

Rued Langgaard

# I BLOMSTRINGSTIDEN

IN THE FLOWERING TIME

TO STYKKER TIL DIGTE AF ALVILDE PRYDZ

TWO PIECES TO POEMS BY ALVILDE PRYDZ

1917

BVN 136

FOR SOPRAN OG STRYGEKVARTET

FOR SOPRANO AND STRING QUARTET

Tekst af / Text by

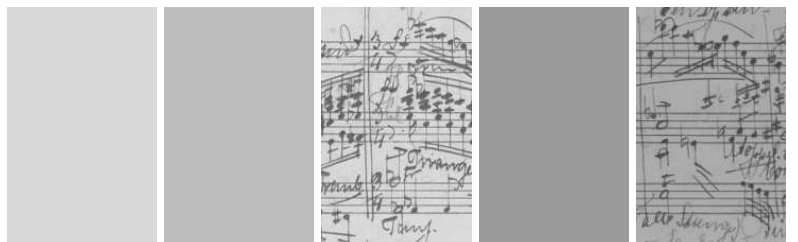
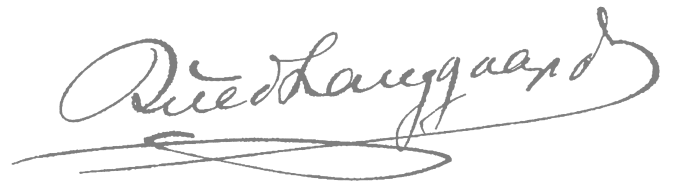
Alvilde Prydz

Kritisk udgave ved

Critical edition by

Bendt Viinholt Nielsen

PARTITUR / SCORE



Rued Langgaard: I Blomstringstiden (BVN 136)

Kritisk udgave ved Bendt Viinholt Nielsen

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Rued Langgaard: In the Flowering Time (BVN 136)

Critical edition by Bendt Viinholt Nielsen

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## OM UDGAVEN

Denne kritiske førsteudgave af *I Blomstringstiden* er baseret på komponistens egenhændige partiturrenskrift, som foreligger i Det Kongelige Bibliotek i København (Rued Langgaards Samling, RLS 125,1).

Udgiverens tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren. Passager, der gentages, er redaktionelt kompletteret (vice versa) og notationsmæssigt egaliseret.

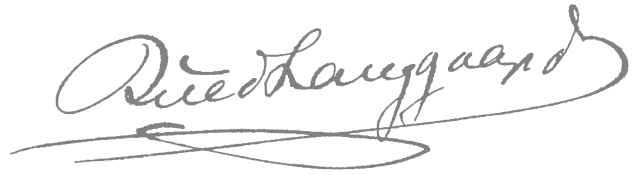
Der henvises i øvrigt til *Kilder og kritisk beretning* s. 21.

## ABOUT THIS EDITION

This critical edition of *In the Flowering Time* is based on the composer's autograph score, which is in the Royal Danish Library in Copenhagen (Rued Langgaard's Collection, RLS 125,1).

The editor's additions and emendations have been marked typographically in the score with square brackets and broken-line slurs and ties. Guiding accidentals in round brackets have also been added by the editor. Passages that are repeated have been completed by the editor (by mutual comparison) and made notationally consistent.

For further information, see *Sources and critical commentary* p. 21.



## OM I BLOMSTRINGSTIDEN

Værket blev komponeret 21.-22. april 1917 og fuldført i partiturform den 25. april. Anden sats var dog baseret på en sang med klaver- eller orgelakkompagnement, *Orgelklang* (BVN 135), der langt senere angives at være komponeret 19.-20. april 1917 (sangen kendes kun i form af et manuskript fra 1949, som måske repræsenterer en rekonstruktion af kompositionen).

*I Blomstringstiden* blev opført to gange i Langgaards levetid, første gang ved en musikalsk soirée i Kvindelig Læseforening i København den 23. november 1917. Solisten var Mimi Klein, der blev akkompagneret af en til lejligheden sammensat strygekvartet. Andenopførelsen fandt sted den 9. februar 1919 ved den tredje af en serie på fire kompositionsmatinéer, Langgaard afholdt i sæsonen 1918-19 på Det Kongelige Danske Musikkonservatorium. Ellen Overgaard var solist og kvartetens primarius var Langgaards onkel, kgl. koncertmester Axel Gade. Koncerten blev anmeldt i *Berlingske Tidende* af komponisten Alfred Toft (A.T.), der om *I Blomstringstiden* skrev, at værket "(ikke) gjorde noget rigtig samlet Indtryk, men indeholdt [...] kønne Enkeltheder, som ikke kom helt til deres Ret, fordi de ikke staar paa rette Plads, i den rette Belysning." Toft fortsætter med en generel karakteristik af komponisten: "Rud Langgaard ejer et usædvanligt frodigt Talent. Det, der mangler ham, er æstetisk Vejledning, som ogsaa vilde kunne skærpe hans Selvkritik". Kritikeren Gustav Hetsch (-st-ts-) gav i *Nationaltidende* (10.2.1919) udtryk for, at sangstemmen i "den omfangsrige Komposition "*I Blomstringstiden*" [...] (var) meget stiftmoderlig behandlet, nærmest som et uvedkommende Appendiks."

Kompositionen var blandt de første, Danmarks Radio producerede efter at Langgaards musik var kommet i søgelyset i midten af 1960'erne. I juni 1967 blev den studieproduceret med Bonna Søndberg som solist, men Sveriges Radio var den første, der udsendte kompositionen (med samme solist) i radioen, hvilket skete 23. juni 1968. Den første indspilning blev udgivet i 1985 på LP med sopranen Else Mogensen, akkompagneret af Melnikkvartetten (EMI/HMV 2701671). I 2000 blev værket udgivet på CD med Annette L. Simonsen og medlemmer af Randers Byorkester (Dacapo 8.224139). En indspilning foretaget 2020 med Signe Asmussen og medlemmer af Esbjerg Ensemble, udgivet i 2021 (Dacapo 8.226152), er den første, der medtager Langgaards sene (og små) kompositoriske ændringer, idet de først blev indlemmet i opførelsesmateriale ved førsteudgivelsen af nærværende redaktion i 2004 (på Edition Samfundet).

Bendt Viinholt Nielsen, 2004 / 2021

## ABOUT IN THE FLOWERING TIME

The work was composed on 21-22 April 1917 and completed in score form on 25 April. However, the second movement was based on a song with piano or organ accompaniment, *Organ Sound* (BVN 135), which much later was stated to have been composed on 19-20 April 1917 (the song is only known in the form of a manuscript from 1949, which possibly represents a reconstruction of the composition).

*In the Flowering Time* was performed on two occasions during Langgaard's lifetime – first at a musical soirée in the Women's Reading Association in Copenhagen on 23 November 1917. The soloist was Mimi Klein, who was accompanied by a string quartet specially made up for the occasion. The second performance took place on 9 February 1919 at the third of a series of four composition matinées held by Langgaard in the 1918-19 season at The Royal Danish Academy of Music. Ellen Overgaard was the soloist and the first violin of the quartet was Langgaard's uncle, orchestra leader Axel Gade. The concert was reviewed in *Berlingske Tidende* by the composer Alfred Toft (A.T.), who wrote that *In the Flowering Time* "[did not make] any real coherent impression, but contained [...] lovely details which could not fully come into their own right because they were not located in the right settings, in the right exposure." Toft then gives a general description of the composer: "Rud Langgaard possesses an unusually fertile talent. What he still lacks is aesthetic guidance, which would also sharpen his self-criticism". The critic Gustav Hetsch (-st-ts-), in *Nationaltidende* (10.2.1919), was of the opinion that the singing part in "the comprehensive composition *In the Flowering Time* [...] (was) treated very unfairly, almost as if it was an irrelevant appendage."

The composition was among the first Danmarks Radio (The Danish Broadcasting Corporation) produced after a new spotlight was turned on Langgaard's music in the mid-1960s. In June 1967, it was studio-produced with Bonna Søndberg as the soloist, but Sveriges Radio (The Swedish Broadcasting Corporation) was the first to broadcast the composition (with the same soloist), which happened on 23 June 1968. The first recording was released in 1985 on an LP, with the soprano Else Mogensen, accompanied by the Melnik Quartet (EMI/HMV 2701671). In 2000, the work was issued on a CD, with Annette L. Simonsen and members of Randers Chamber Orchestra (Dacapo 8.224139). A recording made in 2020 with Signe Asmussen and members of the Esbjerg Ensemble, released in 2021 (Dacapo 8.226152), is the first recording that includes Langgaard's late (and small) compositional alterations, since they were not incorporated into the performance material until the first edition by the present editor in 2004 (on Edition Samfundet).

Bendt Viinholt Nielsen, 2004 / 2021

# I BLOMSTRINGSTIDEN

Alvilde Prydz (1846-1922)

I

Der ringer klokker over by  
i aftenmelodier –  
Der bygges slotte over sky  
af strålers fantasier.  
Og luften løftes lys og fin,  
som åbned den til himlen ind!  
Og jorden ligger varm og fuld,  
der brister knopper, dufter muld!  
Det er sommeren, der kommer –  
Stille, I mennesker, stille!

Hør, klokkernes dybe drømmeri  
og luftens luende rødme  
de smelter sammen i sympati,  
i hymner til livets sødme!  
Det ringer sammen til lyst og fryd  
aftenen er fuld af løfters lyd,  
af lyse løv, af sansers ild,  
af andagtsfuld længsel, lyttende smil:  
Det er sommeren som *er* her –  
Stille, I mennesker, stille!

II

Stille orgelklang,  
glæden elsker dig og sorgen,  
du har nat og du har morgen,  
tåren hos dig bor!  
Dybe, uudgrundelige  
syner frem for sjælen stige –  
du gir smerten ord!

I den lune kvæld  
toner og gentoner klangen  
i sin rigdoms herlighed:  
Du bær sjæle bud:  
Hvor du nynner, hvor du taler  
hvor du truer, hvor du svaler  
stærke drøm om Gud!

## NOTE

Teksterne stammer fra Alvilde Prydz: *Digte*. Kristiania [Oslo] og Kbh. 1916.

I: *Andagt*, s. [53]-[54], strofe 1-2 (af 3) - II: *I Kirken*, s. [101].

Teksternes originalsprog er norsk, men Langgaard benytter danske stavemåder og har forsynet navneordene med stort begyndelsesbogstav. I udgaven benyttes Langgaards version, dog med nutidig retskrivning, hvilket indebærer at navneordene, ligesom i den norske originalversion, skrives med lille begyndelsesbogstav. I forhold til den i *Digte* publicerede tekst er der, alt taget i betragtning, tale om følgende afvigelser:

I 1,4 av straalers < af strålers  
1,6 aapned < åbned  
2,1 dype < dybe  
2,6-8 av < af  
2,7 il < ild

II 1,4 taaren < tåren  
1,5 Dype < Dybe  
1,6 sjelen < sjælen  
2,1-3 i *Digte* lyder stroferne: *Store orgelsang, / naar du gennem højhvalt kirke / toner, helligt er dit virke, Ændringen kan skyldes forfatteren selv eller kan være godkendt af hende, idet hun tilhørte Langgaard-familiens bekendtskabskreds (in *Digte* the verses read as quoted. The changes may have been made by the author herself or may have been approved by her, since she belonged to the Langgaard family's circle of acquaintances).*  
2,4 sjele < sjæle  
2,7 sterke < stærke

# IN THE FLOWERING TIME

Alvilde Prydz (1846-1922)

I

Bells ring over the town  
in evening melodies.  
Castles are built above the clouds  
by sunbeam fantasies.  
And the air is lifted bright and fine  
as if to open Heaven!  
And the earth lies warm and full;  
buds break, the smell of soil!  
It is the summer that comes –  
Quiet, o people, quiet!

Listen, the deep dreams of bells  
and the flaming red of the air  
melt together in sympathy,  
in hymns to the sweetness of life!  
Ringing together to pleasure and joy  
the evening is full of the sound of promises,  
of bright leaves, of the fire of the senses,  
of devout longing, listening smiles:  
It is the summer that is here –  
Quiet, o people, quiet!

II

Quiet organ sound,  
joy loves you and sorrow,  
you have night and you have morning,  
the tear dwells with you!  
Deep, unfathomable  
visions rise before the soul –  
you give words to pain!

In the mild evening  
you sound and resound  
in the glory of your riches:  
You bear a message to the soul:  
how you hum, how you speak  
how you threaten, how you refresh,  
strong dream of God!

Translation: James Manley

## NOTE

The texts come from Alvilde Prydz: *Digte*, Kristiania [Oslo] and Copenhagen 1916.

I: *Andagt*, pp. [53]-[54], stanzas 1-2 (of 3) – II: *I Kirken*, p. [101].  
The original language of the texts is Norwegian, but Langgaard uses Danish spelling conventions and has given capital letters to the nouns. In the edition, Langgaard's version is used, although with modern spelling, which means that the nouns, as in the original Norwegian version, are written with a small initial letter. Compared with the text published in *Digte* there are some differences, see p. 5:

# I Blomstringstiden

## I

Rued Langgaard  
(BVN 136)

**Allegretto**

Musical score for Soprano, Violino I, Violino II, Viola, and Violoncello. The score is in 3/4 time and B-flat major. The Soprano part is mostly rests. The Violino I part starts with a *mf* dynamic and features a melodic line with a *f* dynamic and a *p* dynamic. The Violino II part starts with a *mf* dynamic and features a rhythmic pattern of eighth notes with a *f* dynamic and a *p* dynamic. The Viola part starts with a *mf* dynamic and features a rhythmic pattern of eighth notes with a *f* dynamic and a *p* dynamic. The Violoncello part starts with a *mf* dynamic and features a rhythmic pattern of eighth notes with a *f* dynamic and a *p* dynamic. Dynamics include *mf*, *f*, *p*, and *mp*. There are also triplets in the Violino I, Violino II, and Violoncello parts.

Musical score for Violini I & II, Viola, and Violoncello. The score is in 3/4 time and B-flat major. The Violini I & II parts start with a *mf* dynamic and feature a melodic line with a *fp* dynamic and a *leggiero* dynamic. The Viola part starts with a *fp* dynamic and features a melodic line with a *leggiero* dynamic. The Violoncello part starts with a *fp* dynamic and features a melodic line with a *leggiero* dynamic. Dynamics include *mf*, *fp*, and *leggiero*. There are also triplets in the Violini I & II, Viola, and Violoncello parts.

Musical score for Violini I & II, Viola, and Violoncello. The score is in 3/4 time and B-flat major. The Violini I & II parts start with a *p* dynamic and feature a melodic line with a *mf* dynamic and a *f* dynamic. The Viola part starts with a *mf* dynamic and features a melodic line with a *f* dynamic. The Violoncello part starts with a *mf* dynamic and features a melodic line with a *f* dynamic. Dynamics include *p*, *mf*, and *f*. There are also triplets in the Violini I & II, Viola, and Violoncello parts. The section is marked *accel.* and *a tempo*.

144

VI. I  
VI. II  
Va  
Vc.

*dim.* *sf*

149

VI. I  
VI. II  
Va  
Vc.

*pp* *pp* *pp* *pp* *pp*

*attacca*

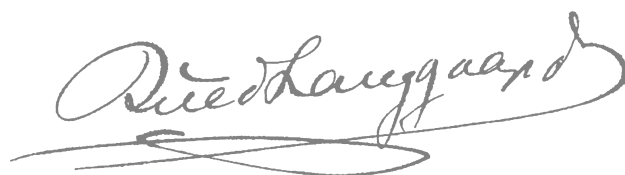
## II

### Animato giocoso

VI. I  
VI. II  
Va  
Vc.

*pp* *pp* *pp* *pp*





## KILDER OG KRITISK BERETNING

### KILDER

#### A. Partitur

#### B. Stemmer (1917; ukomplet sæt)

#### A. Partitur

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 125,1. Autograf. Renskrift med blæk (et par rettelser foretaget med blyant).

Titel: "*I Blomstringstiden*" / 2 Stykker til Digte af Alvilde Prydz / for / *Sopransolo* / 2 *Violiner Bratsch* og *Cello* / af / Rud Langgaard. / *Partitur* / Komp 21-22/4 17.

Dateret til slut: 25 / April. 17

7 blade, 35,5 × 25,5 cm; 14 beskrevne, upaginerede sider.

Papirtype: B. & H. Nr. 11. A. / 7.14. (18 systemer).

#### Kommentar.

To tidligere forslag til undertitel er overstreget på titelbladet: *Cantilena* og *Sonate*. En blyantsrettelse i violin II, sats I t. 40 er foretaget forud for stemmeudskrivningen (kilde B), mens RL med blyant på et senere tidspunkt har ændret violin-II-stemmen i sats II t. 28 og revideret sangstemme og akkompagnement i t. 50-51. I sats II, t. 64-65, har RL glemt at skrive sangteksten og denne er tilføjet med Emma Langgaards håndskrift.

#### B. Stemmer (1917; ukomplet sæt)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 125,2. Ukomplet (violin I mangler).

Afskrift med blæk signeret A.D. [August Devald]. Tilføjelser med blæk i autograf og i Emma Langgaards håndskrift samt musikertilføjelser med blyant.

Titel (oprindeligt): "*I Blomstringstiden*" / 2 Stykker til Digte af A. Prytz [sic] / for / *Sopran Solo* / 2 *Violiner Viola* og *Cello* / af / Rud Langgaard. – forfatternavnet er rettet i autograf til *Alvilde Prydz* på tre af stemmerne; 2 *Stykker* er overstreget på tre af stemmerne og ændret med Emma Langgaards håndskrift til *Hymner*.

Udateret.

Sangstemme (3 blade), 34,5 × 25,5 cm, 5 beskrevne sider pagineret 1-5 (sidste side blank), violin II, viola og cello á 4 blade, 34,5 × 25,5 cm; violin II pagineret 1-6 (2 bageste sider blanke), viola og cello pagineret 1-7 (sidste side blank).

Papirtype: 10 systemer uden angivelse af fabrikat.

#### Kommentar.

Stemmerne blev udskrevet til brug ved uropførelsen 23.11.1917. I sopran- og violin II-stemmerne har RL tilføjet nogle manglende tempoangivelser. Stemmerne er ikke blevet ajourført i forhold til de sene korrektioner i kilde A, sats II, t. 28

## SOURCES AND CRITICAL COMMENTARY

### SOURCES

#### A. Score

#### B. Parts (1917; incomplete set)

#### A. Score

The Royal Danish Library. Rued Langgaard's Collection, RLS 125,1. Autograph. Fair copy in ink (a couple of corrections in pencil).

Title: "*In the Flowering Time*" / 2 Pieces to Poems by Alvilde Prydz / for / *Soprano solo* / 2 *violins viola* and *cello* / by / Rud Langgaard. / *Score* / Comp 21-22/4 17.

Dated at the end: 25 / April. 17

7 leaves, 35.5 × 25.5 cm; 14 unnumbered pages of writing.

Paper type: B. & H. Nr. 11. A. / 7.14. (18 staves).

#### Commentary.

Two previous subtitle suggestions have been crossed out on the title page: *Cantilena* and *Sonata*. A pencil correction in violin II, movement I b. 40 was made prior to the production of the parts (source B), while RL with pencil at a later date has changed the violin II part in movement II b. 28, and revised the vocal part and the accompaniment in bb. 50-51. In movement II, bb. 64-65, RL forgot to write the song text and this was added with Emma Langgaard's handwriting.

#### B. Parts (1917; incomplete set)

The Royal Danish Library. Rued Langgaard's Collection, RLS 125,2. Incomplete (violin I is missing).

Transcript in ink signed A.D. [August Devald]. Additions with ink in autograph and in Emma Langgaard's handwriting as well as musicians' additions in pencil.

Title (originally): "*In the Flowering Time*" / 2 Pieces to Poems by A. Prytz [sic] / for / *Soprano solo* / 2 *violins viola* and *cello* / by / Rud Langgaard. – the name of the author corrected to *Alvilde Prydz* in autograph on three of the parts; 2 *Pieces* is crossed over on three of the parts and altered with Emma Langgaard's handwriting to *Hymns*.

Undated.

Vocal part (3 leaves), 34.5 × 25.5 cm, 5 pages of writing paginated 1-5 (last page blank), violin II, viola og cello 4 leaves each, 34.5 × 25.5 cm; violin II paginated 1-6 (last 2 pages blank), viola and cello paginated 1-7 (last page blank).

Paper type: 10 staves without manufacturer's name.

#### Commentary.

The parts were produced for use at the premiere 23 Nov. 1917. In the soprano and violin II parts, some missing tempo indications have been added by RL. The parts were not updated with

og 50-51. Sættets violin I-stemme er bortkommet; i 1960erne blev den udskrevet på ny (RLS 125,3). Stemmerne har været benyttet ved radioproduktioner og indspilninger i perioden 1967 til 2000.

## REDAKTIONSGRUNDLAG

Udgaven er baseret på kilde A og respekterer de få sene rettelser, komponisten har foretaget heri. Kilde B har tjent som verifikationskilde i forbindelse med enkelte uklart noterede noder, men er i øvrigt uden betydning for udgaven.

## 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. Redaktionelle kommentarer og oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noterne nedenfor.

Der er foretaget stiltiende komplettering for så vidt angår manglende triolangivelser. Overflødige (gentagne) fortegn er stiltiende udeladt. Mindre justeringer af uegalt anbragte buer, foredragsbetegnelser og dynamiske angivelser er foretaget uden videre.

## NOTER

Tonehøjden angives på konventionel vis ud fra 'nøglehuls-c'et' = c<sup>1</sup>.

### sats I

takt	stemme	kommentar
1-36	strygere	notationen redaktionelt kompletteret vice versa i overensst. med gentagelsen t. 71-106
25	vla	node 1-2: stacc. udeladt; RL noterer portamento her, men ikke i t. 26, ikke i vlc t. 25-26 og ikke i gentagelsen t. 95-96
37	strygere	<i>p</i> tilføjet redaktionelt, idet RL i t. 38 i vla, midt i takten, anfører et <i>p</i> , der tolkes som udtryk for det dynamiske niveau i passagen; det umotiverede <i>p</i> i t. 38 udelades; RL havde på andet taktslag først skrevet en fjerdedelsnode, som han behændigt ændrede til et <i>p</i> i stedet for at slette den; <i>p</i> 'et findes i vla-stemmen i B
64	vla, vcl	<i>p</i> tilføjet redaktionelt i analogi med t. 134
89	vcl	node 3-4: bue forkortet i overensst. med t. 19 (i t. 89 fortsætter buen til t. 90 node 1)
100	vl I	buens endepunkt ændret fra t. 101 node 1 til t. 100 node 6 i overensst. med t. 30 og i analogi med t. 102
108	vl II	node 2: fejlnoteret fjerdedel ændret til punkteret ottendedel (uden typografisk markering; samme løsning findes i B)

### sats II

takt	stemme	kommentar
34-65	vl II, vla, vcl	RL skriver <i>come sopra</i> med henvisning til t. 1-32; han har dog revideret sangstemme og strygerstemmer i t. 50-51 (svarende til første gang t. 17-18)
76	vl II	sidste node: a <sup>1</sup> ændret til c <sup>2</sup> (a <sup>1</sup> opfattes som en fejlnotation, idet tonen er overbundet til c <sup>2</sup> i t. 77; i B står der a <sup>1</sup> og c <sup>2</sup> og overbindingen ignoreres)

the late corrections made in source A, movement II, bb. 28 and 50-51. The violin I part of the set is lost; in the 1960s it was written out again (RLS 125,3). The parts were used for radio productions and recordings in the period 1967 to 2000.

## TEXTUAL BASIS OF THE EDITION

The edition is based on source A and respects the few late corrections made by the composer in this source. Source B has served as a source of verification in connection with a few vaguely noted notes, but is otherwise irrelevant to the edition.

## EDITORIAL GUIDELINES

The editor's additions and emendations are indicated typographically in the score by square brackets; however, added slurs and ties are shown with broken lines. Cautionary accidentals in round brackets are also editorial. Editorial comments and information about things not indicated typographically in the edition are to be found in the notes below.

Missing triplet marks have been tacitly supplied. Superfluous (repeated) accidentals have been tacitly suppressed. Minor adjustments of irregularly located ties and slurs and marks of expression and dynamics are carried out without comment.

## NOTES

The pitch is indicated conventionally with 'the keyhole c' = c<sup>1</sup>.

### movement I

bar	part	comment
1-36	strings	the notation is editorially completed vice versa in agreement with the repetition bb. 71-106
25	vla	notes 1-2: stacc. suppressed; RL writes portamento here, but not in b. 26, not in vcl bb. 25-26 and not in the repetition bb. 95-96
37	strings	<i>p</i> supplied editorially, as RL has in b. 38 in vla, in the middle of the bar, a <i>p</i> , which is interpreted as an indication of the dynamic level in the passage; the unmotivated <i>p</i> in b. 38 is suppressed; on the second beat, RL originally wrote a crotchet, which he deftly changed to a <i>p</i> instead of deleting it; the <i>p</i> is found in the vla part in B
64	vla, vcl	<i>p</i> supplied editorially by analogy with b. 134
89	vcl	notes 3-4: slur shortened in agreement with b. 19 (in b. 89 the slur continues to b. 90 note 1)
100	vl I	the end point of the slur emended from b. 101 note 1 to b. 100 note 6 in agreement with b. 30 and by analogy with b. 102
108	vl II	note 2: erroneously notated crotchet emended to a dotted quaver (without typographical indication; the same solution is found in B)

### movement II

bar	part	comment
34-65	vl II, vla, vcl	RL writes <i>come sopra</i> with reference to bb. 1-32; he has, however, revised the vocal part and the string parts in bb. 50-51 (corresponding to the first time bb. 17-18)
76	vl II	last note: a <sup>1</sup> emended to c <sup>2</sup> (a <sup>1</sup> interpreted as a notational error, as the note is tied to c <sup>2</sup> in b. 77; B has a <sup>1</sup> and c <sup>2</sup> and the ties are ignored)