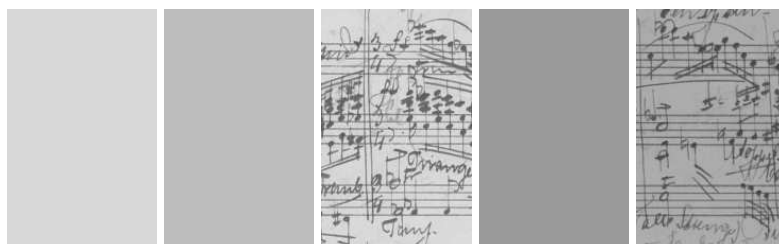
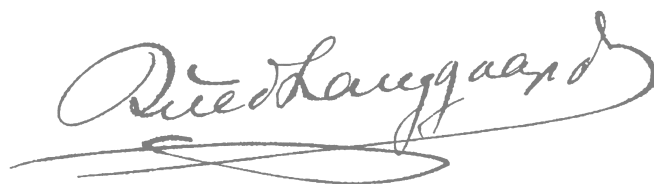


Rued Langgaard
ROSEGAARDSSPIL
ROSE GARDEN PLAY

1918
BVN 153

FOR STRYGEKVARTET
FOR STRING QUARTET

Kritisk udgave ved
Critical edition by
Bendt Viinholt Nielsen



Rued Langgaard: Rosengårdsspil (BVN 153)

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OM UDGAVEN

Denne kritiske førsteudgave af *Rosengardsspil* er baseret på den eneste foreliggende kilde til værket, komponistens egenhændige partitur, som findes i Det Kongelige Bibliotek i København (Rued Langgaards Samling, RLS 66,1). Udgaven præsenterer værket i dets oprindelige form, svarende til manuskriptets blækrenskrift fra 1918; senere tilføjede notater og skitseprægede korrektioner er ladet ude af betragtning.

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.

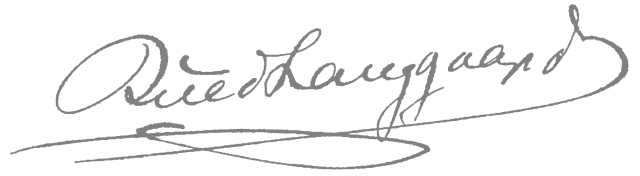
Der henvises i øvrigt til *Kilde og kritisk beretning* s. 37.

ABOUT THIS EDITION

This critical edition of *Rose Garden Play* is based on the only available source for the work, the composer's autograph fair copy preserved in The Royal Library in Copenhagen (Rued Langgaard's Collection, RLS 66,1). The edition presents the work in its original form, corresponding to the ink fair copy of the manuscript from 1918; annotations added later and sketch-like corrections have been disregarded.

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. Repeated passages have been editorially supplemented (vice versa) and the notation has been made consistent.

For further information see *Source and critical commentary* p. 37.



OM ROSENGAARDSSPIL

Stringkvartetten *Rosengårdsspil* blev komponeret i juni 1918. Det renskrevne partitur blev afsluttet den 7. august i Kerteminde, hvor den da 25-årige Rued Langgaard havde taget ophold for sommeren. Uropførelsen fandt sted den 1. december 1918 ved den første af fire kompositionsmatinéer, som Langgaard afholdt i sæsonen 1918-19 på det Kongelige Danske Musikkonservatorium i København. Musikerne var Axel Gade (søn af Niels W. Gade og komponistens onkel), Lili Gade (komponistens kusine), Henry Holst og Axel Hildingsen. Dagbladsanmelderne gav værket en nogenlunde pæn omtale med fremhævelse af det "klare" og "sunde" i værket og den velklingende kvartetsats. Kompositionen har dog kun været opført denne ene gang, indtil nærværende udgave blev førsteopført af Kontraktkvartetten i august 2002.

Titlen *Rosengårdsspil* henviser til "Rosengården", en ejendom på adressen Præstgårdsvägen 4 i Kyrkhult, Blekinge (Sverige), hvor Rued Langgaard og hans forældre var indlogeret i sommeren 1913. Fem-seks år senere komponerede Langgaard en række værker med selvbiografiske referencer til dette sommerophold, herunder ikke mindre end tre stringkvartetter som alle fik titlen *Rosengårdsspil*. De to af dem skiftede senere titel, mens nærværende komposition i 1931 kom til at danne basis for stringkvartet nr. 4 "Sommerdage" (BVN 215). Sats I og IV af *Rosengårdsspil* indgik i samarbejdet form som sats I og III i denne nye kvartet. Langgaard mistede derefter tilsyneladende interessen for den oprindelige komposition.

Rosengårdsspil er præget af enkelhed og en afdæmpet lyrisk romantik med stilreferencer til 1700-tallets musik. Det gælder navnlig anden sats med titlen "Mozart" (i citations-tegn) og fjerde sats betegnet *Rococco* (som på nudansk staves *Rokoko*). Denne stilbetegnelse (stavet med både to og tre c'er) blev brugt af flere komponister omkring 1900 som titel på pastiche-prægede satser.

Hvilke selvoplevede situationer og stemninger, Langgaard hentyder til i musik og satstitler som *Interiör* (stavet på svensk) og *Draabefald*, er ikke oplyst. I 1920'erne forsynede Langgaard partituret med forslag til nye satstitler, som måske er mere sigende: *Mødet - Spadsereturene - Afskeden - Mindet*. Opholdet i Kyrkhult i 1913 afspejles musikalsk i første sats, idet Langgaard her citerer motiver fra to af sangene i samlingen *Lieder von Goethe* (BVN 60), som begge blev til denne sommer på "Rosengården". Det drejer sig om et citat fra sangen *Gleich und Gleich* (om en blomst og en bi), som i kvartetten er forsynet med underlagt tekst (cello, t. 56-57 med gentagelse i t. 65 og i takt 150-151) samt et lille motiv, som utvivlsomt har en særlig per-

ABOUT ROSE GARDEN PLAY

The string quartet *Rose Garden Play* was composed in June 1918. The fair-copied score was finished on 7th August in Kerteminde, where the then 25-year-old Rued Langgaard was staying for the summer. The first performance was given on 1 December 1918 at the first of four composition matinées held by Langgaard in the 1918-19 season at the Royal Danish Academy of Music in Copenhagen. The musicians were Axel Gade (son of the composer Niels W. Gade and uncle of Langgaard), Lili Gade (Langgaard's cousin), Henry Holst and Axel Hildingsen. The newspaper reviews spoke fairly well of the work with an emphasis on its "clear" and "wholesome" aspects and the euphonious quartet writing. However, the composition had only been performed this once, until the appearance of the present edition which was premiered by the Kontra Quartet in August 2002.

The title *Rose Garden Play* refers to "Rosengården", a property at the address Præstgårdsvägen 4 in Kyrkhult, Blekinge (Sweden), where Rued Langgaard and his parents had lodged in the summer of 1913. Five or six years later Langgaard composed a number of works with autobiographical references to this summer stay, including no fewer than three string quartets, all of which were entitled *Rose Garden Play*. Two of them had their titles changed later, while in 1931 the present composition was to form the basis for String Quartet No. 4 'Summer Days' (BVN 215). The first and fourth movements of *Rose Garden Play* were included in reworked form as the first and third movements of this new quartet. Langgaard then appears to have lost interest in the original composition.

Rose Garden Play is typified by simplicity and a subdued lyrical romanticism with stylistic references to eighteenth-century music. This is especially true of the second movement, with the title "Mozart" (in quotation marks), and the fourth movement, entitled *Rococco* (in English spelled *Rococo*). The name of this style was used by several composers around 1900 as the title of pastiche-like pieces.

We have no information on the experienced situations and moods to which Langgaard alludes in the music and the movement titles such as *Interiör* (Interior, spelled in Swedish) and *Drops Falling*. In the 1920s, Langgaard provided the score with proposals for new movement titles, which are perhaps more telling: *The Meeting - The Walks - The Parting - The Memory*. The stay at Kyrkhult in 1913 is reflected musically in the first movement, where Langgaard quotes motifs from two songs from the collection *Lieder von Goethe* (BVN 60), both composed that summer at "Rosengården". The first of these quotations are from the song *Gleich und Gleich* (about a bird and a bee) and it appears with an underlaid text in the quartet (cello, bb. 56-57 with repetitions in b. 65 and bb. 150-151); the other quotation is a small motif which undoubtedly had a special personal meaning for Langgaard, since it appears in several

sonlig betydning for Langgaard, idet det forekommer i adskillige af hans kompositioner. Det stammer fra sangen *Vergeblich* og citeres i cellostemmen (t. 136-137 og gentages i violin I i t. 138). Også motivet t. 68-69 (en varieret repetition af kvartetens to åbningsakkorder) genfindes i tidligere og senere Langgaard-kompositioner, bl.a. operaen *Antikrist* (BVN 170 og 192).

Rosengardsspil blev kun opført den ene gang i Langgaards levetid (1919). Opførelse nummer to fandt sted i august 2002, hvor Kontra Kvartetten opførte kompositionen på Louisiana med benyttelse af nærværende udgave. Den første indspilning forelå i 2013 på CD med Nightingale String Quartet (*Rued Langgaard String Quartets Vol 2*. Dacapo 6.220576 (i 2019 udgivet i boksen *Rued Langgaard The String Quartets* med 3 SACDer. Dacapo 6.200004).

Bendt Viinholt Nielsen, 2002/2021

of his compositions. It comes from the song *Vergeblich* and is quoted in the cello part (bb. 136-137 and repeated in violin I in b. 138). Also the motif bb. 68-69 (a varied presentation of the two opening chords of the quartet) recurs in earlier and later Langgaard compositions, including the opera *Antichrist* (BVN 170 and 192).

Rosengardsspil was performed only once during Langgaard's lifetime (1919). Performance number two took place in August 2002, when the Kontra Quartet performed the composition by using the present edition at Louisiana Art Museum. The first recording was released in 2013 on a CD with the Nightingale String Quartet (*Rued Langgaard String Quartets Vol 2*. Dacapo 6.220576 (in 2019 published in the box *Rued Langgaard The String Quartets* including 3 SACDs. Dacapo 6.200004).

Bendt Viinholt Nielsen, 2002/2021

Rosengårdsspil

I Interiör

Rued Langgaard
(BVN 153)

Poco andantino semplice

Violino I
Violino II
Viola
Violoncello

dolce <>< *sf* *p <><*

6

1

sf p f

11

16

2

f p

II "Mozart"

Molto vivace e scherzoso

First system of the musical score, measures 1-5. The score is in 6/8 time with a key signature of three sharps (F#, C#, G#). The tempo is 'Molto vivace e scherzoso'. The first staff (treble clef) begins with a piano (*p*) dynamic. The second staff (treble clef) has a piano (*p*) dynamic starting in measure 4. The third staff (bass clef) has a piano (*p*) dynamic starting in measure 4. The fourth staff (bass clef) has a piano (*p*) dynamic starting in measure 4. The word 'leggiero' is written below the third and fourth staves in measures 4 and 5.

1

Second system of the musical score, measures 6-11. The score continues in 6/8 time with a key signature of three sharps. The first staff (treble clef) has a forte (*f*) dynamic starting in measure 8. The second staff (treble clef) has a forte (*f*) dynamic starting in measure 8. The third staff (bass clef) has a forte (*f*) dynamic starting in measure 8. The fourth staff (bass clef) has a forte (*f*) dynamic starting in measure 8. A first ending bracket labeled '1' spans measures 10 and 11.

2

Third system of the musical score, measures 12-17. The score continues in 6/8 time with a key signature of three sharps. The first staff (treble clef) has a piano (*p*) dynamic starting in measure 12. The second staff (treble clef) has a piano (*p*) dynamic starting in measure 12. The third staff (bass clef) has a piano (*p*) dynamic starting in measure 12. The fourth staff (bass clef) has a piano (*p*) dynamic starting in measure 12. A second ending bracket labeled '2' spans measures 15 and 16.

Fourth system of the musical score, measures 18-23. The score continues in 6/8 time with a key signature of three sharps. The first staff (treble clef) has a forte (*f*) dynamic starting in measure 18. The second staff (treble clef) has a piano (*p*) dynamic starting in measure 18. The third staff (bass clef) has a forte (*f*) dynamic starting in measure 18. The fourth staff (bass clef) has a forte (*f*) dynamic starting in measure 18. A first ending bracket labeled '9' spans measures 18 and 19.

III Draabefald

Tranquillo dolente e misterioso

The musical score is written for piano and bass. It consists of four systems of staves. The first system includes a treble clef staff with a *pp* dynamic and a bass clef staff with a *pp* dynamic. The second system continues the piano part with a *mf espr.* marking. The third system shows the piano part with a *ppp* dynamic. The fourth system features a first ending bracket labeled '1' and concludes with *ppp* and *p dolente* markings. The score is characterized by dense triplet patterns in the piano part and a more melodic bass line.

IV Rococco

Poco con moto

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/2. The first two staves begin with a *p* dynamic and a *leggiere* marking. The bottom two staves also begin with a *p* dynamic. The first staff has a *tr* marking and a triplet of eighth notes in the final measure. The second staff has a triplet of eighth notes in the final measure. The third staff has a triplet of eighth notes in the final measure. The fourth staff has a triplet of eighth notes in the final measure.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/2. The first staff has a box containing the number '1' above it. The first staff has a *p* dynamic and a *leggiere* marking. The bottom two staves also begin with a *p* dynamic. The first staff has a *tr* marking and a triplet of eighth notes in the final measure. The second staff has a triplet of eighth notes in the final measure. The third staff has a triplet of eighth notes in the final measure. The fourth staff has a triplet of eighth notes in the final measure.

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/2. The first staff has a box containing the number '2' above it. The first staff has a *p* dynamic and a *leggiere* marking. The bottom two staves also begin with a *p* dynamic. The first staff has a *tr* marking and a triplet of eighth notes in the final measure. The second staff has a triplet of eighth notes in the final measure. The third staff has a triplet of eighth notes in the final measure. The fourth staff has a triplet of eighth notes in the final measure.

The fourth system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 2/2. The first staff has a box containing the number '19' above it. The first staff has a *p* dynamic and a *leggiere* marking. The bottom two staves also begin with a *p* dynamic. The first staff has a *tr* marking and a triplet of eighth notes in the final measure. The second staff has a triplet of eighth notes in the final measure. The third staff has a triplet of eighth notes in the final measure. The fourth staff has a triplet of eighth notes in the final measure.

KILDE OG KRITISK BERETNING

KILDE

A. Partitur. Autograf

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 66,1. Autograf. Renskrift med blæk; tilføjelser og rettelser med blæk og blyant.

Overskrift (på første nodeside): *Rosengårdsspil. (II)*

Dateret og signeret til slut: 7 August 1918. / (Kerteminde) / Komp Juni 1918 / R.L

11 blade, 25 x 34,5 cm; 22 beskrevne, upaginerede sider.

Mærker efter hæftning og tegn på beskæring viser, at manuskriptet tidligere har været indbundet.

Papirtype: 16 systemer (tværfolio) uden angivelse af fabrikat. Indhold:

s. [1]-[7]: I / *Interiør*.

s. [8]-[11]: II / "Mozart" (først skrevet, nu udstreget: "*Rococco*")

s. [12]-[15]: III. / *Draabefald*

s. [16]-[21]: IV / *Rococco*.

Manuskriptets oprindelig blanke bagside (s. [22]) er udfyldt med en ubetegnet skitse, som fortsætter s. [21], hvor slutdate- ringen 30-3 26 findes. Det drejer sig om en skitse til orgelkom- positionen *Praeludium over "Jeg vil din Pris udsjunge"* (BVN 194).

Kommentar.

Manuskriptet er præget af skitseagtige rettelser, overstregninger og tilføjelser foretaget af komponisten med blyant og blæk. De fleste tilføjelser hidrører fra sekundær anvendelse af 1. og 4. sats, der i omarbejdet og transponeret form blev genanvendt i 1931 som 1. og 3. sats af strygekvartet nr. 4 (BVN 215). Visse af blyantstilføjelserne er imidlertid af tidligere dato. Det gælder bl.a. nogle notater, som tyder på, at Langgaard på et tidspunkt i 1920'erne har haft i tanker at revidere eller renskrive hele kvartetten. Samtidig har han over de enkelte satser tilføjet forslag til nye satstitler: *Mødet - Spadsereturene - Afskeden - Mindet*. Endelig er renskriften et par steder kompletteret med blå og rød farvestift, sandsynligvis enten af musikerne (under indstuderingen af værket forud for opførelsen i 1918) eller af den nodeskriver, som udskrev de nu forsvundne stemmer til uropførelsen.

REDAKTIONSGRUNDLAG

Udgaven er baseret på den eneste foreliggende kilde til værket, partituret kilde A. Udgaven præsenterer værket i dets 1918-form, svarende til kildens oprindelige, blækskrevne tekst. De få rettelser og tilføjelser, som Langgaard har foretaget under renskrivningen eller kort derefter, er betragtet som hørende til denne fase, mens senere rettelser i RLs håndskrift er ignoreret.

SOURCE AND CRITICAL COMMENTARY

SOURCE

A. Score. Autograph

The Royal Library, Rued Langgaard's Collection, RLS 66,1. Autograph. Fair copy in ink; additions and corrections in ink and pencil.

Heading (on the first page of music): *Rose Garden Play. (II)*

Dated and signed at end: 7 August 1918. / (Kerteminde) / Comp June 1918 / R.L

11 leaves; 25 x 34.5 cm; 22 unnumbered pages of writing.

Marks from stitching and signs of trimming show that the manuscript has previously been bound.

Paper type: 16 staves (oblong folio) without manufacturer's name. Contents:

pp. [1]-[7]: I / *Interiør*. [*Interior*]

pp. [8]-[11]: II / "Mozart" (first written, now deleted: "*Rococco*")

pp. [12]-[15]: III. / *Draabefald* [*Drops Falling*]

pp. [16]-[21]: IV / *Rococco*.

The originally blank back page of the manuscript (p. [22]) has been filled with an undesigned sketch that continues on p. [21], where the final date 30/3 26 is found. This is a sketch for the organ composition *Prelude on 'I Will Sing Thy Praise'* (BVN 194).

Commentary.

The manuscript is characterised by sketch-like corrections, deletions and additions carried out by the composer in pencil and ink. Most of the additions derive from secondary use of the 1st and 4th movements which, in revised and transposed form were re-used in 1931 as the 1st and 3rd movements of String Quartet no. 4 (BVN 215). Some of the additions in pencil, however, are from an earlier date. This applies, for instance, to certain remarks which indicate that Langgaard, at some point in the 1920s, has considered revising or making a fair copy of the entire quartet. At the same time, he added new suggested titles above the individual movements: *The Meeting - The Walks - The Parting - The Memory*. Finally, in a couple of places the fair copy has been supplemented by markings in blue and red crayon, probably either by the musicians (while rehearsing the work before performing it in 1918) or by the music copyist who wrote out the now lost parts for use at the first performance.

TEXTUAL BASIS OF THE EDITION

The edition is based on the sole existing source of the work, the score source A. The edition presents the work in the 1918 form, corresponding to the original, ink-written version of the source. The few corrections and additions that Langgaard made during the writing of the fair copy or shortly afterwards have been considered as belonging to this phase, whereas later cor-

Tilføjelserne med farvestift, som formodentlig ikke er i autograf, er taget til følge på redaktionelt niveau, dvs. med typografisk markering i udgaven.

RETNINGSLINJER FOR UDGAVEN

Udgiverens tilføjelser og rettelser er markeret typografisk 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 samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noterne.

Der er foretaget stiltiende komplettering for så vidt angår manglende triolangivelser. Mindre justeringer af uegalt anbragte foredragsbetegnelser og dynamiske angivelser er foretaget uden videre.

Passager, der gentages, er redaktionelt kompletteret (vice versa) og notationsmæssigt egaliseret.

NOTER

Vedr. titlen: I kompositionens titel er udeladt nummerbetegnelsen (*II*). Dels er der i dag kun ét værk af en oprindelig række på fire strygekvartetter, som bærer titlen *Rosengardsspil*, dels har Langgaard ikke nummereret disse værker systematisk. Nærværende kvartet uropførtes således under betegnelsen *Rosengardsspil I*.

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

sats I

takt	stemme	kommentar
1	–	tempobetegnelsen opr. skrevet <i>Andantino semplice e con tenerezza</i> , men straks eller kort efter ændret ved overstregning og tilføjelse til <i>Poco Andantino semplice</i> ; programmet fra uropførelsen 1.12.1918 har <i>Poco andantino semplice</i>
52	vl II	node 2: ♯ tilføjet i kilden med blyant (RL?); taget redaktionelt til følge
	vla	node 8: ♯ tilføjet i kilden med blyant (RL?); taget redaktionelt til følge
55-57	vcl	underlagt tekst er indføjet med blyant af RL i kilden – ikke længe efter fuldførelsen af renskriften efter skriften at dømme; der er tale om et citat af strofe 1-2 fra Goethes digt <i>Gleich und Gleich</i> ; originalteksten har dog <i>Blumenglöckchen</i>
75	vla	node 1: h rettet til c ¹ i overensstemmelse med t. 6
86	vcl	bue fra node 2 til t. 87 (node 1) udeladt i analogi med t. 87-88 (buen er i kilden overstreget af komponisten, men måske så sent som ved revisionen i 1931 med henblik på strygekvartet nr. 4)

sats II

takt	stemme	kommentar
3-5	vl I, II	<i>sempre staccato</i> i t. 3 udeladt og erstattet af prikker til og med t. 5, node 1
13	vla	node 3: dis ² rettet til cis ² i analogi med t. 66

rections in RLs handwriting have been ignored. Additions in coloured crayon, which are presumably not in autograph, have been taken into account at an editorial level, i.e. by typographical indication in the edition.

EDITORIAL GUIDELINES

The editor's additions and emendations are indicated typographically in the score by square brackets; added slurs and ties are shown with broken lines and altered slurs and ties with a combination of unbroken and 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.

Missing triplets have been tacitly supplied. Minor adjustments of irregularly located marks of expression and dynamics are undertaken without comment.

Repeated passages have been editorially supplemented (vice versa) and the notation has been made consistent.

NOTES

Regarding the title: The number indication (*II*) has been omitted from the title of the composition. Partly because there now exists only one work out of an original series of four string quartets that have the title *Rosengardsspil*, partly because Langgaard has not numbered these works systematically. The present quartet was originally performed with the title *Rosengardsspil I*.

The pitch is indicated in a conventional way, i.e. 'the key-hole c' = c¹.

movement I

bar	part	comment
1	–	the tempo originally indicated as <i>Andantino semplice e con tenerezza</i> , but immediately or shortly after altered by deletion and addition to <i>Poco Andantino semplice</i> ; the programme from the first performance 1 Dec. 1918 has <i>Poco andantino semplice</i>
52	vl II	note 2: ♯ added in the source with pencil (RL?); supplied editorially
	vla	note 8: ♯ added in the source with pencil (RL?); supplied editorially
55-57	vcl	the underlaid text has been added in pencil by RL in the source – not long after the completion of the fair copy, judging by the handwriting; it is a quotation of the first two verses of Goethe's poem <i>Gleich und Gleich</i> , although the original text has <i>Blumenglöckchen</i>
75	vla	note 1: b emended to c ¹ in accordance with b. 6
86	vcl	slur from note 2 to b. 87 (note 1) suppressed by analogy with bb. 87-88 (the slur is cancelled in the source by the composer, perhaps as late as in 1931 when the movement was revised for String Quartet No. 4)

movement II

bar	part	comment
3-5	vl I, II	<i>sempre staccato</i> in b. 3 suppressed and replaced by dots to and including b. 5, note 1
13	vla	note 3: d ^{♯2} emended to c ^{♯2} by analogy with b. 66

21	vl 1	node 3: stacc. udeladt i overensst. med t. 25 og i analogi med t. 74 og 78
30	(2. v.) vl 2	node 1-2: bue udeladt (og stacc. tilføjet) i overensst. med t. 30 (1. volte) (RL har rettet notationen i 1. volte, men glemt at rette 2. volte)
35	vcl	node 1: Fis rettet til Gis i analogi med t. 37
80-83	tutti	stacc. udeladt og erstattet af prikker
126-		
127	vl I, II, vla	<i>sempre stacc.</i> udeladt og erstattet af prikker
128	vl I, II	node 2: stacc. udeladt i analogi med med vla og vlc
140-		
143	tutti	stacc. udeladt og erstattet af prikker.

sats III

takt	stemme	kommentar
71	vcl	bue node 1-2 udeladt i overensstemmelse med t. 4 og 66

sats VI

takt	stemme	kommentar
1	-	tempobetegnelsen opr. skrevet <i>Moderato con grazia</i> , men er straks eller kort efter ændret ved overstregning til <i>Con poco moto</i> , hvilket igen er rettet til <i>Poco Con moto</i> ; programmet fra uropførelsen 1.12.1918 har <i>Poco con moto</i>
99	vl I	node 2: stacc. udeladt i analogi med vl II, vla, vcl, t. 99-104
109	vl I	node 1: ændret til helnode i analogi med vl II, vla og vcl
211	vla	gentaget <i>f</i> ved taktens begyndelse udeladt (sideskift i kilden efter t. 210)

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21	vl 1	note 3: stacc. suppressed in accordance with b. 25 and by analogy with bb. 74 and 78
30	(2. v.) vl 2	notes 1-2: slur suppressed (and stacc. added) in accordance with b. 30 (volte 1) (RL altered the music in volte 1 but forgot to alter volte 2)
35	vcl	note 1: F# emended to G# by analogy with b. 37
80-83	tutti	stacc. suppressed and replaced by dots
126-		
127	vl I, II, vla	<i>sempre stacc.</i> suppressed and replaced by dots
128	vl I, II	note 2: stacc. suppressed by analogy with vla and vlc
140-		
143	tutti	stacc. suppressed and replaced by dots

movement III

bar	part	comment
71	vlc	slur notes 1-2 suppressed in accordance with b. 4 and b. 66

movement IV

bar	part	comment
1	-	the tempo originally indicated as <i>Moderato con grazia</i> , but immediately or shortly after altered by deletion to <i>Con poco moto</i> , which in turn has been altered to <i>Poco Con moto</i> ; the programme from the first performance 1 Dec. 1918 has <i>Poco con moto</i>
99	vl I	note 2: stacc. suppressed by analogy with vl II, vla, vcl, bb. 99-104
109	vl I	note 1: emended to semibreve by analogy with vl II, vla og vcl
211	vla	repeated <i>f</i> at the beginning of the bar suppressed (page turn in the source after b. 210)

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