281	ændring af motiv t. 233 (vl I-II), 235-236 (vcl, cb), 241 (vl I-II), 246 (vcl, cb), 256 (tr, trb), 264 (cor), 276 (vla, vcl), 279 (vl I-II), 281 (vcl, cb)
276	timp ændret
290-293	træblæsere og horn omarbejdet
295-297	trb og tuba omarbejdet
299	noder udeladt i vl I
300-371	tamburo rullante tilføjet
521	nodeændringer i cl 1
563-589	rørklokke tilføjet
588-589	tamburo tilføjet
641-654	cor, tr, trb, tuba omarbejdet
655-679	triangel tilføjet [1924?]
655-679	melodiførende trb og tuba ændret til cor
655-679	cor ændret til 4 tr (musikændringer i t. 666-668)

- 2) between bb. 118 and 119: 2 bars deleted, continuation of timpani trill
- 3) between bb. 168 and 169: 22 bars deleted, development
- 4) between bb. 176 and 177: 7 bars deleted, continuation of the movement
- 5) between bb. 185 and 191: 133 bars deleted, separate section
- 6) after b. 185 added bb. 186-190 with cor solo
- 7) between bb. 212 and 233: 15 bars deleted and 16 recomposed bars inserted
- 8) bb. 223-226 repeated as bb. 227-230
- 9) between bb. 296 and 297: 6 bars deleted, continuation of the movement
- 10) between bb. 299 and 300; 77 bars deleted, separate section
- 11) between bb. 371 and 372: 1 bar deleted, transition to the next section
- 12) between bb. 383 and 384: 1 bar, end of section – added, but subsequently annulled
- 13) between bb. 533 and 534: 21 bars deleted, continuation of the section
- 14) between bb. 562 and 563: 19 bars deleted, continuation of string music
- 15) between bb. 661 and 662: 2 bars deleted, continuation of the movement

b) Alterations in music and instrumentation (source C)

Alterations in phrasing, dynamics and articulation are not included here.

129-168	tubular bell (church bell) in F# added
169	piatti added
169-176	cor 1-4 omitted
186-190	cor solo added
199-202	ob 1 revised
200-203	cl 2 added [not in C]
205-208	picc and ob 1 revised
205-222	celesta added [not in C]
209-212	ob 1 revised
210-213	cl 2 added [not in C]
213-220 ff.	reworked around 1922/23; cfg, tamburo, campanelli, campane in D, E, B, added
215-222	picc and ob 1 revised
219-222	campanelli revised [not in C]
221-226	revised again; harp added (tamburo and campane omitted)
227-230	repetition of 223-226 added
223-232	4 trumpets added
233-281	alteration of motif bb. 233 (vl I-II), 235-236 (vcl, cb), 241 (vl I-II), 246 (vcl, cb), 256 (tr, trb), 264 (cor), 276 (vla, vcl), 279 (vl I-II), 281 (vcl, cb)
276	timp altered
290-293	woodwind and horn revised
295-297	trb and tuba revised
299	notes omitted in vl I
300-371	tamburo rullante added
521	altered note in cl 1
563-589	tubular bell added
588-589	tamburo added
641-654	cor, tr, trb, tuba revised
655-679	triangle added [1924?]
655-679	trb and tuba as lead instruments altered to cor
655-679	cor altered to 4 tr (music altered in bb. 666-668)

FASE 2. 1930-46

Ændringer i musikken (kilde B)

2-3	motiv vl II ændret
61-62	motiv vcl ændret
82-85	strygermotiv ændret
101, 107,	
113	vl II node 1: ændret fra a ¹ til d ¹
102, 108	vl II, vla: dobbeltgreb indført
114	vl II, vcl ændret
119, 121	picc, ob 1, campanelli, celeste ændret
122	celeste ændret
166-168	strygere ændret
178-181	motiv vl I ændret
186-187	motiv cor 1 ændret
225-226,	
229-230	harpe 2 (unison) tilføjet
227	timp: node (b) fjernet, heltaktpause tilføjet
248-249	vla: fugamotiv indført
253	vla node 1: ændret fra a ¹ til overbundet g ¹
282	vla node 1: ændret fra f ¹ til fis ¹
296	vl I, vl II sidste node: cis ² ændret til c ²
297	vl I, vl II node 3: f ² ændret til fis ²
297	vla node 6: ændret fra h til b
421	trb, tuba ændret
430	motiv vl I, vl II ændret
434	motiv fl 1, fag 1 ændret (+ tone tilføjet i vl I-II, vla, vcl)
446	vla node 2: cis ¹ ændret til c ¹
499-500	motiv ændret i ob 1, cl 1
501-502	motiv cl 2-3, vla, vcl 1 ændret
502	nodeændringer i ob 1, cl 1
511-512	motiv vl I, vl II ændret
521	cl 1, cl 3 ændret
536-537	motiv vl II ændret
541	vl I node 3: a ² ændret til b ²
549	vl I nodeændring
571-589	harpe 2 tilføjet
593-601	orkestersatsen transponeret en halv tone op
631	picc, fl, ob, cl, fag: node 3 og 6 rettet fra (klang) h til b (3 oktaver)
659	tr i F 1-4 node 3: ændret fra h ¹ til c ²

FASE 3. 1946

Ændringer i musikken foretaget i udgivelsesfasen (kilde A)

238	vcl, cb node 1: ændr fra g til cis
253	vla node 1: a ¹ ændret til g ¹ og overbinding fra t. 252 tilføjet
307	vl I, vl II sidste node: ændret fra tonen es til e
632-634	vla, vcl, cb node 1: ændret fra tonen g til gis
639	vl I, vl II node 4: a ² ændret til e ²
644	vla, vcl, cb node 1-2: ændret fra tonerne g-f til gis-fis
645	vla, vl, cb node 2: ændret fra tonen f til fis
652	vla, vlc, cb node 2: ændret fra tonen a til as (og node 6 forsynet med opløsningstegn)
659	timp 1: én trille ændret til to fjerdedelstriller

FASE 4. Efter 1946

Ændringer i musikken foretaget efter udgivelsen

169-176,	
443 ff., 590 ff.,	
617 ff.	Orgelstemme tilføjet (F1, E1)
289	vcl, cb node 4: g ændret til gis (E1)

PHASE 2. 1930-46

Alterations to the music (source B)

2-3	motif vl II altered
61-62	motif vcl altered
82-85	string motif altered
101, 107,	
113	vl II note 1: altered from a ¹ to d ¹
102, 108	vl II, vla: double stop added
114	vl II, vcl altered
119, 121	picc, ob 1, campanelli, celesta altered
122	celesta altered
166-168	strings altered
178-181	motif vl I altered
186-187	motif cor 1 altered
225-226,	
229-230	harp 2 (unison) added
227	timp: note (b _s) deleted, semibreve rest added
248-249	vla: fugue motif introduced
253	vla note 1: altered from a ¹ to a tied g ¹
282	vla note 1: altered from f ¹ to f ^{#1}
296	vl I, vl II last note: c ^{#2} altered to c ²
297	vl I, vl II note 3: f ² altered to f ^{#2}
297	vla note 6: altered from b til b _b
421	trb, tuba altered
430	motif vl I, vl II altered
434	motif fl 1, fag 1 altered (+ note added in vl I-II, vla, vcl)
446	vla note 2: c ^{#1} altered to c ¹
499-500	motif altered in ob 1, cl 1
501-502	motif cl 2-3, vla, vcl 1 altered
502	altered notes in ob 1, cl 1
511-512	motif vl I, vl II altered
521	cl 1, cl 3 altered
536-537	motif vl II altered
541	vl I note 3: a ² altered to b _b ²
549	vl I: altered note
571-589	harp 2 added
593-601	all instruments transposed up a semitone
631	picc, fl, ob, cl, fag: notes 3 and 6 corrected from (sounding) b to b _b (3 octaves)
659	tr in F 1-4 note 3: altered from b ¹ to c ²

PHASE 3. 1946

Alterations to the music made during the publication phase (source A)

238	vcl, cb note 1: altered from g to c [#]
253	vla note 1: a ¹ altered to g ¹ and tie from b. 252 added
307	vl I, vl II last note: altered from the tone e _b from to e
632-634	vla, vcl, cb note 1: altered from the tone g to g [#]
639	vl I, vl II note 4: a ² altered to e ²
644	vla, vcl, cb note 1-2: altered from the tones g-f to g [#] -f [#]
645	vla, vl, cb note 2: altered from the tone f to f [#]
652	vla, vlc, cb note 2: altered from the tone a to a _b (and note 6 provided with natural)
659	timp 1: a single trill altered to two crotchet trills

PHASE 4. After 1946

Alterations to the music made after the publication

169-176,	
443 ff., 590 ff.,	
617 ff.	Organ part added (F1, E1)
289	vcl, cb note 4: g altered to g [#] (E1)

OVERSIGT OVER TEMPO- OG KARAKTERBETEGNELSER I KILDE A-D

Begyndelsestempoet ♩ = 40 (A) er af RL ændret til ♩ = 88 i B, i F1 angives ♩ = 40 (♩ = 88), og i E1 anvender RL formuleringen "eventuelt ♩ = 88".

RLs ♩ = ♩ læses < ♩ = ♩ >

> betyder: rettet til

Takt Kilde Overskrift, tempo- og karakterbetegnelser

1	A	THEMA (Versione I) / corrosif miserable religieux ♩ = 40
	B	Thema (Versione I) / Miserabile religioso ♩ = 40 > 88 [i.e. ♩ = 88]
	C	Introduzione / Movibile angelico [opr. Movibile magnificamente] ♩ = 56
	D	Poco animato magnificamente
129	A	THEMA (Versione II) / (Listesso tempo) / corrosif
	B	Thema (Versione II) / (Listesso tempo) / Miserabile tigrato
	C	Listesso tempo
169	A	Maestoso (♩ = ♩)
	B	Maestoso (♩ = ♩)
	C	♩ = ♩
177	A	Movibile religioso (♩ = ♩)
	B	Miserabile religioso (♩ = ♩)
	C	♩ = ♩
191	A	VAR. I (Introduzione) / Allegro non troppo ♩ = 88
	B	Var. I (Introduzione) / Allegro non troppo ♩ = 88
	C	Allegro agitato
	D	Poco animato con passione
233	A	VAR. II (Fuga) / Frenetico marziale (Tutta la forza), corrosif ♩ = 80
	B	Var. II (Fuga) / Frenetico marziale (Tutta la forza) ♩ = 80
	C	Frenetico marziale [overstreget: Con gravita marziale]
300	A	VAR. III (Toccata) / Poco a poco furioso mosso
	B	Var. III (Toccata) / Poco a poco furioso mosso
	C	Poco a poco disperabile
	D	Molto con moto
321	D	Poco a poco più mosso
339	B	Con moto
347	A	mosso furioso
372	A	VAR. IV (Sonata) / Maestoso frenetico ♩ = 72
	B	Var. IV (Sonata) / Maestoso frenetico ♩ = 72
	C	Maestoso frenetico [overstreget: Maestoso fiero]
384!	A	♩ = 108
385	B	♩ = 108
385	C	Più mosso [overstreget]
428	A	Movibile. Magnificamente ♩ = 108-112
	B	Movibile Magnificamente ♩ = 108-112
	C	Movibile Magnificamente [overstreget: Poco con moto]
	D	Con moto
452	B	♩ = 80
458	A	Più a più furioso
	B	♩ = 120
474	A	Piú furioso
496	B	♩ = 80

OVERVIEW OF TEMPO MARKINGS AND EXPRESSION MARKS IN SOURCES A-D

The initial tempo ♩ = 40 (A) is altered to ♩ = 88 by RL in B, in F1 the marking is ♩ = 40 (♩ = 88), and in E1 RL uses the phrase "possibly ♩ = 88".

RL's ♩ = ♩ is interpreted as < ♩ = ♩ >

> means: altered to

Bar Source Heading, tempo and expression marks

1	A	THEMA (Versione I) / corrosif miserable religieux ♩ = 40
	B	Thema (Versione I) / Miserabile religioso ♩ = 40 > 88 [i.e. ♩ = 88]
	C	Introduzione / Movibile angelico [opr. Movibile magnificamente] ♩ = 56
	D	Poco animato magnificamente
129	A	THEMA (Versione II) / (Listesso tempo) / corrosif
	B	Thema (Versione II) / (Listesso tempo) / Miserabile tigrato
	C	Listesso tempo
169	A	Maestoso (♩ = ♩)
	B	Maestoso (♩ = ♩)
	C	♩ = ♩
177	A	Movibile religioso (♩ = ♩)
	B	Miserabile religioso (♩ = ♩)
	C	♩ = ♩
191	A	VAR. I (Introduzione) / Allegro non troppo ♩ = 88
	B	Var. I (Introduzione) / Allegro non troppo ♩ = 88
	C	Allegro agitato
	D	Poco animato con passione
233	A	VAR. II (Fuga) / Frenetico marziale (Tutta la forza), corrosif ♩ = 80
	B	Var. II (Fuga) / Frenetico marziale (Tutta la forza) ♩ = 80
	C	Frenetico marziale [struck out: Con gravita marziale]
300	A	VAR. III (Toccata) / Poco a poco furioso mosso
	B	Var. III (Toccata) / Poco a poco furioso mosso
	C	Poco a poco disperabile
	D	Molto con moto
321	D	Poco a poco più mosso
339	B	Con moto
347	A	mosso furioso
372	A	VAR. IV (Sonata) / Maestoso frenetico ♩ = 72
	B	Var. IV (Sonata) / Maestoso frenetico ♩ = 72
	C	Maestoso frenetico [struck out: Maestoso fiero]
384!	A	♩ = 108
385	B	♩ = 108
385	C	Più mosso [struck out]
428	A	Movibile. Magnificamente ♩ = 108-112
	B	Movibile Magnificamente ♩ = 108-112
	C	Movibile Magnificamente [struck out: Poco con moto]
	D	Con moto
452	B	♩ = 80
458	A	Più a più furioso
	B	♩ = 120
474	A	Piú furioso
496	B	♩ = 80

- | | | | | | |
|-----|---|--|-----|---|---|
| 497 | A | Magnificamente | 497 | A | Magnificamente |
| | B | Magnificamente | | B | Magnificamente |
| | C | Magnificamente [overstreget: Poco con moto] | | C | Magnificamente [struck out: Poco con moto] |
| | D | Con moto | | D | Con moto |
| 501 | A | Allargando | 501 | A | Allargando |
| | B | Allargando | | B | Allargando |
| | C | (Allargando!) | | C | (Allargando!) |
| 511 | A | Magnificamente $\downarrow = 40$ | 511 | A | Magnificamente $\downarrow = 40$ |
| | B | Magnificamente $\downarrow = 56 > 48 > 40$ | | B | Magnificamente $\downarrow = 56 > 48 > 40$ |
| | C | Magnificamente [overstreget: Poco con moto cantando la ladi?] $\downarrow = 56$ | | C | Magnificamente [struck out: Poco con moto cantando la ladi?] $\downarrow = 56$ |
| | D | Tempo primo ($\downarrow = \downarrow$) | | D | Tempo primo ($\downarrow = \downarrow$) |
| 522 | A | Frenético, poco a poco allegro furioso ($\downarrow = \downarrow$) | 522 | A | Frenético, poco a poco allegro furioso ($\downarrow = \downarrow$) |
| | B | Frenético, poco a poco allegro furioso ($\downarrow = \downarrow$) | | B | Frenético, poco a poco allegro furioso ($\downarrow = \downarrow$) |
| | C | frenetico ($\downarrow = \downarrow$) [overstreget: Allegro smanioso] | | C | frenetico ($\downarrow = \downarrow$) [struck out: Allegro smanioso] |
| 526 | A | Completo furioso. Prestissimo | 526 | A | Completo furioso. Prestissimo |
| | B | Completo furioso | | B | Completo furioso |
| 535 | A | VAR. V (Coda) / corrosif religieux $\downarrow = 40$ | 535 | A | VAR. V (Coda) / corrosif religieux $\downarrow = 40$ |
| | B | Var. V (Coda) / Movibile magnificamente $\downarrow = 56 > 48 > 40$ | | B | Var. V (Coda) / Movibile magnificamente $\downarrow = 56 > 48 > 40$ |
| | C | Tempo primo. Movibile magnificamente [overstreget: Poco animato] $\downarrow = 56$ | | C | Tempo primo. Movibile magnificamente [struck out: Poco animato] $\downarrow = 56$ |
| | D | Tempo primo | | D | Tempo primo |
| 590 | A | $\downarrow = 144$ | 590 | A | $\downarrow = 144$ |
| | B | $\downarrow = 144$ | | B | $\downarrow = 144$ |
| | C | [Maestoso magnificamente > Allargando, begge overstreget] | | C | [Maestoso magnificamente > Allargando, both deleted] |
| 602 | C | Disperato [overstreget: Più allargando] | 602 | C | Disperato [deleted: Più allargando] |
| 655 | A | Glorificazione $\downarrow = 120$ | 655 | A | Glorificazione $\downarrow = 120$ |
| | B | Glorificazione $\downarrow = 120$ | | B | Glorificazione $\downarrow = 120$ |
| | C | Glorificazione | | C | Glorificazione |

SYMFONIENS ENDELIGE FORM

– RELATIONEN MELLEM KILDERNE A OG B

Af interesse for udgivelsen er i ganske særlig grad forholdet mellem den trykte udgave (A) og trykforlægget (B). Ud over trykfejl og misforståelser i udgaven er der en række forskellige typer af divergenser mellem de to kilder. Først og fremmest naturligvis de uoverensstemmelser, som er et resultat af nodeproduktionen og den efterfølgende korrekturfase. Nodetegneren har i rentegningsprocessen tilføjet visse åbenlyst manglende accenter og dynamiske angivelser, men har også overset detaljer af denne art. Komponisten har på sin side haft lejlighed til at rette nyopståede fejl samt 'gamle' fejl og uklarheder, der også findes i B. Flere steder i A er der tilføjet 'nye' opløsningstegn til orientering for musikerne. Fodnoten om intervallerne og markeringen af en række tonegrupper imellem t. 133 og t. 167 er ligeledes tilføjet i korrekturfasen, idet B kun har noten i passagen t. 233-237 sammen med de indklammede intervaller her. Fodnoten, der refererer til klarinet 2-3, bratsch og cello i t. 501-502, er ligeledes en korrekturtilføjelse.

Korrekturaftryk med Langgaards rettelser kendes ikke. Vi ved fra korrespondancen med forlaget Samfundet til Udgivelse af Dansk Musik, at førstekorrekturen blev læst af Langgaard på kun én dag, men der må have været flere korrekture. I hvilket omfang, Langgaard har konfereret med sit originalmanuskript (B) under læsningen, er vanskeligt at afgøre, men nogle ret åbenlyse 'forglemmelser' i trykket tyder dog på, at der næppe har været tale om nogen systematisk korrekturlæsning i forhold til B.

Blandt varianterne mellem de to kilder er ændringer af enkeltnoter i 11 takter, hvilket tolkes som kompositoriske retoucheringer, som RL har foretaget af motiviske eller harmoniske grunde i A i korrekturfasen (se oversigten ovenfor). Symfoniens

THE FINAL FORM OF THE SYMPHONY

– THE RELATIONSHIP BETWEEN SOURCES A AND B

Of particular interest to this edition is the relationship between the previous printed edition (A) and the printing source (B). Apart from the misprints and misunderstandings in the edition, there are various types of divergences between the two sources. First and foremost there are the discrepancies which are a result of the production of the score and the subsequent proofreading phase. In the process of making the copy for the printing, the music copyist has added certain accents and dynamic markings which were obviously missing, but he has also overlooked details of this kind. The composer on his part has had an opportunity to correct new errors as well as 'old' errors and ambiguities which are also in B. In several places in A, 'new' naturals were added to guide the musicians. The footnote about the intervals and the marking of a number of tone groups between b. 133 and b. 167 were likewise added in the proofreading phase, as B only has the note in the passage bb. 233-237 together with the bracketed intervals there. The footnote which refers to clarinet 2-3, viola and cello in bb. 501-502, was also added in connection with the proofreading.

Proofs with Langgaard's corrections are not known. We know from the correspondence with the publisher The Society for the Publication of Danish Music that the first proofs were read by Langgaard in just one day, but there must have been more proofs. To what extent Langgaard conferred with his original manuscript (B) while reading the proofs is difficult to determine but some rather obvious 'oversights' in the proofs does suggest that there can hardly have been any systematic proofreading involving B.

tempo- og karakterbetegnelser undergik forandring i korrekturfasen. *Miserabile religioso* (t. 1) blev således erstattet af *Corrosif miserabile religieux*, *Miserabile tigrato* (t. 129) blev ændret til *Corrosif*, og *Movibile magnificamente* blev til *Corrosif religieux* (t. 535). I det hele hører Langgaards introduktion af franske betegnelser, og især af ordet *corrosif* (ætsende), til korrekturfasen. *Senza sentimento* blev føjet til i t. 83, og betegnelser som *Mosso furioso* (t. 347), *Più a più furioso* (t. 458), *Più furioso* (t. 474) og *Prestissimo* (t. 526) findes ikke i B. Disse betegnelser kunne se ud til at være tilføjet i A som erstatning for en række mere eksakte tempoangivelser, som ses i B: *Con moto* (t. 339), ♩ = 80 (t. 452), ♩ = 120 (t. 458) og ♩ = 80 (t. 496). Der kan imidlertid ikke siges noget afgørende om, hvorvidt disse fire betegnelser fandtes i B før udgivelsen. En mindre gruppe af rettelser og tilføjelser i B synes nemlig at være indføjet i dette manuskript af RL, efter at værket var blevet trykt. Begyndelsestempoet er således blevet rettet fra ♩ = 40 til ♩ = 88, et tempo, der i andre kilder er angivet som alternativ til ♩ = 40 (F1 og E2). Det vil således ikke være udgivelsesmæssigt forsvarligt, at supplere de karakterbetegnelser, RL besluttede sig for i A i passagen mellem t. 339 og t. 526, med angivelser fra B, som reelt ikke kan tidsfæstes. Udgaven følger A, og varianter fra kilderne vedrørende afsnits-, tempo- og karakterbetegnelser er til orientering samlet i oversigten ovenfor.

Noget anderledes forholder det sig med en gruppe rettelser og tilføjelser, som vedrører dynamik og artikulation og som er særligt markeret i kilde B. De fleste af dem er indført i kilden med en karakteristisk rød farvestift, stor skrift og en 'observationsangivelse' i form af en pil eller en randbemærkning som fx *Pauke*. Der er ingen tvivl om, at der er tale om tilføjelser i autograf. Enkelte af dem er implementeret i A, men de fleste findes kun i B. Det forekommer usandsynligt, at nodetegneren skulle have udeladt disse angivelser i sin trykklare renskrift, fordi han har anset dem for at være 'dirigentnotater', som ikke hørte til værket. Det er snarere korrektioner, RL har indskrevet i B efter udgivelsen i 1946. Manuskriptet har notorisk været i RLs hænder efter 1946, idet der er indført oplysninger om udgivelsen og om torsdagskoncertopførelsen i 1949, ligesom tilføjelsen af orgel er angivet med notater i selve partituret. Når enkelte af angivelserne alligevel er kommet med i A, må forklaringen være, at de er tilføjet af RL i korrekturfasen (t. 347: *ff* tilføjet i tr 3-4, t. 420-421: *martellato* tilføjet i trb og tuba, t. 492: *ff* rettet til *ffz* i timp, t. 528, 531: note forkortet i cor). RL har samtidig skrevet *Solo* eller *Soli* ved en del af de meget kraftige indsatser i messingblæserne, hvor en sådan tilføjelse forekommer aldeles overflødig. Udgaven udelader disse, men inkorporerer de særligt markerede korrektioner i B, som berører 14 takter, idet de betragtes som autentiske og som et udtryk for komponistens sidste vilje (nærmere oplysninger findes i noterne nedenfor under t. 256, 277, 279, 298, 372, 374, 420-421, 526, 529, 531, 533, 650, 654).

En sidste type af uoverensstemmelser mellem A og B vedrører de vejtrækningsangivelser, RL nogenlunde systematisk har angivet med tegnet \vee i visse passager i horn- og messingblæsestemmerne i B. De findes i A kun to steder: i t. 642, hvor der over hornstemmerne er placeret en asterisk, som henviser til fodnoten *Vejrtrækningsbetegnelse*. Selve vejtrækningstegnene mangler imidlertid i de takter, hvor de angives i B (t. 642-654). Desuden findes vejtrækning angivet i A i t. 659-673 i tr 5-8, men i de pågældende stemmer (F2) har RL egenhændigt foreskrevet flere vejtrækningspauser end der angives i A. De resterende angivelser i B kan muligvis helt eller delvis være kommet til efter 1946. Der kan imidlertid ikke foretages nogen kvalitativ skelnen mellem angivelserne, så udgiveren har valgt at medtage dem alle i udgaven: t. 222: tr, trb, tuba; t. 373-383: cor, tr, trb, tuba; t. 421-422: trb, tuba; t. 443-448: trb, tuba; t. 590-599: tr, trb, tuba; t. 604-605: cor; t. 619-620: tr; t. 623-624: trb, tuba; t. 642-654: cor; t. 659-677: tr 5-8.

Among the variants between the two sources are alterations of single notes in 11 bars which are interpreted as compositional retouches made by RL for motivic or harmonic reasons in A in the proofreading phase (see the overview above). The tempo and the expression marks underwent a change in the proofreading phase. *Miserabile religioso* (b. 1) was thus replaced by *Corrosif miserabile religieux*, *Miserabile tigrato* (b. 129) was altered to *Corrosif*, and *Movibile magnificamente* became *Corrosif religieux* (b. 535). Overall, Langgaard's introduction of French designations and especially of the word *corrosif* (corrosive) belongs to the proofreading phase. *Senza sentimento* was added in b. 83, and markings such as *Mosso furioso* (b. 347), *Più a più furioso* (b. 458), *Più furioso* (b. 474) and *Prestissimo* (b. 526) are not in B. These markings may well have been added in A as a replacement for a number of more exact tempo indications which are in B: *Con moto* (b. 339), ♩ = 80 (b. 452), ♩ = 120 (b. 458) and ♩ = 80 (b. 496). However, it is not possible to say anything decisive about whether these four indications were in B before publication, because a small number of corrections and additions in B seems to have been inserted in this manuscript by RL after the work had been printed. Thus, the opening tempo has been altered from ♩ = 40 to ♩ = 88, a tempo which in other sources is indicated as an alternative to ♩ = 40 (F1 and E2). Therefore, it would not be editorially responsible to complement the expression markings which RL chose in A in the passage between b. 339 and b. 526, with markings from B which cannot be conclusively dated. The edition follows A and variants from the sources regarding section headings and tempo and expression marks have been listed in the above overview for information.

On the other hand there is a group of corrections and additions regarding dynamics and articulation which are specifically marked in B. Most of them were entered in the source with a characteristic red crayon, large letters and an 'observational marking' in the form of an arrow or a marginal note, e.g. *Timpani*. There is no doubt that these are additions in autograph. A few of these were implemented in A but most of them are only in B. It seems unlikely that the copyist should have left out these markings in his print-ready fair copy because he regarded them as 'conductor's notes' which did not belong to the work. It is more likely that they are corrections which RL entered in B after the publication in 1946. It is well known that RL has handled the manuscript after 1946 because he has entered information about the publication and about the Thursday Concert performance in 1949. Also, instructions for the additional organ part has been entered in this score. The reason that some of these markings have been included in A after all, must be that they have been added by RL in the proofreading phase (b. 347: *ff* added in tr 3-4, b. 420-421: *martellato* added in trb and tuba, b. 492: *ff* altered to *ffz* in timp, b. 528, 531: note shortened in cor). RL also wrote *Solo* or *Soli* at a number of the very loud entries in the brass where such additions seem quite superfluous. The edition leaves out the latter markings but incorporates the specifically marked corrections in B which affect 14 bars, as these are regarded as authentic and as an expression of the composer's last will (specific information can be found in the notes below under bb. 256, 277, 279, 298, 372, 374, 420-421, 526, 529, 531, 533, 650, 654).

One final type of discrepancy between A and B concerns the breathing marks which RL fairly systematically has indicated with the sign \vee in certain passages of the horn and brass parts in B. They occur only twice in A: in b. 642 where an asterisk referring to the footnote *Breathing mark* is placed above the horn parts. However, the actual breathing marks are missing in those bars where they are indicated in B (bb. 642-654). Also, breathing is marked in A in bb. 659-673 in tr 5-8 but in the corresponding orchestral parts (F2), RL himself has prescribed more breathing pauses than those indicated in A. The remaining markings in B

REDAKTIONSGRUNDLAG

Udgaven præsenterer værket i den form, Langgaard senest er kommet frem til. Hovedkilden er den trykte udgave, kilde **A**. Forglemmelser, unøjagtigheder og fejl i denne kilde er identificeret ved kollation med trykmanuskriptet kilde **B**, det oprindelige partitur **C** og skitsen **D**, suppleret med rettelser, som er noteret i to foreliggende, trykte eksemplarer, **E1** og **E2**. Stemmematerialet kilde **F2** har med forsigtighed tjent som verifikationskilde for så vidt angår fortegn, artikulation og dynamik; detaljer, som er egenhændigt tilføjet af RL, har dog autoritativ status. Endelig er relevante passager sammenholdt med den kritiske udgave af operaen *Antikrist* (RLU, 2009), idet 355 takter af symfonien findes i operaen (dog stedvis med varianter).

Ændringer foretaget af RL efter udgivelsen i 1946 respekteres i udgaven. Væsentligst her er tilføjelsen af orgel (ad libitum) med den separate orgelstemme i autograf (**F1**) som hovedkilde. Hertil kommer enkelte justeringer af dynamiske angivelser mv., som er indføjet i kilde **B**, og et par nodeændringer, som findes i **E1** og **E2**. Dirigenten Launy Grøndahls tilføjelser i kilde **B** lades ude af betragtning.

RETNINGSLINJER FOR UDGAVEN

Udgiverens tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser; tilføjede buer er dog angivet med brudt streg, og bueændringer som en kombination af hel og brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren. Faste fortegn for klarinet 1-3 og engelskhorn er tilføjet af udgiveren.

Manglende triolangivelser er tilføjet stiltiende, det samme gælder mindre justeringer af uegalt eller fejlagtigt placerede dynamiske angivelser. Staccato er generelt noteret som 'almindeligt staccato' og ikke som staccatissimo. RL angiver ofte staccatoprikker som en lille streg, hvilket tolkes som et skriveteknisk forhold.

Redaktionelle kommentarer samt oplysninger om detaljer, der ikke er typografisk markeret i udgaven, findes i noteapparatet nedenfor. Forglemmelser, unøjagtigheder og fejl i hovedkilden **A**, som er korrigeret og suppleret med hjemmel i partiturliderne **B**, **C**, **E1** og **E2**, er ikke typografisk markeret i udgaven, men dokumenteret i noterne.

may possibly have been added after 1946. However, it is not possible to distinguish qualitatively between the markings so the editor has chosen to include them all in the edition: b. 222: tr, trb, tuba; b. 373-383: cor, tr, trb, tuba; bb. 421-422: trb, tuba; bb. 443-448: trb, tuba; bb. 590-599: tr, trb, tuba; bb. 604-605: cor; bb. 619-620: tr; bb. 623-624: trb, tuba; bb. 642-654: cor; bb. 659-677: tr 5-8.

TEXTUAL BASIS OF THE EDITION

The work is published in the latest form arrived at by the composer. The main source is the printed edition, source **A**. Oversights, inaccuracies and errors in this source have been identified by collation with the manuscript, source **B**, the original score **C**, and the sketch **D**, complemented by corrections which are notated in the two printed copies, **E1** and **E2**. The orchestral parts, source **F2**, has been used cautiously as a verification source as regards accidentals, articulation and dynamics; however, details which were added by RL himself, have authoritative status. Finally, relevant passages have been compared to the critical edition of the opera *Antichrist* (RLU, 2009), as 355 bars of the symphony were included in the opera (albeit with variants in places).

Alterations made by RL after the publication in 1946 are respected in the edition. The most important of these is the addition of the organ part (ad libitum) with the separate organ part in autograph (**F1**) as the main source. In addition, a few adjustments of dynamic markings etc. which are inserted in source **B**, and a couple of altered notes which are in **E1** and **E2** have been respected. The conductor Launy Grøndahl's additions in source **B** are ignored.

EDITORIAL GUIDELINES

Material supplied or emended by the editor is identified typographically in the edition by means of square brackets; supplied slurs and ties are shown with a broken line and emended slurs and ties with a combination of unbroken and broken lines. Cautionary accidentals in round brackets have been supplied by the editor. Fixed keys signatures have been supplied by the editor for clarinet 1-3 and cor anglais.

Missing triplet markings are supplied silently, the same applies to minor adjustments of unequally placed dynamic markings. Staccato has generally been marked as 'ordinary staccato' and not as staccatissimo. RL often marks staccato dots as little lines which is interpreted as a characteristic of his writing technique.

Editorial comments and information about matters that are not typographically marked in the edition are to be found in the critical apparatus below. Oversights, inaccuracies and errors in the main source **A**, which have been emended and supplied on the basis of the score sources **B**, **C**, **E1** and **E2** are not typographically marked in the edition but they are documented in the notes.

NOTER

Der refereres til hovedkilden A med mindre andet er nævnt. Noteapparatet omfatter redaktionelle kommentarer samt et udvalg af varianter i B og C. Varianter vedr. tempi og karakterbetegnelser i kilderne A-D er samlet i oversigten ovenfor. Henvvisninger til *Antikrist* er til den kritiske udgave ved Bendt Viinholt Nielsen (Rued Langgaard Udgaven, 2008).

Tonehøjden angives på konventionel vis ud fra 'nøglehuls-c'et' = c¹.

takt	stemme	kommentar
-	-	A: ... <i>misérable</i> rettet til det sprogligt korrekte <i>misérable</i>
-	-	metronomangivelsen ♩ = 40 suppleret med alternativet ♩ = 88 iht. RLs angivelser i B, F1 og hans tilføjelse i E1: "event ♩ = 88"
6	vl II	C: node 3 med stacc., udraderet i B
8	vl II	≧ forlænget fra node 1 til node 2 iht. B og C
25	vlc	≧ tilføjet iht. C (findes også i <i>Antikrist</i>); mangler i B
37-38	vlc	≦ ≧ tilføjet iht. B, hvori RL har tilføjet kilerne med blyant og ledsaget dem med NB (C har kun ≧ i t. 38)
70	tutti	C: <i>poco a poco cresc.</i> står i taktens begyndelse; i B anført i autograf, dog arbitrært fordelt over hele takten
82	vcl, cb	node 3: <i>f</i> flyttet fra t. 83 node 1 iht. B (i F2 er <i>f</i> anført i autograf ved t. 82, node 3)
82-83	vla	det ulogiske ≧ og efterfølgende <i>pp</i> findes i autograf i B
83	vl I	ulogisk <i>pf</i> under node 2 ændret til <i>f</i> under node 3 iht. B
	vl II	B: intet <i>cresc.</i> (tilføjet i A i korrekturfasen)
	tutti	<i>Senza sentimento</i> er anbragt som overskrift i A; betegnelsen findes ikke i B og må være tilføjet i korrekturen, hvor den sandsynligvis på grund af pladsmangel mellem systemerne blev placeret som overskrift; udgiveren har fjernet overskriften og anbragt anvisningen i hver enkelt stemme
87	vcl, cb	marc. tilføjet iht. B
88	vl I	marc. tilføjet iht. B (findes også i C og F2 samt i <i>Antikrist</i>)
94	vlc, cb	marc. tilføjet iht. C (findes også i <i>Antikrist</i> , men mangler i B)
95	vl I	marc. tilføjet iht. C (findes også i <i>Antikrist</i> , men mangler i B)
115	timp	C: <i>pp misterioso</i>
119	timp	trillemarkering fjernet (ophører i t. 118; fejl i A)
119, 123	timp	ten. tilføjet iht. B (hvor det er tilføjet med blyant, utvivlsomt af RL)
	camp	B: <i>Klokke i Fis</i> (i t. 564 ff. betegnet <i>Campane in Fis</i>); i C betegnet <i>Klokkerør (Kirkeklokke) i FIS</i>
	camp	<i>distinto</i> tilføjet iht. B og F2, hvor RL skriver <i>Tydeligt og tydeligt markeret</i>
130	vl I	≠ forlænget fra node 3 til node 2 iht. B
142-143	vl II	≠ forlænget fra t. 143 node 1 til t. 142 node 2 iht. C og i analogi med t. 130-131 (vl I) og t. 154-155 (vla)
150	vl I	B: intet <i>pp</i>
153	vl I	<i>fp</i> tilføjet iht. B (F2 har <i>fz</i> tilføjet af musiker eller LG)
153-154	vla	buens startpunkt ændret fra t. 154 node 2 til t. 153 node 1 iht. C og rettelser i E1 (notationen i B er uklar)
161	vl II	buens endepunkt ændret fra node 3 til node 2 iht. B og med støtte i F2

NOTES

Reference is made to the main source A unless otherwise indicated. The critical apparatus comprises editorial comments together with selected variants in B and C. Variants regarding tempi and expression marks in the sources A-D are listed above. References to *Antichrist* are to the critical edition by Bendt Viinholt Nielsen (Rued Langgaard Edition, 2008).

Pitch is indicated in the conventional manner, i.e. 'the keyhole c' = c¹.

Bar	Part	Comment
-	-	A: ... <i>misérable</i> emended to the linguistically correct <i>misérable</i>
-	-	the metronome marking ♩ = 40 supplied with the alternative ♩ = 88 in accordance with RL's markings in B, F1 and his addition in E1: "poss ♩ = 88"
6	vl II	C: note 3 has stacc., erased in B
8	vl II	≧ extended from note 1 to note 2 in accordance with B and C
25	vlc	≧ supplied in accordance with C (also found in <i>Antichrist</i>); wanting in B
37-38	vlc	≦ ≧ supplied in accordance with B in which RL added the hairpins in pencil and annotated them NB (C has only ≧ in b. 38)
70	tutti	C: <i>poco a poco cresc.</i> is at the beginning of the bar; in B it is written in autograph, albeit arbitrarily distributed over the whole bar
82	vcl, cb	note 3: <i>f</i> moved from b. 83 note 1 in accordance with B (in F2 <i>f</i> is marked in autograph at b. 82, note 3)
82-83	vla	the illogical ≧ and subsequent <i>pp</i> is in autograph in B
83	vl I	illogical <i>pf</i> below note 2 altered to <i>f</i> below note 3 in accordance with B
	vl II	B: no <i>cresc.</i> (added in A in the proofreading phase)
	tutti	<i>Senza sentimento</i> is entered as a heading in A; the designation is not in B and must have been added in the proof where it was probably placed as a heading because of a lack of space between the staves; the editor has removed the heading and placed the marking in each part
87	vcl, cb	marc. supplied in accordance with B
88	vl I	marc. supplied in accordance with B (also found in C and F2 as well as in <i>Antichrist</i>)
94	vlc, cb	marc. supplied in accordance with C (also found in <i>Antichrist</i> , but wanting in B)
95	vl I	marc. supplied in accordance with C (also found in <i>Antichrist</i> , but wanting in B)
115	timp	C: <i>pp misterioso</i>
119	timp	trill marking suppressed (ceases at b. 118; error in A)
119, 123	timp	ten. supplied in accordance with B (where it is added in pencil, no doubt by RL)
	camp	B: <i>Bell in F#</i> (in b. 564 ff. designated <i>Campane in F#</i>); in C called <i>Tubular bell (church bell) in F#</i>
	camp	<i>distinto</i> supplied in accordance with B and F2 where RL writes <i>Distinct</i> and <i>distinctly marked</i>
130	vl I	≠ extended from note 3 to note 2 in accordance with B
142-143	vl II	≠ extended from b. 143 note 1 to b. 142 note 2 in accordance with C and by analogy with bb. 130-131 (vl I) and bb. 154-155 (vla)
150	vl I	B: no <i>pp</i>
153	vl I	<i>fp</i> supplied in accordance with B (F2 has <i>fz</i> , added by musician or LG)
153-154	vla	the starting point of the slur emended from b. 154 note 2 to b. 153 note 1 in accordance with C and correction in E1 (the notation in B is unclear)
161	vl II	the ending point of the slur emended from note 3 to note 2 in accordance with B and supported by F2

165	vl II	node 2: overflødig ♯ for h ¹ udeladt (ikke i B og C)	165	vl II	note 2: superfluous ♯ before b ¹ suppressed (not in B and C)
167	vcl, cb	B: intet <i>ff</i> (må være tilføjet i korrekturen og < i t. 165-166 samtidig forkortet; vcl og cb er i B noteret ligesom vl I, vl II og vla)	167	vcl, cb	B: no <i>ff</i> (must have been added in the proof, and < in bb. 165-166 must have been shortened at the same time; in B vcl and cb are notated like vl I, vl II and vla)
167-168	vl I, vl II, vla	< forlænget fra t. 166 node 3 til t. 168 node 3 iht. B	167-168	vl I, vl II, vla	< extended from b. 166 note 3 to b. 168 note 3 in accordance with B
169	-	3 <i>Taktslag i Takten</i> udeladt	169	-	3 <i>beats to the bar</i> suppressed
	-	E1: <i>event</i> ↓ = 88 tilføjet af RL		-	E1: <i>poss</i> ↓ = 88 added by RL
169-176	org	stemmen tilføjet iht. F1	169-176	org	the part supplied in accordance with F1
173	tr 1-4 tuba	<i>dim.</i> tilføjet iht. B og C	173	tr 1-4 tuba	<i>dim.</i> supplied in accordance with B and C
177	-	1 <i>Taktslag i Takten</i> udeladt	177	-	1 <i>beat to the bar</i> suppressed
190	-	B: ingen fermat over dobbeltstregen	190	-	B: no fermata above the double bar line
191	-	3 <i>Taktslag i Takten</i> udeladt	191	-	3 <i>beats to the bar</i> suppressed
215	vl II	<i>div.</i> tilføjet iht. C (mangler i B)	215	vl II	<i>div.</i> supplied in accordance with C (wanting in B)
	vl II	<i>p</i> ændret til <i>mp</i> iht. C (B har <i>p</i> = afskriverfejl)		vl II	<i>p</i> emended to <i>mp</i> in accordance with C (B has <i>p</i> = copying error)
215-222	cor	i C noteret <i>con sord.</i> , senere <i>chiuso</i> , og med <i>ffz</i> og marc.; i B ændret til <i>aperto</i> med styrkegraden <i>ff</i> og marc., men ikke konsekvent, jfr. noter nedenfor	215-222	cor	in C notated <i>con sord.</i> , later <i>chiuso</i> , and with <i>ffz</i> and marc.; in B altered to <i>aperto</i> with the dynamic <i>ff</i> and marc. but not consistently, cf. notes below
217	cor 1-2	node 1: <i>fz</i> ændret til <i>ff</i> i analogi med t. 215-216 og 221-222 (B har <i>fz</i> = afskriverfejl)	217	cor 1-2	node 1: <i>fz</i> emended to <i>ff</i> in accordance with bb. 215-216 and 221-222 (B has <i>fz</i> = copying error)
218	ob 1	node 1: ♯ for a tilføjet iht. B	218	ob 1	node 1: ♯ before a supplied in accordance with B
	ob 2-3	node 1: ♯ for d ¹ tilføjet iht. B		ob 2-3	node 1: ♯ before d ¹ supplied in accordance with B
218, 220	cor 3-4	node 1: <i>ffz</i> ændret til <i>ff</i> i analogi med t. 215-216 og 221-222	218, 220	cor 3-4	node 1: <i>ffz</i> emended to <i>ff</i> by analogy with bb. 215-216 and 221-222
219	ob, timp	<i>poco a poco cresc.</i> tilføjet iht. B	219	ob, timp	<i>poco a poco cresc.</i> supplied in accordance with B
	cor 1-2	node 1: <i>ffz</i> ændret til <i>ff</i> i analogi med t. 215-216 og 221-222		cor 1-2	node 1: <i>ffz</i> emended to <i>ff</i> by analogy with bb. 215-216 and 221-222
	fg, cfg, tr, trb, vl I, II, vla	startpunktet for <i>poco a poco cresc.</i> ændret fra midt til først i takten iht. B		fg, cfg, tr, trb, vl I, II, vla	the starting point for <i>poco a poco cresc.</i> emended from the middle to the beginning of the bar in accordance with B
219, 221	vl I, 2	sidste node: fejlnoteret f ² rettet til g ² i analogi med vl I-II t. 215-222 (udelukkende treklange her)	219, 221	vl I, 2	last note: erroneously notated f ² emended to g ² by analogy with vl I-II bb. 215-222 (only triads here)
220,			220, 222	vl I-1	note 1, lower part: g ² emended to e ^{♯2} in accordance with C (B has g ² = copying error)
222	vl I-1	node 1, understemme: g ² rettet til es ² iht. C (B har g ² = afskriverfejl)	221	tr, trb, tuba	<i>cresc. sempre</i> emended to <i>sempre cresc.</i>
221	tr, trb, tuba	<i>cresc. sempre</i> rettet til <i>sempre cresc.</i>	222	tr, trb, tuba	breathing marks supplied in accordance with B
222	tr, trb, tuba	vejrtrækningsangivelser tilføjet iht. B	222	vl I-1	note 11, lower part: g ² emended to f ² in accordance with B (error in A)
	vl I-1	node 11, understemmen: g ² rettet til f ² iht. B (fejl i A)		vl II	note 7, lower part: ♯ before e ² supplied in accordance with RLs correction in E2
	vl II	node 7, understemmen: ♯ for e ² tilføjet iht. RLs retelse i E2	234	vl I	(<i>Long strokes</i>) is written above vl I but must apply also to vl II and vla
234	vl I	(<i>Lange strøg</i>) står oven over vl I men må gælde også vl II og vla	235	vla	note 3: superfluous ♯ before f ¹ suppressed
235	vla	node 3: overflødig ♯ for f ¹ udeladt	238	vcl, cb	B, C note 1: g (altered to c [♯] in A)
238	vcl, cb	B, C node 1: g (ændret til cis i A)	245	tr 1	note 2: marc. supplied in accordance with C (wanting in B)
245	tr 1	node 2: marc. tilføjet iht. C (mangler i B)	249	vcl, cb	note 2: superfluous ♯ before f suppressed
249	vcl, cb	node 2: overflødig ♯ for f udeladt	250	vl I, vl II	notes 4-5: tie supplied in accordance with B
250	vl I, vl II	node 4-5: bindebue tilføjet iht. B	253	vla	note 2: superfluous ♯ before c ¹ suppressed
	vla	node 2: overflødig ♯ for c ¹ udeladt	253	vla	B, C note 1: a ¹ (emended to tied g ¹ in A)
253	vla	B, C node 1: a ¹ (ændret til overbundet g ¹ i A)	254	vl I, vl II	note 3: superfluous ♯ before c ³ suppressed
254	vl I, vl II	node 3: overflødig ♯ for c ³ udeladt	254	vl I, vl II	note 6: tie to b. 255 note 1 supplied in accordance with C (wanting in B)
	vl I, vl II	node 6: bindebue til t. 255 node 1 tilføjet iht. C (mangler i B)	249	vcl, cb	note 2: superfluous ♯ before f suppressed
	vcl, cb	node 8-9: bindebue tilføjet i analogi med vla t. 253 (findes også i <i>Antikrist</i> , men mangler i B, C og D)	250	vl I, vl II	note 2: superfluous ♯ before c ¹ suppressed
256	timp	martellato tilføjet iht. tilføjelse i B, som er markeret med tilføjelsen <i>Pauke</i> i autograf	253	vla	B, C note 1: a ¹ (emended to tied g ¹ in A)
257	cl	node 3, 5: fejlagtigt ♯ for f ² og c ² fjernet (fejl i A)	254	vl I, vl II	note 3: superfluous ♯ before c ³ suppressed
258	cl	node 8: fejlagtigt ♯ for c ² fjernet (fejl i A)	254	vl I, vl II	note 6: tie to b. 255 note 1 supplied in accordance with C (wanting in B)
260	trb 3	node 1: bindebue udeladt (fejl i A)	249	vcl, cb	notes 8-9: tie supplied by analogy with vla b. 253 (also found in <i>Antichrist</i> , but wanting in B, C and D)
			256	timp	martellato supplied in accordance with addition in B which is marked <i>Timp</i> in autograph
			257	cl	notes 3, 5: erroneous ♯ before f ² and c ² suppressed (error in A)
			258	cl	note 8: erroneous ♯ before c ² suppressed (error in A)
			260	trb 3	note 1: tie suppressed (error in A)

265	vl I, vl II	næstsidste node: f ² rettet til fis ² i analogi med den musikalske kontekst (kildemæssigt belæg mangler, men rettelser er også foretaget i F2)	265	vl I, vl II	penultimate note: f ² emended to f# ² by analogy with the musical context (source evidence is wanting but the correction has also been made in F2)
267	cor	node 3: ♯ for h tilføjet i overensst. med D (jfr. <i>Antikrist</i> , akt 1, t. 466 og note hertil)	267	cor	note 3: ♯ before b supplied in agreement with D (cf. <i>Antichrist</i> , act 1, b. 466 and the accompanying note)
	vl I, vl II	node 1: man ville forvente dis ³ her, men alle kilder, også <i>Antikrist</i> , har d		vl I, vl II	note 1: d# ³ would be expected here, but all sources including <i>Antichrist</i> has d
277	trb, tuba	ff ændret til ffz iht. RLS særligt markerede tilføjelse ffz Solo i B	277	trb, tuba	ff emended to ffz in accordance with RLS specifically marked addition ffz Solo in B
279	trb, tuba	ffz tilføjet iht. RLS særligt markerede tilføjelse i B	279	trb, tuba	ffz supplied in accordance with RLS specifically marked addition in B
277, 279	trb, tuba	RL har tilføjet Solo i B; synes overflødigt	277, 279	trb, tuba	RL has added Solo in B; seems superfluous
279	vla	node 5, 6, 7: ændret fra as ¹ -f ¹ -es ¹ til enharmonisk gis ¹ -eis ¹ -dis ¹ i analogi med vcl	279	vla	notes 5, 6, 7: emended from as ¹ -f ¹ -es ¹ to enharmonic g# ¹ -e# ¹ -d# ¹ in analogy with vcl
281	vla	node 6-7: tonegentagelsen findes i alle kilder (mangler der en bue?)	281	vla	notes 6-7: the repeated tone is in all sources (is a tie missing here?)
	vcl, cb	node 5: ♯ for d rettet til ♯ (des tolkes som en fejl, der dog også findes i B, C og D; kun i F2 er tonen rettet til ♯d)		vcl, cb	note 5: ♯ before d emended to ♯ (d, is interpreted as an error although it is also in B, C and D; only in F2 the tone is corrected to ♯d)
283	vl I, vl II	node 5: ♯ for a ² tilføjet i overensst. med D (samt <i>Antikrist</i> , akt 1, t. 482)	283	vl I, vl II	note 5: ♯ before a ² supplied in agreement with D (also in <i>Antichrist</i> , act 1, b. 482)
	tr	RL har tilføjet Solo i B; synes overflødigt		tr	RL has added Solo in B; seems superfluous
289	vcl, cb	node 4: g ændret til gis iht. RLS rettelser i E1 (ikke i B og C, <i>Antikrist</i> har ♯g)	289	vcl, cb	note 4: g emended to g# in accordance with RLS alteration in E1 (not in B and C, <i>Antichrist</i> has ♯g)
290	træblæ- sere, cor	RL har tilføjet Solo i B; synes overflødigt	290	wood- winds, cor	RL has added Solo in B; seems superfluous
293	vcl, cb	node 6: ♯ for H tilføjet iht. RLS tilføjelse i E2 (ikke i B og C, men findes i <i>Antikrist</i>)	293	vcl, cb	note 6: ♯ before B supplied in accordance with RLS addition in E2 (not in B and C, but found in <i>Antichrist</i>)
294	vcl, cb	node 3-4: bindebue tilføjet iht. C (mangler i B)	294	vcl, cb	notes 3-4: tie supplied in accordance with C (wanting in B)
295	trb, tuba	RL har tilføjet Solo i B; synes overflødigt	295	trb, tuba	RL has added Solo in B; seems superfluous
	trb, tuba	C har <i>ben tenuto</i>		trb, tuba	C has <i>ben tenuto</i>
296	vcl, cb	node 3: ♯ for d ¹ tilføjet iht. RLS tilføjelse i E1 (orienteringsfortegn)	296	vcl, cb	note 3: ♯ before d ¹ supplied in accordance with RLS addition in E1 (cautionary accidental)
297	vl I, vl II	node 8: overflødigt ♯ for f ² udeladt (RL har fjernet tidligere ♯ for node 3)	297	vl I, vl II	note 8: superfluous ♯ before f ² suppressed (RL has deleted ♯ before note 3)
298	timp	ff ændret til ffz iht. RLS tilføjelse i B, som er markeret med tilføjelsen <i>Pauke</i> i autograf	298	timp	ff emended to ffz in accordance with RLS addition in B which is marked <i>Timp</i> in autograph
300	tamb	C: <i>tamburo rullante</i>	300	tamb	C: <i>tamburo rullante</i>
306	tamb	p tilføjet iht. C (mangler i B)	306	tamb	p supplied in accordance with C (wanting in B)
307	vl I, vl II	B, C sidste node: es i 2 oktaver (ændret til e i A)	307	vl I, vl II	B, C last note: e _b in 2 octaves (altered to e in A)
314	tr 1	node 2-3: stacc. findes i <i>Antikrist</i>	314	tr 1	notes 2-3: stacc. is found in <i>Antichrist</i>
	tr 1	node 6-7: stacc. tilføjet iht. B og C		tr 1	notes 6-7: stacc. supplied in accordance with B and C
315	fl, ob	C: <i>poco f</i>	315	fl, ob	C: <i>poco f</i>
	fl 1, fl 2	node 7: e ³ og c ³ rettet til c ³ og a ² iht. B og C (fejl i A)		fl 1, fl 2	note 7: e ³ and c ³ emended to c ³ and a ² in accordance with B and C (error in A)
	ob 1, ob 2	node 7: e ² og c ² rettet til c ² og a ¹ iht. B og C (fejl i A)		ob 1, ob 2	note 7: e ² and c ² emended to c ² and a ¹ in accordance with B and C (error A)
	cor 1-2	ff rettet til ffz iht. C (afskriverfejl i B)		cor 1-2	ff emended to ffz in accordance with C (copying error in B)
317	tr 1, tr 2	C: <i>poco f</i>	317	tr 1, tr 2	C: <i>poco f</i>
	vl II	C: <i>sf</i>		vl II	C: <i>sf</i>
	vla, vcl, cb	ff rettet til ffz iht. C og i analogi med t. 318		vla, vcl, cb	ff emended to ffz in accordance with C and by analogy with b. 318
318	tr 3	node 1: i A er tilføjet ♯ som præciserer, at tonen skal læses d (og ikke dis)	318	tr 3	note 1: in A ♯ is supplied to clarify that the note must be read as d (and not d#)
319	tr 1	node 2-3: stacc. tilføjet iht. B og C	319	tr 1	notes 2-3: stacc. supplied in accordance with B and C
	tr 2-3	node 1-2: stacc. tilføjet iht. B og C		tr 2-3	notes 1-2: stacc. supplied in accordance with B and C
321	vla	node 5: trillesignatur tilføjet iht. B og C	321	vla	note 5: trill mark supplied in accordance with B and C
322-323	fl 1-2	node 8: buens startpunkt ændret fra t. 323 node 2 til t. 322 node 8 iht. B og C	322-323	fl 1-2	note 8: the starting point of the slur emended from b. 323 note 2 to b. 322 note 8 in accordance with B and C

323	vcl	sidste node: <i>f</i> rettet til <i>fz</i> iht. C (afskriverfejl i B)	323	vcl	last note: <i>f</i> emended to <i>fz</i> in accordance with C (copying error in B)
325	tr 1-2	node 2: marc. tilføjet iht. C (mangler i B)	325	tr 1-2	note 2: marc. supplied in accordance with C (wanting in B)
326	tr 3-4	node 2: marc. tilføjet iht. C (mangler i B)	326	tr 3-4	note 2: marc. supplied in accordance with C (wanting in B)
327	vl I, vl II	<i>mf</i> tilføjet iht. C (mangler i B)	327	vl I, vl II	<i>mf</i> supplied in accordance with C (wanting in B)
328	vl I, vl II	sidste node: <i>d</i> ³ rettet til <i>e</i> ³ iht. C (afskriverfejl i B)	328	vl I, vl II	last note: <i>d</i> ³ emended to <i>e</i> ³ in accordance with C (copying error in B)
330	picc, tr 3-4	B node 1: marc. (tilføjet af LG?)	330	picc, tr 3-4	B note 1: marc. (added by LG?)
331	fl, ob tr 1-2	node 12: <i>‡</i> for <i>h</i> ² tilføjet iht. RLS tilføjelse i E1 node 2: <i>i</i> E1 fejlagtigt af LG forsynet med <i>‡</i> ; <i>Antikrist</i> har (<i>‡</i>) foran noden (akt 1, t. 536)	331	fl, ob	note 12: <i>‡</i> before <i>b</i> ² supplied in accordance with RLS addition in E1
333	picc, fl, ob, cl vl I, vl II	node 4-5: bindebue tilføjet iht. C (mangler i B) node 2: <i>‡</i> for <i>h</i> ² (orienteringsfortegn) tilføjet af RL i E1	333	tr 1-2	note 2: in E1 erroneously provided with <i>‡</i> by LG; <i>Antichrist</i> has (<i>‡</i>) before the note (akt 1, b. 536)
334	fl 2 fl 2 ob 3 ob 3 cl 3 cl 3 tamb vla, vcl	node 7: <i>‡</i> for <i>d</i> ³ tilføjet iht. RLS tilføjelse i E1 og E2 sidste node: <i>F</i> ³ (i A er fl 1-2 i samme system, men <i>‡</i> for <i>f</i> i fl 1 gælder ikke fl 2) node 6-7: <i>‡</i> for <i>c</i> ² og <i>d</i> ² tilføjet iht. RLS tilføjelser i E2 sidste node: <i>‡</i> for <i>F</i> ² findes i <i>Antikrist</i> (akt 1, t. 539) node 6-7: <i>‡</i> for <i>d</i> ² og <i>e</i> ² tilføjet iht. RLS tilføjelser i E2 sidste node: <i>‡</i> for <i>g</i> ² tilføjet iht. RLS tilføjelser i E1 ◀ forlænget gennem hele t. 334 iht. C (unøjagtig afskrift i B) bue fra node 5 forlænget til t. 335 node 5 (pga. sideskift i B og C starter ny bue fejlagtigt t. 335 node 1)	334	picc, fl, ob, cl vl I, vl II fl 2 fl 2 ob 3 ob 3 cl 3 cl 3 tamb vla, vcl	notes 4-5: tie supplied in accordance with C (wanting in B) note 2: <i>‡</i> before <i>b</i> ² (cautionary accidental) added by RL in E1 note 7: <i>‡</i> before <i>d</i> ³ supplied in accordance with RLS addition in E1 and E2 last note: <i>F</i> ³ (in A fl 1-2 are on the same staff, but <i>‡</i> before <i>f</i> in fl 1 does not apply to fl 2) notes 6-7: <i>‡</i> before <i>c</i> ² and <i>d</i> ² supplied in accordance with RLS additions in E2 last note: <i>‡</i> before <i>F</i> ² is found in <i>Antichrist</i> (akt 1, b. 539) notes 6-7: <i>‡</i> before <i>d</i> ² and <i>e</i> ² supplied in accordance with RLS additions in E2 last note: <i>‡</i> before <i>g</i> ² supplied in accordance with RLS additions in E1 ◀ extended all through b. 334 in accordance with C (imprecise copying in B) slur from note 5 extended to b. 335 note 5 (because of a page turn in B and C, a new slur starts erroneously at b. 335 note 1)
336	tr 2	node 2: marc. udeladt iht. i B og C og i analogi med samme figur t. 323-326	336	tr 2	note 2: marc. suppressed in accordance with B and C and by analogy with the same figure in bb. 323-326
337	vl II vla	noder flyttet fra vla til vl II iht. B (fejl i A) noder flyttet fra vcl til vla iht. B (fejl i A)	337	vl II vla	notes moved from vla to vl II in accordance with B (error in A) notes moved from vcl to vla in accordance with B (error in A)
338	tr 1 tr 2 tr 2	node 6-9: stacc. findes i <i>Antikrist</i> (akt 1, t. 543) node 3-4: stacc. tilføjet iht. C (mangler i B) node 7: stacc. findes i <i>Antikrist</i> (akt 1, t. 543)	338	tr 1 tr 2 tr 2	notes 6-9: stacc. is found in <i>Antichrist</i> (akt 1, b. 543) notes 3-4: stacc. supplied in accordance with C (wanting in B) note 7: stacc. is found in <i>Antichrist</i> (akt 1, b. 543)
339	–	B : <i>Con moto</i> (autograf) gentaget af LG nederst på siden	339	–	B : <i>Con moto</i> (autograph) repeated by LG at the bottom of the page
340	fl 1, fl 2, ob 1 vl I, vl II tamb	B har <i>mp</i> ændret til <i>f</i> med blyant, muligvis af LG, men optaget i A <i>cresc.</i> tilføjet iht. C (mangler i B) <i>crescendoets</i> startpunkt ændret fra 341 til 340 iht. C (unøjagtig afskrift i B)	340	fl 1, fl 2, ob 1 vl I, vl II tamb	B has <i>mp</i> altered to <i>f</i> in pencil, possibly by LG, but included in A <i>cresc.</i> supplied in accordance with C (wanting in B) the starting point of the crescendo emended from b. 341 to 340 in accordance with C (imprecise copying in B)
341	fl 1, fl 2, ob 1 cl 1 vl I, vl II	sidste node: overflødig <i>‡</i> for <i>g</i> ³ og <i>g</i> ² udeladt (ikke i B) node 1: <i>c</i> ² ændret til <i>cis</i> ² iht. B (og RLS rettelse i E2) tredje taktslag: marc. tilføjet iht. C (mangler i B)	341	fl 1, fl 2, ob 1 cl 1 vl I, vl II	last note: superfluous <i>‡</i> before <i>g</i> ³ and <i>g</i> ² suppressed (not in B) note 1: <i>c</i> ² emended to <i>c</i> ^{♯2} in accordance with B (and RLS correction in E2) third beat: marc. supplied in accordance with C (wanting in B)
342	cor	<i>cresc.</i> justeret til taktens sidste halvdel iht. B og C	342	cor	<i>cresc.</i> adjusted to the last half of the bar in accordance with B and C
343	tr 2	tr 3 i B og C ændret til tr 2 iht. RLS rettelse i E1	343	tr 2	tr 3 in B and C emended to tr 2 in accordance with RLS correction in E1
344	cor ingl vl I, vl II	<i>f</i> tilføjet iht. C (mangler i B) node 1: <i>‡</i> for <i>F</i> ¹ (orienteringsfortegn) tilføjet iht. RLS tilføjelse i E1	344	cor ingl vl I, vl II	<i>f</i> supplied in accordance with C (wanting in B) note 1: <i>‡</i> before <i>F</i> ¹ (cautionary accidental) supplied in accordance with RLS addition in E1

346	tr 3-4	node 3-4: stacc. tilføjet iht. C (mangler i B)	346	tr 3-4	notes 3-4: stacc. supplied in accordance with C (wanting in B)
347	cl 1	sidste node: ♯ for e ² tilføjet iht. RLs tilføjelse i E2	347	cl 1	last note: ♯ before e ² supplied in accordance with RLs addition in E2
	fg 1-2	node 1: marc. og <i>più f</i> tilføjet iht. B og C		fg 1-2	note 1: marc. and <i>più f</i> supplied in accordance with B and C
347-348	tr 3-4	B: marc., formodentlig tilføjelse af LG, markeret med LGs NB i blyant; RL har tilføjet <i>Soli</i> (overflødig, udeladt)	347-348	tr 3-4	B: marc., probably added by LG, marked with LG's NB in pencil; RL has added <i>Soli</i> (superfluously, suppressed)
348	fl 1, fl 2, ob 1	sidste node: ♯ for a ² og a ¹ tilføjet iht. RLs tilføjelser i E2	348	fl 1, fl 2, ob 1	last note: ♯ before a ² and a ¹ supplied in accordance with RLs additions in E2
	cl 1	sidste node: ♯ for h ¹ tilføjet iht. RLs tilføjelse i E2		cl 1	last note: ♯ before b ¹ supplied in accordance with RLs addition in E2
351	tamb	<i>f</i> tilføjet iht. C (mangler i B)	351	tamb	<i>f</i> supplied in accordance with C (wanting in B)
351-353	vcl	◀ tilføjet iht. B	351-353	vcl	◀ supplied in accordance with B
352	tr 3	◀ tilføjet iht. C (mangler i B)	352	tr 3	◀ supplied in accordance with C (wanting in B)
355	fl 1-2	fl 1 ændret til a2; B og C nævner 3 fl ud for systemet, men kun 1-2 spiller her; a2 findes i <i>Antikrist</i> , akt 1, t. 560	355	fl 1-2	fl 1 emended to a2; in B and C 3 fl are mentioned, but only 1-2 play here; a2 is found in <i>Antikrist</i> , act 1, b. 560
355-356	vl I, vl II	4 buer ændret til 2 buer iht. B og C	355-	vl I, vl II	4 slurs emended to 2 slurs in accordance with B and C
356	tr 1	node 2: overflødig (♯) for g ² udeladt	356	tr 1	note 2: superfluous (♯) before g ² suppressed
358	tr 2-3	<i>f</i> tilføjet iht. B og C	358	tr 2-3	<i>f</i> supplied in accordance with B and C
	trb 1	node 1: ♯ for h fjernet iht. B og C (fejl i A)		trb 1	note 1: ♯ before b suppressed in accordance with B and C (error in A)
	vl I, vl II	bue node 2-7 ændret til bue node 3-7 iht. C (i B begynder buen node 2)		vl I, vl II	slur notes 2-7 emended to slur notes 3-7 in accordance with C (in B the slur begins at note 2)
359	tr 1	node 2: overflødig ♯ for d ² udeladt	359	tr 1	note 2: superfluous ♯ before d ² suppressed
	vla, vcl	◀ forlænget fra 3. taktslag til 2. taktslag iht. C (unøjagtig afskrift i B)		vla, vcl	◀ extended from third beat to second beat in accordance with C (imprecise copying in B)
360	tr 2-3	node 1: marc. tilføjet iht. B og C	360	tr 2-3	note 1: marc. supplied in accordance with B and C
361	vla, vcl, cb	B har <i>ff</i> rettet til <i>ffz</i> med blyant og med anmærkningen NB (LG)	361	vla, vcl, cb	B has <i>ff</i> altered to <i>ffz</i> in pencil and with the annotation NB (LG)
363	cor 1, cor 3	♯ for h ¹ (orienteringsfortegn) tilføjet iht. RLs tilføjelse i E1	363	cor 1, cor 3	♯ before b ¹ (cautionary accidental) supplied in accordance with RLs addition in E1
	vl I, vl II	node 16-17 rettet fra g ³ til e ³ iht. C (afskriverfejl i B)		vl I, vl II	notes 16-17 emended from g ³ to e ³ in accordance with C (copying error in B)
	vla, vcl, cb	buens startpunkt ændret fra node 3 til node 1 iht. B og C		vla, vcl, cb	the starting point of the slur emended from note 3 to note 1 in accordance with B and C
365	fl 1-2, ob 1-2	tredjesidste node: ♯ for e ³ (orienteringsfortegn) tilføjet iht. RLs tilføjelse i E1	365	fl 1-2, ob 1-2	antepenultimate note: ♯ before e ³ (cautionary accidental) supplied in accordance with RLs addition in E1
	ob 2	fejlagtigt betegnet <i>Cor. ingl</i> i A		ob 2	erroneously marked <i>Cor. ingl</i> in A
	trb	fejlagtigt betegnet <i>Tr</i> : i A		trb	erroneously marked <i>Tr</i> : in A
367	tr 1-2	<i>mf</i> tilføjet iht. C (mangler i B)	367	tr 1-2	<i>mf</i> supplied in accordance with C (wanting in B)
	tr, trb	◀ forlænget til taktens slutning iht. C og <i>molto cresc.</i> tilføjet iht. C (mangler i B)		tr, trb	◀ extended to the end of the bar in accordance with C and <i>molto cresc.</i> supplied in accordance with C (wanting in B)
368	cor	RL har tilføjet <i>Soli</i> i B; synes overflødig	368	cor	RL has added <i>Soli</i> in B; seems superfluous
368-371	fl, ob, cl, fg	når 2 blæsere er noteret i samme system, er det ikke altid RL gentager de relevante fortegn i hver enkelt stemme; i E2 har han i t. 368 og 369 tilføjet to manglende krydser og i t. 370 et overflødig orienteringsfortegn (udeladt)	368-371	fl, ob, cl, fg	when 2 wind instruments are notated on the same staff, RL does not always repeat the relevant accidentals in each part; in E2 he has added two missing sharps in bb. 368 and 369, and in b. 370 a superfluous cautionary accidental (suppressed)
371	fl, ob, cl, fg	◀ tilføjet iht. C (mangler i B)	371	fl, ob, cl, fg	◀ supplied in accordance with C (wanting in B)
	tamb	<i>ff</i> rettet til <i>fff</i> iht. B og C		tamb	<i>ff</i> emended to <i>fff</i> in accordance with B and C
	vl I, vl II	◀ tilføjet iht. B og C		vl I, vl II	◀ supplied in accordance with B and C
	vl I, vl II	2 sidste noder: bindebue fjernet, buens endepunkt ændret fra sidste til næstsidste node iht. C (rettet i E1; afskriverfejl i B)		vl I, vl II	2 last notes: tie suppressed, the ending point of the slur emended from the last to the penultimate note in accordance with C (corrected in E1; copying error in B)
372	tr, trb 1-2	B node 1: ingen martellato (må være føjet til i korrekturfasen)	372	tr, trb 1-2	B note 1: no martellato (must have been added in the proofreading phase)

- (372) tr, trb 1-2 node 6: *ffffz* tilføjet iht. blæktilføjelse af RL i B
373 picc, fl,
ob, cl, fg *sempre marc.* tilføjet i de enkelte stemmer; A har *sempre marc.* som overskrift over picc, i B har RL kun skrevet *sempre marc.* ved fl 1 og fl 2
- tr, trb 1-2 node 2: *fff* tilføjet iht. RLs blæktilføjelse i B
tr, trb 1-2 node 2: *marc.* tilføjet iht. B og C
trb 3,
tuba node 2-3: *martellato* tilføjet iht. B og C (erstatte *marc.* på node 2 i A)
cb node 2-3: *martellato* tilføjet iht. C (mangler i B)
- 373-383 cor, tr,
trb, tuba vejtrækningsangivelser tilføjet iht. B
- 374 tr, trb 1-2 node 6: *fffz* tilføjet iht. RLs blæktilføjelse i B
trb 1-2 node 4-5: < tilføjet iht. RLs blæktilføjelse i B
- 377 tr, trb 1-2 node 5-6: *marc.* tilføjet iht. C (mangler i B)
trb 1-2 node 5: # for h udeladt iht. B og RLs rettelse i E1 (fejl i A)
- 379 fl 1-2 node 2-8: *8va* fjernet iht. B og RLs rettelse i E1 (fejl i A)
- 383 tr node 6: † for *g*² tilføjet iht. iht. C og RLs tilføjelse i E2
- 385 – metronomangivelse flyttet fra t. 384 til t. 385 iht. B
420 timp B: *ff* suppleret med efterstillet *ffz* i autograf; A har den mere naturlige rækkefølge *ffz ff*
- 421 trb 1-2,
tuba < tilføjet iht. RLs tilføjelse med farvestift i B
421 timp B: *ff* (overflødig)
- 421-422 trb, tuba vejtrækningsangivelser tilføjet iht. B
424 cb *dim.* tilføjet iht. B og C
426 – *ritardando* tilføjet iht. B og C (A har *rit.* i de enkelte stemmer)
- 428 – *Moviblie. Magnificamente* rettet til *Moviblie magnificamente* iht. B og C, især B og C t. 535 (betegnelsen her kom dog ikke med i A)
- 434 fg 1 node 6: # for *e*¹ rettet til † iht. RLs rettelse i E1 (afskriverfejl i B)
- 438 vcl, cb *più f* tilføjet iht. B og C
441 fl 2-3 *poco f* rettet til *mf* iht. B (fejl i A)
ob 2, cl 2 *poco f* tilføjet iht. B og C
fg 1-2 *poco f* fjernet (fejl i A)
vl I *più f* tilføjet iht. B og C
- 443 tr 1 *ff* tilføjet iht. B og C
vl I, vl II *cresc.* fjernet i vl I og indsat i vl II iht. B (fejlplaceret i A)
- 443-448 trb, tuba vejtrækningsangivelser tilføjet iht. B
443-452 org stemmen tilføjet iht. F1
449 cor 2,
cor 4 node 4: † for *c*² (orienteringsfortegn) findes i E1
- 450 tr 1-2 *dim.* tilføjet iht. B og C
tr 2 sidste node: † for *e*³ (orienteringsfortegn) tilføjet iht. RLs tilføjelse i E1
- 451 trb, tuba gentaget *ff* udeladt (ikke i B, i A motiveret af sideskift)
- 455 strygere *marc. sempre* tilføjet iht. C (mangler i B)
466 fl, ob,
cl, fg node 1: *marc.* tilføjet iht. C (mangler i B)
- (372) tr, trb 1-2 note 6: *ffffz* supplied in accordance with addition in ink by RL in B
373 picc, fl,
ob, cl, fg *sempre marc.* supplied in the individual parts; A has *sempre marc.* as a heading above picc, in B RL has only written *sempre marc.* at fl 1 and fl 2
- tr, trb 1-2 note 2: *fff* supplied in accordance with RL's alteration in ink in B
tr, trb 1-2 note 2: *marc.* supplied in accordance with B and C
trb 3,
tuba notes 2-3: *martellato* supplied in accordance with B and C (replaces *marc.* on note 2 in A)
cb notes 2-3: *martellato* supplied in accordance with C (wanting in B)
- 373-383 cor, tr,
trb, tuba breathing marks supplied in accordance with B
- 374 tr, trb 1-2 note 6: *fffz* supplied in accordance with RL's addition in ink in B
trb 1-2 notes 4-5: < supplied in accordance with RL's addition in ink in B
- 377 tr, trb 1-2 notes 5-6: *marc.* supplied in accordance with C (wanting in B)
trb 1-2 note 5: # before b suppressed in accordance with B and RL's correction in E1 (error in A)
- 379 fl 1-2 notes 2-8: *8va* suppressed in accordance with B and RL's correction in E1 (error in A)
- 383 tr note 6: † before *g*² supplied in accordance with C and RL's addition in E2
- 385 – metronome marking moved from b. 384 to b. 385 in accordance with B
- 420 timp B: *ff* followed by an added *ffz* in autograph; A has the more obvious order *ffz ff*
- 421 trb 1-2,
tuba < supplied in accordance with RL's addition in crayon in B
421 timp B: *ff* (superfluous)
- 421-422 trb, tuba breathing marks supplied in accordance with B
424 cb *dim.* supplied in accordance with B and C
426 – *ritardando* supplied in accordance with B and C (A has *rit.* in the individual parts)
- 428 – *Movibile. Magnificamente* emended to *Movibile magnificamente* in accordance with B and C, especially B and C b. 535 (although the designation here was not included in A)
- 434 fg 1 note 6: # before *e*¹ emended to † in accordance with RL's correction in E1 (copying error in B)
- 438 vcl, cb *più f* supplied in accordance with B and C
441 fl 2-3 *poco f* emended to *mf* in accordance with B (error in A)
ob 2, cl 2 *poco f* supplied in accordance with B and C
fg 1-2 *poco f* suppressed (error in A)
vl I *più f* supplied in accordance with B and C
- 443 tr 1 *ff* supplied in accordance with B and C
vl I, vl II *cresc.* suppressed in vl I and supplied in vl II in accordance with B (misplaced in A)
- 443-448 trb, tuba breathing marks supplied in accordance with B
443-452 org the part supplied in accordance with F1
449 cor 2,
cor 4 note 4: † before *c*² (cautionary accidental) is found in E1
- 450 tr 1-2 *dim.* supplied in accordance with B and C
tr 2 last note: † before *e*³ (cautionary accidental) supplied in accordance with RL's addition in E1
- 451 trb, tuba repetition of *ff* suppressed (not in B, in A it is motivated by a page turn)
- 455 strings *marc. sempre* supplied in accordance with C (wanting in B)
- 466 fl, ob,
cl, fg note 1: *marc.* supplied in accordance with C (wanting in B)

473-474	vl I	t. 473 node 4-6 og t. 474 node 1: marc. tilføjet iht. B og C	473-474	vl I	b. 473 notes 4-6 and b. 474 note 1: marc. supplied in accordance with B and C
	vl II	t. 473 node 2-4: marc. tilføjet iht. B og C ; t. 474 node 1: marc. tilføjet iht. C (mangler i B)		vl II	b. 473 notes 2-4: marc. supplied in accordance with B and C ; b. 474 note 1: marc. supplied in accordance with C (wanting in B)
477	fl, ob, cl, fg	node 2: overflødig \ddagger udeladt	477	fl, ob, cl, fg	node 2: superfluous \ddagger suppressed
482	tr 4	node 2; marc. tilføjet iht. B og C	482	tr 4	node 2; marc. supplied in accordance with B and C
	vl I, vl II, vla, vcl	node 10: man ville forvente \ddagger for e, men alle kilder i autograf har es		vl I, vl II, vla, vcl	node 10: \ddagger before e would be expected here, but all sources in autograph have e \ddagger
489	trb 1-2	node 1: $\#$ for h udeladt (afskriverfejl i B)	489	trb 1-2	node 1: $\#$ before b suppressed (copying error in B)
	trb, tuba	node 3: $\#$ for e og e ¹ fjernet iht. RLs rettelse i E1 (fejl i A)		trb, tuba	node 3: $\#$ before e and e ¹ suppressed in accordance with RLs correction in E1 (error in A)
491	trb 1-2	node 3: $\#$ for e udeladt iht. B (fejl i A)	491	trb 1-2	node 3: $\#$ before e suppressed in accordance with B (error in A)
492	trb 1-2	node 1 og 3: $\#$ for h og e ¹ fjernet iht. RLs rettelse i E1 (fejl i A)	492	trb 1-2	notes 1 and 3: $\#$ before b and e ¹ suppressed in accordance with til RLs correction in E1 (error in A)
493	trb 1-2	node 3: $\#$ for e ¹ fjernet iht. RLs rettelse i E1 (fejl i A)	493	trb 1-2	note 3: $\#$ before e ¹ suppressed in accordance with RLs correction in E1 (error in A)
501	ob 1, cl 1	\gg i taktens begyndelse er i LGs hånd i B men inkluderet i A ; <i>pp</i> findes ikke i B og C og må være føjet til i korrekturen	501	ob 1, cl 1	\gg at the beginning of the bar is in LG's hand in B but included in A ; <i>pp</i> is not found in B and C and must have been added in the proof
	vla, vcl 1	B , C node 5: marc.; RL har omarbejdet frasen i B og udeladelsen i A kan være sket med føje		vla, vcl 1	B , C note 5: marc.; RL has reworked the phrase in B and the deletion in A may have been intentional
501-502	vcl 2, cb	B , C : <i>cresc.</i> midt i takten erstattet i A af \ll i t. 502		vcl 2, cb	B , C : <i>cresc.</i> in the middle of the bar replaced in A by \ll in b. 502
502	timp	\ll <i>ff</i> tilføjet iht. B og C	501-502	timp	\ll <i>ff</i> supplied in accordance with B and C
	vl I, vl II	<i>vibr.</i> tilføjet iht. B (RLs hånd)	502	vl I, vl II	<i>vibr.</i> supplied in accordance with B (RLs hand)
	vla, vcl 1	buens endepunkt ændret fra node 8 til node 9 iht. B og C		vla, vcl 1	the end point of the slur emended from note 8 to note 9 in accordance with B and C
503	cl 1	node 4: overbinding til t. 504 fjernet (fejl i A)	503	cl 1	note 4: tie to b. 504 suppressed (error in A)
	vla, vcl 1	B : <i>ff</i> tilføjet af RL med blyant; <i>f</i> i A må være kommet til i korrekturen; udgaven følger A og supplerer med redaktionelt <i>f</i> i cl 2-3		vla, vcl 1	B : <i>ff</i> added by RL in pencil; <i>f</i> in A must have been added in the proof; the edition follows A and supplies an editorial <i>f</i> in cl 2-3
	vla, vcl 1	ten. tilføjet iht. B (tilføjelse med blyant i autograf)		vla, vcl 1	ten. supplied in accordance with B (pencilled addition in autograph)
506	vla, vcl 1	buens startpunkt ændret fra node 2 til node 1 iht. B (fejl i A)	506	vla, vcl 1	the starting point of the slur emended from note 2 to note 1 in accordance with B (error in A)
507-508	vcl 2, cb	\ll <i>ff</i> tilføjet iht. B og C	507-508	vcl 2, cb	\ll <i>ff</i> supplied in accordance with B and C
508	cl 2, cl 3	node 2: a ¹ rettet til g ¹ iht. B og C (fejl i A)	508	cl 2, cl 3	note 2: a ¹ emended to g ¹ in accordance with B and C (error in A)
	fg 1, cor,			fg 1, cor,	
	vla, vcl 1	<i>ff</i> flyttet fra node 4-5 til node 6 iht. B og C		vla, vcl 1	<i>ff</i> moved from notes 4-5 to note 6 in accordance with B and C
516	cor 1	<i>dim. pp</i> tilføjet iht. C (mangler i B)	516	cor 1	<i>dim. pp</i> supplied in accordance with C (wanting in B)
520	-	<i>stringendo</i> flyttet fra slutningen til begyndelsen af t. 520 iht. B	520	-	<i>stringendo</i> moved from the end to the beginning of b. 520 in accordance with B
523	cor 4	h ¹ rettet til a ¹ iht. B og C (fejl i A)	523	cor 4	b ¹ emended to a ¹ in accordance with B and C (error in A)
524	vla, vcl, cb	node 3: marc. tilføjet iht. C (mangler i B)		vla, vcl, cb	node 3: marc. supplied in accordance with C (wanting in B)
526	tr	node 1-3: marc. ændret til martellato iht. B , hvor rettelsen er indført af RL med rød farvestift	526	tr	notes 1-3: marc. emended to martellato in accordance with B where the correction is entered by RL in red crayon
527	tr	node 5: overbinding tilføjet iht. C (mangler i B)	527	tr	note 5: tie supplied in accordance with C (wanting in B)
529	picc, ob, cl, fag	<i>ffz</i> flyttet fra hovednote til forslagsnoder iht. C (og i analogi med t. 530-533)	529	picc, ob, cl, fag	<i>ffz</i> moved from main note to grace notes in accordance with C (and by analogy with bb. 530-533)
529	cor	node 1-3: marc. ændret til martellato og <i>fff</i> tilføjet iht. RLs rettelser med rød farvestift i B	529	cor	notes 1-3: marc. emended to martellato and <i>fff</i> supplied in accordance with RLs corrections in red crayon in B
	timp	C : <i>ff</i> (mangler i B , men ikke medtaget i udgaven, da RL har forøget styrkegraden i strygere og cor i forhold til C)		timp	C : <i>ff</i> (wanting in B but not included in the edition as RL has increased the volume in strings and cor compared to C)

529)	vcl, cb	node 1: martellato tilføjet iht. C (mangler i B)	529)	vcl, cb	note 1: martellato supplied in accordance with C (wanting in B)
531	cor	node 1-3: <i>fff</i> tilføjet og marc. ændret til martellato iht. RLs rettelser med rød farvestift i B (≪ t. 530-531 samtidig udeladt, da det må være RLs intention i og med at han samtidig har ændret t. 531 node 1 fra ♩ til ♪)	531	cor	notes 1-3: <i>fff</i> supplied and marc. emended to martellato in accordance with RLs corrections in red crayon in B (≪ bb. 530-531 simultaneously suppressed as this must be RLs intention, since he also altered b. 531 note 1 from ♩ to ♪)
533	cor	node 1: ændret fra fra ♩ til ♪ iht. RLs rettelse i B (i analogi med t. 528 og 531, hvor rettelser er optaget i A)	533	cor	note 1: emended from ♩ to ♪ in accordance with RLs correction in B (by analogy with bb. 528 and 531 where the correction is included in A)
	cor	<i>fff</i> tilføjet og ≪ udeladt iht. RLs rettelse med rød farvestift i B, jfr. note til t. 531 ovf.		cor	<i>fff</i> supplied and ≪ suppressed in accordance with RLs correction in red crayon in B, cf. note for b. 531 above
	cor	node 2-4: marc. ændret redaktionelt til martellato i analogi med t. 529 og 531		cor	notes 2-4: marc. emended editorially to martellato by analogy with bb. 529 and 531
	timp 1	<i>molto cresc.</i> tilføjet iht. B		timp 1	<i>molto cresc.</i> supplied in accordance with B
	timp 2	≪ tilføjet iht. C		timp 2	≪ supplied in accordance with C
542	vl I	≧ tilføjet iht. B	542	vl I	≧ supplied in accordance with B
549, 551	vl I	≪≧ i hele taktens længde rettet til ≪≧ ved node 1 iht. B	549, 551	vl I	≪≧ for the entire length of the bar emended to ≪≧ at note 1 in accordance with B
556-557	vl I	≪≧ tilføjet iht. B	556-557	vl I	≪≧ supplied in accordance with B
564	camp	<i>distinto</i> tilføjet i analogi med t. 129 (i stemmen F2 findes tilføjelsen <i>Tydeligt</i> i autograf)	564	camp	<i>distinto</i> supplied by analogy with b. 129 (in the orchestral part F2, <i>Distinctly</i> is added in autograph)
564-589	camp	g rettet til fis iht. den foreskrevne <i>Campana in Fis</i> (A og B noterer begge tonen på g's plads)	564-589	camp	g emended to fis in accordance with the prescribed <i>Campana in Fis</i> (in both A and B, the note is written where the note g is situated)
571-589	arpe	B har (som oprindeligt) kun 1 harpe her; må være præciseret som 2 harper i korrekturfasen i analogi med t. 225-226, 229-230	571-589	arpe	B has (as was originally the case) only 1 harp here; this must have been specified as 2 harps in the proofreading phase, by analogy with bb. 225-226, 229-230
577	vla, vcl, cb	<i>sempre pp</i> rettet til <i>sempre p</i> iht. B (fejl i A)	577	vla, vcl, cb	<i>sempre pp</i> emended to <i>sempre p</i> in accordance with B (error in A)
590	-	<i>Tre Slag i Takten</i> udeladt	590	-	<i>Three beats to the bar</i> suppressed
590-599	tr, trb, tuba	vejrtrækningsangivelser tilføjet iht. B	590-599	tr, trb, tuba	breathing marks supplied in accordance with B
590-601	org	stemmen tilføjet iht. F1	590-601	org	the part supplied in accordance with F1
591	timp 2	i F2 har RL med blyant tilføjet: <i>med Paukestok</i>	591	timp 2	in F2 RL has added in pencil: <i>with timpani stick</i>
593	tr 3	node 1: martellato fjernet iht. B (fejl i A)	593	tr 3	node 1: martellato suppressed in accordance with B (error i A)
594	tr 3-4	node 1: overbinding til t. 595 tilføjet iht. B (fejl i A)	594	tr 3-4	note 1: tie to b. 595 supplied in accordance with B (error in A)
596	tr 3-4	node 2: <i>ff</i> rettet til <i>ffz</i> iht. B og C	596	tr 3-4	note 2: <i>ff</i> emended to <i>ffz</i> in accordance with B and C
599	tr 3-4	<i>mf</i> tilføjet iht. B og C (findes også i F2)	599	tr 3-4	<i>mf</i> supplied in accordance with B and C (also found in F2)
601	timp 1, timp 2	sidste node: martellato tilføjet iht. B og C	601	timp 1, timp 2	last note: martellato supplied in accordance with B and C
604-605	cor	vejrtrækningsangivelser tilføjet iht. B	604-605	cor	breathing marks supplied in accordance with B
611	cor	node 2: martellato tilføjet iht. C (mangler i B)	611	cor	note 2: martellato supplied in accordance with C (wanting in B)
617	vla, vcl, cb	sidste node rettet fra d til c iht. C (afskriverfejl i B)	617	vla, vcl, cb	last note emended from d to c in accordance with C (copying error in B)
617-639	org	stemmen tilføjet iht. F1	617-639	org	the part supplied in accordance with F1
619-620	tr	vejrtrækningsangivelser tilføjet iht. B	619-620	tr	breathing marks supplied in accordance with B
623-			623-624	trb, tuba	breathing marks supplied in accordance with B
624	trb, tuba	vejrtrækningsangivelser tilføjet iht. B	625	tr, org	note 1: tied crotchet sounding d ¹ /d ² supplied and note 2 emended from dotted minim to minim in accordance with C; copying error in B repeated in A and in F1 (A has ties without conclusion in b. 624 but page turn after this bar)
625	tr, org	node 1: overbundet fjerdedelsnode klang d ¹ /d ² tilføjet og node 2 ændret fra punkteret halvnode til halvnode iht. C; afskriverfejl i B gentaget i A og i F1 (A har bindebuer i t. 624 uden afslutning, men sideskift efter denne takt)			
629	vla, vcl, cb	sidste node overbundet til t. 630 node 1 iht. B og C (fejl i A)	629	vla, vcl, cb	last note tied to b. 630 note 1 in accordance with B and C (error in A)
630	vla, vcl, cb	første node: bindebue tilføjet og marc. fjernet iht. B og C (fejl i A)	630	vla, vcl, cb	first note: tie supplied and marc. suppressed in accordance with B and C (error in A)
632	picc, fl, ob, fg	node 3: ♯ for h/h ¹ (orienteringsfortegn) tilføjet iht. RLs tilføjelse i E1	632	picc, fl, ob, fg	note 3: ♯ before b/b ¹ (cautionary accidental) supplied in accordance with RLs addition in E1

632, 633,			632, 633,		
634	vla, vcl, cb	B, C node 1: g i 2 oktaver (ændret til gis i A)	634	vla, vcl, cb	B, C note 1: g in 2 octaves (altered to g [#] in A)
632, 633	vla, vcl, cb	node 6: d rettet til c iht. C (afskriverfejl i B)	632, 633	vla, vcl, cb	note 6: d emended c in accordance with C (copying error in B)
638	picc, fl, ob, fg	B, C node 5: g (# glemt i B, C; tilføjet i korrekturfasen)	638	picc, fl, ob, fg	B, C note 5: g (# forgotten in B, C; added in the proofreading phase)
639	vl I, vl II	B, C node 4: a ² (ændret til e ² i A)	639	vl I, vl II	B, C note 4: a ² (altered to e ² in A)
640-643	tr, trb	B: delvis udraderede vejtrækningsangivelser (udeladt)	640-643	tr, trb	B: partly erased breathing marks (suppressed)
641-654	cor	buer udeladt idet der er indført vejtrækningsangivelser og <i>ffz</i> , jfr. følgende noter	641-654	cor	slurs suppressed as breathing marks and <i>ffz</i> have been supplied, cf. the below notes
642-654	cor	vejtrækningsangivelser tilføjet iht. B; A har en asterisk t. 642 mellem node 1 og 2 og en fodnote: <i>Vejtrækningsbetegnelse</i> , men ^v -symbolet er ikke medtaget i t. 642-654	642-654	cor	breathing marks supplied in accordance with B; A has an asterisk b. 642 between notes 1 and 2, and a footnote: <i>Breathing mark</i> , but the ^v symbol is not included in bb. 642-654
642, 646,			642, 646,		
650, 654	cor	node 2: <i>ffz</i> tilføjet iht. RLs særligt markerede tilføjelser med rød farvestift i B	650, 654	cor	note 2: <i>ffz</i> supplied in accordance with RLs specifically marked additions in red crayon in B
644	vla, vcl, cb	B, C node 1-2: g-f i 2 oktaver (ændret til gis-fis i A)	644	vla, vcl, cb	B, C notes 1-2: g-f in 2 octaves (altered to g [#] -f [#] in A)
644-679	org	tilføjet iht. F1	644-679	org	supplied in accordance with F1
645	vl I, vl II	node 4: f ³ rettet til f ^{#3} i overensst. med D (# mangler i B og C)	645	vl I, vl II	note 4: f ³ emended to f ^{#3} in agreement with D (# wanting in B and C)
	vla, vcl, cb	B, C node 2: f i 2 oktaver (ændret til fis i A)		vla, vcl, cb	B, C note 2: f in 2 octaves (altered to f [#] in A)
648	vl I, vl II	B, C node 1: g ³ (rettet til gis ³ i korrekturfasen; sandsynligvis en opr. fortegnisfejl)	648	vl I, vl II	B, C note 1: g ³ (corrected to g ^{#3} in the proofreading phase; probably originally an accidental error)
652	vla, vcl, cb	B, C node 2: a i 2 oktaver (ændret til as i A; node 6 samtidig forsynet med opløsningstegn)	652	vla, vcl, cb	B, C note 2: a in 2 octaves (altered to a _b in A; note 6 at the same time provided with natural)
655	piatti	a 2 tilføjet iht. RLs anvisning i F2	655	piatti	a 2 supplied in accordance with RLs instruction in F2
655-661	vl II	8va fjernet iht. B og C (fejl i A)	655-661	vl II	8va suppressed in accordance with B and C (error in A)
655-679	org	tilføjet iht. RLs anvisninger og F1, som dog rummer en fejl, idet RL fra cfr. 24 noterer 1 takt og i følgende takt angiver: <i>Akkorden udholdes i 23 Takter</i> , dvs. enten til og med t. 677 eller 678; udgiveren har ladet orglet fortsætte til t. 679 som i det øvrige orkester	655-679	org	supplied in accordance with RLs instructions and F1, although this contains an error, as RL from figure 24 notates 1 bar, and then in the following bar writes: <i>The chord is held for 23 bars</i> , i.e. up to and including b. 677 or 678; the editor has let the organ continue through b. 679 as is the case for the rest of the orchestra
659	timp 1	B, C: ↓ (ændret til ↓↓ i A)	659	timp 1	B, C: ↓ (altered to ↓↓ in A)
659-677	tr 5-8	vejtrækningsangivelser i A og B suppleret med angivelser fra F2, idet stemmerne tr 5-8 er udskrevet af RL	659-677	tr 5-8	breathing marks in A and B supplied with marks from F2, as the parts tr 5-8 have been copied by RL himself
688	timp 1	<i>fff</i> tilføjet iht. B	688	timp 1	<i>fff</i> supplied in accordance with B
670	timp 1	node 2: martellato fjernet iht. B (tolkes som fejl i A)	670	timp 1	note 2: martellato suppressed in accordance with B (interpreted as an error in A)
679	trgl	node 1: trilleangivelse fjernet iht. C (noden er i B fejlagtigt forsynet med bølgelinje)	679	trgl	note 1: the trill signature suppressed in accordance with C (the wave line is erroneously continuing through this note in B)