



Rued Langgaard: Symphony no. 9 “From Queen Dagmar’s Town” (BVN 282)

Critical first edition by Bendt Viinholt Nielsen

Sources and critical commentary

Sources

A. Score. Autograph

B. Score fragment, movement II

C. Sketches

D. Orchestral parts used at the first performance in 1943

A. Score. Autograph

Royal Library, Copenhagen. Rued Langgaard Collection, RLS 24,1 (mu 7902.1770). Provenance: Danish Radio music library 1942; Royal Library 1979.

Autograph. Fair copy in ink (passages in movements I and IV first tentatively written in pencil and afterwards inked in, without subsequent erasure of the writing in pencil). Conductor’s annotations in blue and red crayon and pencil in the hand of Launy Grøndahl.

Title: *From Queen Dagmar’s Town / Symphony No 9 / for / Orchestra / by / Rued Langgaard / Score / Comp. autumn 1942 in Ribe.* – Pencilled marking at top of title page: 4408 [= registration number in the radio music library]

Datings: movement I at bottom of title page: *Comp. and instr. begun Troense July 1942. Instr. finished Novbr. 1942 in Ribe* – at bottom of first page of music (p. 1): *3/7 42.* – after I (p. 71): *11 Novbr. 42 Ribe* – at end of movement II (p. 92): *16/11. 42 Ribe* – at end of movement III (p. 101): *Instrumentated 17/11 42. Ribe. Played on the cathedral organ at the dedication of Riberhus Palace Hill 14/6 42* – at end of movement IV (p. 145): *26/11 42 Ribe*

90 leaves, 34.5 × 27 cm; 151 pages of writing; unbound. Each of the four movements constitutes a unit with its own title and motto on a separate leaf (no motto for movement IV); the movements occupy 38 + 14 + 8 + 28 leaves respectively, with the entire material enclosed in a double sheet of music manuscript paper whose front page bears the title of the work.

Paper type: *W.H. Nr. 7. F. 20* (20 staves), except ff. 36-37: *K.U.V. Beethoven Papier Nr. 39. (30 Linien)* and ff. 40, 53, 54, 61, 62 and 89 (= wrappers for movements II, III and IV): *W.H. Nr. 3. F. 12* (12 staves)

Contents and pagination:

(title page), (1 page with RL’s pencilled notes concerning rehearsal figures, parts and duration),

(title page movement I with motto and dating),

1-71 = *I Queen Dagmar Sails to Ribe*, (4 blank pages),

(title page movement II with motto), (1 blank page),

72-92 = *II The Dance at Riberhus*, (5 blank pages),

(title page movement III with motto), (1 blank page),

93-101 = *III Ribe Cathedral*, (5 blank pages),

(title page movement IV), (1 blank page),

102-145 = *IV The Turbulent Life of the Past*, (12 blank pages)

Annotations: After each movement the duration is noted in RL's handwriting: *10 Min, c 5 Min, 5 Min* and *6 Min* [c26 min. in all] – on p. 145 Launy Grøndahl has written in pencil: *1' Performance / Launy Grøndahl / 31' 5' 1943*

Commentary.

Movements I-III are supplied with mottos derived from Danish ballads (quoted and discussed in the preface to this edition). Parts of movement II (pp. 85 and 89-91) and movement IV (pp. 124-131) are repetitions, summarily indicated by cross-references to 'the first time' (*come sopra pag...*). The composer's fair copy in pencil includes deletions and alterations here and there, but only very few downright corrections are to be seen in this copy of the music (e.g. on p. 74). In movement III pp. 99 and 101 there are pencilled corrections attributable to the composer and on the last-mentioned page the tempo indication *Largo* has been added in his handwriting. RL submitted the score to the State Radio (Radio Denmark) immediately after completion and there are no indications that he subsequently made changes or additions to the manuscript. Numerous missing accidentals and cautionary accidentals have been added in blue crayon, especially in movement I; these undoubtedly are due to the conductor Launy Grøndahl, whose additions with various writing implements are clearly visible in the score. These extra accidentals were present in the score when the orchestral parts (source **D**) were written out in the spring of 1943. In connection with rehearsals and the first performance a series of dynamic markings and other notes were added, all entered in the score (and a large number of them also in the orchestral parts source **D**) in Launy Grøndahl's hand. After the first performance the score was included in the music library of the State Radio, it being customary for a composer to transfer all rights of ownership to the Radio when the latter had financed the copying of the orchestral parts.

B. Score fragment, movement II

Royal Library, Copenhagen. Rued Langgaard Collection, RLS 24,2 [fol. 7]. Autograph. Fair copy in pencil. Title: 2. [i.e. movement II]; an erased and crossed out title in pencil reads: [...?] *the cathedral* [?]
Undated.

1 leaf, 34.5 × 27 cm; 2 pages of writing numbered 72-73.

Paper type: *W.H. Nr. 7. F. 20* (20 staves).

Contents: Movement II bb. 3-11 with the initial tempo marked as *Tempo di minuetto*.

Commentary.

The beginning of a fair copy of movement II which RL must have rejected because it lacks the two introductory bars. The sheet of manuscript paper (2 leaves) was subsequently 'turned over' and re-used as a cover for source **C**, where it today makes up leaves 1+7.

C. Sketches

Royal Library, Copenhagen. Rued Langgaard Collection, RLS 24,2. Autograph. Ink and pencil.

Title: [...] / *Rued Langgaard / Symphony No 9. / Sketches / Ribe Autumn 1942 / The orchestral score / belongs to the State Radio* – pencilled annotation above: *Score* [erased: *sent 28/11 42 to the State Rad[io] with a letter to [Programme editor Kai Aage] Bruun and another to [Music director Peder] Gram*]

Cover with 5 leaves enclosed, 7 leaves in all, 34.5 × 27 cm; 10 unnumbered pages of writing.

Paper type: leaves 1, 3-5, 7: *W.H. Nr. 7. F. 20* (20 staves); leaf 2: *W.H. Nr. 3. F. 12* (12 staves); leaf 6: without manufacturer's name (12 staves)

Contents:

Cover [fol. 1]: title page, 1 page with annotation not related to the present work; [folio 7]: source **B**

1. [fols. 2-3]: Sketches for movement I (notated on 2 staves)

Title: *Symphony (I)*

Dating at beginning: *3/7 42 Troense* – at end: *7 Sept 42 Ribe*

Also contains a title annotation concerning String Quartet no. 5 and a fragmentary sketch (5 bb.) for the motet *Rise up, O God*.

2. [fol. 4 + fol. 5r]: Sketches for movement IV (notated on 2 staves)

Title: *IV*

Dating at end: *29/9 42 Ribe*

3. [folio 6r + folio 5v]: Sketches for movement II (notated on 2 staves; begins on folio 6r and continues on 5v)

Titles: *No 2 – Symphony – Scherzo (2) Polonaise*

Dating at end: *Ribe 8/10 42*

Also on fol. 6r is the beginning (9 bb.) of a sketch for a slow movement marked *Andante (3)*; this sketch was not however utilised. On fol. 6v there is a cancelled annotation concerning several works not connected with the symphony.

Commentary.

Movement III is not included in the sketch because it is an orchestrated version of the organ work *Fantasy on “Queen Dagmar Lies Sick in Ribe”* (BVN 280). There exist a fair copy (RLS 90,28), a fragment (RLS 90,30) and a sketch (RLS 28,3) of this piece.

D. Orchestral parts used at the first performance in 1943

State Radio music library; shelf-mark 4408. Transcript; unsigned [Max Baltz + duplicate string parts in an unknown hand]

Titel: ... / *Symphony No 9 / by / Rued Langgaard*

Stamped on title page: *State Radio music library, / Broadcasting House, Copenhagen + reg. no. 4408.*

The set comprises 17 woodwind and brass, timpani, 3 percussion parts, organ + strings (6 5 4 3 3)

Commentary.

These parts were copied for the State Radio (Radio Denmark) in the spring of 1943. The copyist's name is not in the source but is mentioned in correspondence between RL and the radio (now in the latter's archive). The duplicate parts were the work of another copyist whose identity is not known. Launy Grøndahl's handwriting appears in many of the parts, where he has added and adjusted a series of dynamic markings in pencil and crayon. Dates written in by various members of the orchestra prove that the material was used at the first performance on 31 May 1943 and several other times in the 1940s and 1950s.

Textual basis of the edition

The present edition is based on the principal source of the work, viz. the fair copied autograph score (source **A**), including the composer's very few autograph corrections and additions in this manuscript. The extant sketches etc. (sources **B-C**) have been consulted when deficiencies or ambiguities could be observed in the principal source. The orchestral parts (**D**) are of no critical significance for the edition.

Editorial guidelines

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

Missing triplet and sextolet markings have been silently supplied. Incorrect placing or omission of dots has similarly been corrected silently. Adjustments of asymmetrically located marks of expression and dynamics and of technical instructions to the player have in general been made without comment. Also silently supplied are the ends of ties left out in the first bar of a new page in the principal source. Superfluous repetitions of fixed accidentals are omitted without comment.

The following repeated passages have been mutually filled out and their notation made uniform by the editor (interventions exclusive of the variants cited):

Movement I

bb. 8-84 = 255-331

The instrumentation varies in the parallel passages bb. 8-26 and bb. 255-273

bb. 85-104 = 121-140 = 332-351 = 368-387

These 20 bars appear in partially transposed form in the repetitions. Insignificant (and in some cases perhaps accidental) variations are found in the instrumentation. An example is fl 1-2 in b. 341, where there is a rest, while the flutes play unison with picc in the parallel bars 94, 130 and 377. It is also striking that the drum roll in bb. 99-100, 135-136 and 382-383 is not present in the third repetition, i.e. bb. 346-347; no rests are shown in these two bars, so the missing trill can have been forgotten by RL, but on the other hand the absence of rests is not in itself clear evidence of an omission, inasmuch as *tacet* passages of some length most often appear as empty bars in the source. Finally, attention may be drawn to an inconsistent dynamic marking in tb, which in b. 378 has *mf* against *f* the previous three times

bb. 105-120 = 352-367

bb. 141-207 = 388-454

The repetition is transposed. Cl plays in b. 141 but not b. 388 (cf. the exchange of ob and cl in the immediately preceding bars); timp does not play in b. 207 but in b. 454. A *tutti-diminuendo* in the passage bb. 141-144 (beginning in b. 140) does not recur in bb. 387-391, perhaps intentionally seeing that timp has *mf* in b. 145 against *f* in b. 392

Movement II

bb. 3-26 = 43-66 = 79-101

Instrumentation and dynamics in bb. 3-4 are altered in bb. 43-44 / 79-80

bb. 31-42 = 67-78

Movement IV

bb. 1-61 = 154-214

Bb. 1-5 / 154-158 show divergent rhythm, dynamics and instrumentation. The passage bb. 159-212 is notated by RL as a cross-reference to bb. 6-59, though he repeats the vl I part for the sake of clarity.

There are a few variants in this repetition of the violin part, listed in the notes below

bb. 62-80 = 215-233 (transposed)

bb. 81-118 = 234-271 (transposed and with altered instrumentation, in addition to which there are a few variants concerning dynamics and accentuation; these are retained in the edition without mutual supplementation)

Special editorial problems

Dynamic markings lacking in movement I

Movement I is deficient in some places with regard to dynamics marked by the composer himself. This applies particularly to bb. 41-63 (and the repetition in b. 288 ff.), bb. 105-113 (repeated b. 352 ff.), bb. 174-177 (repeated b. 421 ff.) and bb. 211-221. In these passages and a few other places in the movement, conductor Launy Grøndahl contributed 'missing' dynamic markings to the score. Grøndahl conducted the first performance of the symphony in a radio broadcast on 31 May 1943, and Langgaard attended this performance and the preceding rehearsals, so he and the conductor had ample opportunity to discuss details about how the work should be played. The score seems to witness that problems of performance were resolved during rehearsal. For example, when reading through the score the first few times Grøndahl wrote question marks or notes such as "*f* or *p*" – "Nuance?" in places where he was in doubt about the dynamic level or felt that there should be a crescendo or a diminuendo. Later such notes and loose suggestions were struck out or erased, making way for exact specifications noted in the score by Grøndahl in crayon or pencil. Grøndahl also added the most important new dynamic markings in his own handwriting in the orchestral parts (D). His supplementary contribution can consequently be regarded as in all likelihood the result of consultations with the composer, and carries a certain weight in terms of authenticity. The editor has critically reviewed Grøndahl's additions and incorporated some of them between square brackets; every such addition is accounted for in the notes below.

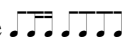
Movement IV also has fairly few dynamic markings from the composer's hand, but here Grøndahl has not deemed it necessary to supplement the dynamics except at a single place, viz. an added *subito p* in the whole orchestra at b. 13. This however seems out of place without a following *cresc.* or *f*, and the editor has therefore not thought fit to include the addition in the published score. In some of the orchestral parts (**D**) a *f* have been added at b. 14 but this *f* has subsequently been annulled by crossing out or erasing.

The notes provide a complete listing of significant additions and corrections made in Grøndahl's handwriting throughout the score, including "conductor's corrections" and the like which are not strictly relevant to the edition as such but can be of special interest for the early performance history of the work.

Irregular marcato markings in movement I

It can be seen that RL uses marcato markings irregularly in the winds, especially when considered in relation to marcato in the strings. In Romantic scores one often finds that a marcato in the strings does not release a corresponding marcato in the woodwind at the unison or octave. Doubt arises when RL writes occasional, apparently arbitrary, marcato markings in the wind parts. In movement I b. 15, for example, the tone $g\sharp$ is accentuated in vl I-II and in fl and cl. In b. 25 there is marcato in the strings, but otherwise only in fl, ob and cor – is the implication here *tutti marcato*? RL's intentions can thus be hard to interpret and can vary from place to place. The editor has therefore exercised caution when supplying suspected omissions.

Inconsistent staccato markings in movement II

RL's staccato markings in the recurrent string figure  are incomplete and inconsistent. In the sketch source **C** he clearly places stacc. on all seven notes in the first bar with this figure (b. 3). In source **B**, which is an early fair copy of bb. 3-11, the intention is likewise clear, there being uniform stacc. markings on notes 1 and 5-7 in the first two bars (bb. 3-4). The picture is, however, less clear in the main source (**A**). There can be no doubt about notes 5, 6 and 7, for in many bars with this rhythm they are the only notes with stacc. while notes 1 and 4 have dots only exceptionally. Stacc. on note 1 is thus seen only once, viz. in b. 3, while stacc. on note 4 is only seen in bb. 23, 27 and 43, the last two times only in vl I. Source **B** 'supplements' here with stacc. on note 4 in b.10 (only in vl I). The editor attaches significance to the occasional stacc. markings that nevertheless occur on notes 1 and 4, interpreting this as meaning that there is always to be stacc. on notes 1 and 4 and of course also on notes 5-7. This is supported by the *sempre stacc.* in b. 5, which is the only indication of this sort in RL's handwriting in the whole movement (only in source **A**). The inconsistencies in **A** may reflect indecision on the composer's part, and an alternative interpretation based on the unambiguous notation in source **B** bb. 3-4 might therefore be that only notes 1 and 5-7 are to be marked stacc.

It is remarkable that the parallel bars 19, 59 and 94 are notated all three times with no stacc. in vl I, II and vla (notes 1-2) and in ob and fg (notes 1-2), cf. notated stacc. in the winds bb. 21, 61 and 96. One might perhaps likewise expect stacc. in bars 25, 65 and 100 on note 1 in vl I, II and vla, but in all three of these places there is stacc. only on note 2.

Notes

In addition to editorial commentary on the text of the principal source (**A**) the apparatus comprises:

- all additions and alterations related to dynamics and tempo entered in the main source by Launy Grøndahl (LG); reasons are given when these suggestions by LG have been adopted in the edition
- variants in source **B** (which only includes movement II bb. 3-11)

Pitch is indicated in the conventional manner with middle $c = c^1$. In the case of transposing instruments reference is made to notated pitch.

<i>bar(s)</i>	<i>part(s)</i>	<i>remarks</i>
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Movement I

4	tr 1	<i>Solo</i> suppressed (interpreted as meaning that only tr 1 plays here)
9	fg	LG: <i>f</i> ?

20	fl	<i>f</i> supplied by analogy with dynamic level in orchestra
24	fg 1	note 1 has an unmotivated marc. in pencil, not inked in; suppressed here (not in the parallel b. 271)
30	vcl	notes 2-3: A has marc. in pencil (RL); here suppressed because not inked in and not in the parallel b. 277
41	vcl, cb	note 3: <i>p</i> supplied in agreement with sketch in C1 and woodwind; LG writes <i>p??</i> at the same place in A , but in the orchestral parts D he has inserted \rightrightarrows in b. 42 and <i>p</i> in b. 43
42	vl I	note 1: LG has added <i>p</i>
46	cl 2, fg 1, cb	LG prescribes \llcorner ; editorially incorporated by analogy with fg 2, tr, vcl
47	cl, fg, cor vcl-1	LG prescribes <i>f</i> ; editorially incorporated by analogy with ob, vla, vcl, cb note 1: wrongly notated $a\sharp^1$ here emended to $c\sharp^2$ by analogy with cl and b. 294 (RL has forgotten a leger line in b. 47)
48	fg	LG has added \rightrightarrows throughout the length of the bar
49	cl, fg, vl I-II, vcl-2, cb	LG prescribes <i>p</i> ; editorially incorporated by analogy with fl and tb
51	ob, vla, vcl-1	<i>p</i> supplied editorially by analogy with the dynamic level in the other winds and strings
54	fl	LG prescribes <i>p</i> by analogy with b. 49 (instruction applies to all woodwind)
	cor, vla, vcl-1	LG has added “Soli” (the editor has preferred to write <i>f</i> by analogy with b. 49)
	vl I-II, vcl-2, cb	LG prescribes <i>p</i> as in b. 49 (editorially incorporated)
59-62	tutti	in these bars RL only has a very few unsystematic stacc. markings; there are more at the repetition in bb. 306-309 but they are also unsystematic; sketch C1 only has stacc. on the last two chords in b. 62; both passages supplemented editorially
61	tutti	<i>cresc.</i> supplied editorially by analogy with fl 1 and vl I and with str b. 308; LG prescribes “ <i>cresc.</i> ” in b. 60
62	vl II	note 1: d^2 emended to c^2 by analogy with cl 1 (sketch C1 confirms that there is no <i>d</i> in the chord)
63	woodwind, cor	LG has added <i>f</i> in woodwind and horn; editorially incorporated by analogy with str
65	vla, vlc	note 2: unmotivated stacc. in vla or vcl suppressed
69-70	strings	LG prescribes <i>f?</i> with reference to the strings and in b. 70 there is an added \rightrightarrows throughout the length of the bar (also due to LG?); this alteration is not unambiguously effectuated in D
75	vl I	superfluous <i>p</i> at beginning of bar suppressed
	vl II	note 3: superfluous \natural suppressed
92	vla	note 1: ten (?) suppressed (lacking at the repetitions bb. 128, 375, 399)
93	fl	note 4: \flat before e^3 added in A by another hand (blue crayon)
94	fl	note 4: \flat before $a\flat^3$ added in A by another hand (blue crayon)
95-96, 97-98	trb 2, tb	LG has added \rightrightarrows by analogy with woodwind; at beginning of b. 97 he has also repeated <i>mf</i> in trb 2
97	vl I, II	LG has altered <i>f</i> to <i>mf</i>
100-101	vl I, II	in D LG has altered <i>f</i> to <i>mf</i> in b. 100 and added <i>f</i> in b. 101
101-102	tb	ten wanting in tb 1 in A (the part is notated on a separate stave in the source; ten supplied in agreement with bb. 348-349)
102	ob 2	note 2: \natural before b^1 added in A by another hand (blue crayon)
103	ob 1	note 1: marc. supplied editorially in agreement with b. 139
105	tutti	LG has added “ <i>dim.</i> ”; editorially adopted by analogy with \rightrightarrows in the parallel passage bb. 140-144 and <i>p</i> in b. 107 in cor, timp
109	vl I, II	LG has added <i>p</i> , here editorially adopted in consequence of <i>p</i> in b. 107 in cor, timp as well as <i>dim.</i> added in b. 105; A shows that LG was in doubt

(109)		about the dynamic level in the passage; the added <i>p</i> in b. 109 is interpreted as his conclusion (<i>p</i> has also been entered by LG in D)
128	fl	note 3: ♭ before e ³ added in A by another hand (blue crayon)
131	picc	note 1: ♯ before b ² added in A by another hand (red crayon)
131-132, 133-134	trb 2, tb	LG has added > by analogy with woodwind and corrected the tubas' <i>f</i> to <i>mf</i> in b. 131, also repeating <i>mf</i> in b. 133 in trb 2
133	vl I, II	LG has altered <i>f</i> to <i>mf</i>
133	fg 1	note 2: ♯ before b added in A by another hand (blue crayon)
136-137	vl I, II	in D LG has altered <i>f</i> to <i>mf</i> in b. 136 and added <i>f</i> in b. 137
136-137	tb	LG has added > and <i>p</i> by analogy with trb
139, 141	timp	note 1: brackets around the natural sign are the composer's, cf. tb and cb
141	ob 2	note 2: ♯ before g ¹ added in A by another hand (blue crayon)
142	vl I, II	note 4: ♯ before f ¹ added in A by another hand (blue crayon)
149	timp	LG has added <i>mf</i> at beginning of bar by analogy with b. 145
155	–	LG: “poco tranquillo”
156-158	ob 1, fg 1, vl I, II	superfluous cautionary accidentals before the tone e suppressed
159-160	cl 1	LG has added hairpins by analogy with vl I, II
163	cl 2	note 1: ♭ before e ¹ added in A by another hand (blue crayon)
164	ob 2	note 1: ♭ before d ² added in A by another hand (blue crayon)
165-166	cl 1	LG has added hairpins by analogy with vl I, II
167, 414	cb	missing trem. added by analogy with other strings and b. 168 (and b. 415 respectively)
168	fl 2	note 6: repeated ♭ suppressed
	vl II-2	note 2: ♭ before a ¹ added in A by another hand (blue crayon)
171, 172	trb	notes 1 and 2: marc. and stacc. wanting in trb 2 in A (part notated with separate stems in the source)
173	trb	note 1: marc. wanting in trb 2 in A (part notated with separate stems in the source)
175	cl, fg, cor	LG has added <i>p</i> ; this direction has been editorially substituted for <i>mf</i> by analogy with vl I, II
187	fg, tb, vlc-2, cb	note 1 (but note 2 in fg 2 and vcl-2): ♭ before the tone a added in A by another hand (pencil)
190	fg	note 1: ♭ before the tone a added in A by another hand (blue crayon)
	cor 2	note 3: ♯ before f ¹ added in A by another hand (blue crayon)
195	vcl-2, cb	note 1: ♭ before a added in A by another hand (pencil)
196	ob 2	note 1: ♭ before e ¹ added in A by another hand (blue crayon)
200	vl I, II	LG has altered <i>f</i> to <i>mf</i>
200, 202	tb 2	LG has altered <i>f</i> to <i>mf</i> and added “dim.” by analogy with woodwind
202	vl I, II	LG has added <i>p</i> in D (in A he has inserted <i>p</i> in the parallel b. 449, but not in b. 202)
204	vl II-1	note 3: ♭ before a ² added in A by another hand (blue crayon)
205	vl II-1	note 3: ♭ before e ² added in A by another hand (blue crayon)
206	vla	note 1: ♭ before a added in A by another hand (pencil)
213	vl II-1	note 2: superfluous ♯ before e ¹ suppressed (similarly in b. 214 note 1)
	vl II	<i>div.</i> transferred from b. 214 to b. 213
214	str	LG prescribes “dim.” (repeated in b. 217); editorially incorporated in consequence of <i>p</i> in b. 221
220	vcl, cb	LG has added <i>p</i> ; editorially incorporated by analogy with rest of orchestra in b. 221
221-222	vlc, cb	dynamics adjusted in agreement with bb. 225-226 (page turn in A between bb. 221 and 222 renders notation here unclear)
223	fl 1, fl 2	note 2: ♭ in both parts added in A by another hand (pencil)

226	fl 1 vl I vl I	note 2: ♭ before a ² added in A by another hand (blue crayon) note 1: superfluous ♭ before b ¹ suppressed note 2: ♭ before a ¹ added in A by another hand (blue crayon)
227	fl 1	note 2: ♭ before a ² added in A by another hand (blue crayon)
228	cor	LG has added “Soli”
235	vl I, II, vcl, cb	LG prescribes <i>f</i> ; editorially incorporated by analogy with vla and ob
238	vla	wrongly located <i>div.</i> suppressed
245-247	cl, fg	LG has been in doubt about the dynamic level and suggested “cresc” in b. 245 (cl, fg) and <i>f</i> in b. 247 (fg, note 2); both suggestions afterwards erased
277	cor 1	notes 2-3: on last beat of bar RL has notated the tone b ¹ with the note value ♩, emended by analogy with vl I and in agreement with b. 30
288	vcl, cb	note 3: LG here writes “dim.” and <i>p</i> in b. 290; the edition supplies <i>p</i> in b. 288 in accordance with b. 41, q.v.
291	fl 1, cl 2, cor	≧ in these three parts are struck out quite unmotivatedly (apparently by an unknown hand)
293	cl 2, cb	LG supplies ≡; editorially adopted by analogy with tmp, vla, vcl-1
295	ob, fg, cor	LG supplies “dim.” in middle of bar
296	cor, vla, vcl-1 ob, cl, fg, vl I, II, vcl-2, cb	LG writes “Soli” (the editor has supplied <i>f</i> in cor by analogy with b. 49) LG supplies <i>p</i> ; editorially incorporated by analogy with b. 49
296	cl, fag, vl I, vl II, vlc 2, cb	<i>p</i> supplied by analogy with fl and tb; the editor interprets RL’s intention as being that only the melody parts in cor, vla and vlc 1 continue to play <i>f</i> ; the parallel instance at b. 49 is identically notated in A and in both places LG has added <i>p</i> in the accompanying parts, while in b. 295 he has written <i>Soli</i> beside the melody parts cor, vla and vlc 1; in b. 295 he also suggests “dim.” in oboe, fag and cor, notes 2-3
298	ob, vla, vcl-1	<i>p</i> supplied editorially by analogy with rest of orchestra
301	tutti vla, vcl-1	dynamic level: see note to b. 54 <i>f</i> supplied editorially by analogy with b. 296
306	tutti	LG has added “cresc.” here, as also in the parallel b. 59 (the crescendo has been editorially relocated in b. 308, cf. note below)
306-309	tutti	stacc.: see note to bb. 59-62
308	tutti	<i>cresc.</i> supplied editorially by analogy with str and with fl 1 and vl I in the parallel b. 61
309	vl II	note 1: d ² emended to c ² by analogy with cl 1 (there is no d in the chord, as is confirmed by the sketch C1)
310	woodwind, cor	LG has added <i>f</i> in woodwind and horn; editorially incorporated by analogy with str
319	vlc	superfluous <i>p</i> at note 1 suppressed
326	vl II	note 1: superfluous ♯ before g ¹ suppressed
327	vl I	note 1: ♯ before b ¹ added in A by another hand (pencil)
338	cor	note 3: d ^{♯1} emended to f ¹ in agreement with b. 374 and by analogy with bb. 91 and 128
342	cb	LG has added <i>f</i> in cb; editorially incorporated by analogy with b. 378
342-343, 344-345	trb 2, tb	LG has added ≧ by analogy with woodwind; at the beginning of b. 344 he has also repeated <i>mf</i> in trb 2
344	vl I, II	LG has altered <i>f</i> to <i>mf</i>
347	picc cl 1	note 3: ♯ before b ² added in A by another hand (blue crayon) note 1: e ^{♯3} emended to tied-over enharmonic d ^{♯3} as in b. 346 (page turn in A between bb. 346 and 347)

(347)	fag 1	note 1: d ^b emended to tied-over enharmonic c [#] as in b. 346 (page turn in A between bb. 346 and 347)
	tb	LG has added \succ by analogy with trb
347-348	vl I, II	in D LG has altered <i>f</i> to <i>mf</i> in b. 347 and added <i>f</i> in b. 348
352	tutti	LG has added “dim.”; editorially adopted by analogy with \succ and <i>dim.</i> in the parallel passage bb. 140-144 and with <i>p</i> in b. 354 in cor
356	str	LG has added <i>p</i> over vl I and under cb; editorially adopted in vl I-II by analogy with b. 109 (cf. note above)
378-379, 380-381	trb 2, tb	LG has added \succ by analogy with woodwind; at the beginning of b. 380 he has also repeated <i>mf</i> in trb 2
380	vl I, II	LG has altered <i>f</i> to <i>mf</i>
383-384	vl I, II	in D LG has altered <i>f</i> to <i>mf</i> in b. 383 and added <i>f</i> in b. 384
383-384	tb	LG has added \succ and <i>p</i> by analogy with trb
386	ob	notes 1-2: stacc. suppressed (not present in the parallel bb. 103, 139 and 350)
387-391	tutti	in b. 389 LG has added <i>senza dim.</i> , cf. \succ and <i>dim.</i> in the parallel passage bb. 140-144; the editor interprets this direction by LG as being in agreement with RL’s intentions, supported by the continuation in b. 392 where timp has <i>f</i> against <i>mf</i> in b. 145
412-413	cl 1	LG has added hairpins by analogy with vl. I, II
414	tr	stacc. (?) suppressed by analogy with rest of brass (not present in the parallel b. 167)
421	cl, fg 1, cor	notes 2-3: LG has added \succ
422	cl, fg, cor	LG has added <i>p</i> ; this direction has been adopted editorially, in preference to <i>mf</i> , by analogy with vl I, II (LG first proposed <i>f</i> ? but subsequently erased it)
437	vl II-2	note 3: $\frac{1}{2}$ before c ³ added in A by another hand (blue crayon)
447	vl I, II	LG has altered <i>f</i> to <i>mf</i>
449	vl I, II	LG has added <i>p</i> at the beginning of the bar (not present in the parallel b. 202)

Movement II

3	vl I, II, vla	notes 1-7: stacc. supplied in this and corresponding bars, cf. above under <i>Special editorial problems</i>
5	fl 1-2	B : note 6: marc. (as in cl 1-2)
7	vl I, II, vla	notes 5-7: stacc. suppressed (made redundant by <i>sempre stacc.</i> in b. 5)
8	vcl	B : \downarrow (as cb)
9	fl 1-2, ob 1-2, cl 1-2 fl 1-2	B : note 2: \downarrow + stacc. note 2: marc. suppressed (not present in repetitions at bb. 49 and 85 nor in unison cl 1)
	vla	B : slur notes 1-2
10	cor 1-2	B : note 1: stacc.
12, 14	vl I	notes 5-7: stacc. suppressed (made redundant by editorial <i>stacc.</i> supplied in b. 12 by analogy with b. 5)
14	vl I	notes 5-7: redundant stacc. suppressed
15	trb, tb 1	redundant (repeated) <i>cresc.</i> suppressed
27, 28	vl I, II, vla	notes 5-7: stacc. suppressed (also at note 4 in b. 27 vl I; made redundant by <i>stacc.</i> supplied editorially in b. 27 by analogy with b. 5)
31	–	LG: “ \downarrow <i>maestoso</i> ”
45	vl I	notes 5-7: stacc. suppressed (made redundant by <i>stacc. sempre</i> supplied editorially in this bar in agreement with b. 5)
48-49	cl 2	RL merely notates cl 2 as <i>col cl [I]</i> , overlooking that the first time (bb.

(48-49)		8-9) he had put cl 2 down an octave at the end of the phrase; the copyist (?) has noticed this and added notes with blue crayon in A in agreement with bb. 8-9 and 84-85
60-64	gr c	notes in bb. 60-64 supplied in agreement with bb. 20-25; on p. 84 in source A RL has only filled out fl 1, cl 1, trb 1-3, tb, tamburo and vl 1, whereas in the rest of the winds and strings he has written <i>come sopra Pag 76</i> ; this reference does not however recur on the gr c-stave, where bb. 60-64 are empty
64	tb 2	note 1: ♯ before B ₁ added in A by another hand (pencil)
62	vl I	notes 4-6: stacc. suppressed (made redundant by <i>sempre stacc.</i> in b. 60)
73	vcl	notes 2-3: stacc. suppressed (not in vl II nor in the parallel b. 37)
79	tr	empty bars in the tr stave in source A p. 87; the entry in b. 79 must have been forgotten by RL and is supplied in agreement with b. 43
83	vl II, vla	notes 5-7: superfluous stacc. suppressed (made redundant by <i>sempre stacc.</i> supplied in b. 81 by analogy with b. 5)
103	strings	≪ supplied editorially by analogy with timp.; added in D (with a ≫ in b. 104) by an unknown hand (pencil)

Movement III

7-9, 43-45	vl I, II, vla, vcl-1	these two passages mutually supplemented with respect to tenuto markings
13	cl 1	slur notes 1-5 emended to two slurs by analogy with cl 2
41	tutti	LG: note 1: “ten” added in red crayon over woodwind, strings and organ

Movement IV

1	vl I, II	LG: “espressivo molto”
13	tutti	LG has added <i>p</i> (but marked no following crescendo or <i>f</i>)
19	ob 2	the bar is empty in A ; notes supplied by analogy with bb. 20-22 and cl 2
33	vla-1	note 1: tied-over a ¹ supplied by analogy with cor 1 (RL forgot this note because there is a page turn in A after b. 32)
38	vl I	note 1: brackets around ♯ written by RL (cf. c♯ in fg, vcl, cb)
39	fl, ob 1, cl 1	note 1: marc. present in A (added by LG)
40	fg	note 2: marc. present in A (added by LG)
49	vl I	LG has added ≫ over vl I throughout the whole length of the bar
50	vla	<i>p</i> present in A (added by LG)
54	fl, ob 1, cl 1	one slur over notes 1-4 emended by analogy with b. 42
56	fg, cor 1	at the top of the page LG has added “? <i>p</i> ?”; the editor has chosen to supply <i>p</i> in the three winds by analogy with fl and cl 1 in b. 58
97	vla	note 2: b emended to enharmonic c♭ ¹
148	vl II-2	note 2: superfluous ♯ before e ¹ suppressed
158	fl, cl 2	notes 3-4: slur added in A by another hand (blue crayon)
159-213	tutti	RL notates these bars in A by cross-reference to bb. 6-59, repeating however for the sake of clarity the vl I part and in bb. 212-213 also the fl 1 part; the vl I part is supplied with articulation and dynamics and there are a few variants compared with the first time, cf. the following three notes
176	vl I	A : note 1: marc. not present
177, 178	vl I	A : slur only over notes 1-2
202	vl I	A : note 1: marc.
229	vla	unmotivated slur over notes 1-2 suppressed
260	fl 2	<i>f</i> emended to <i>fz</i> by analogy with rest of orchestra
263	fl 1	note 1: unmotivated stacc. suppressed

291 – LG: “poco meno maestoso”
296 – LG: “a tempo”

Bendt Viinholt Nielsen, October 2010
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