

Rued Langgaard

SØNDAGSSONATE

SUNDAY SONATA

OPRINDELIG VERSION I TO SATSER /  
ORIGINAL VERSION IN TWO MOVEMENTS

(1950)

BVN 393

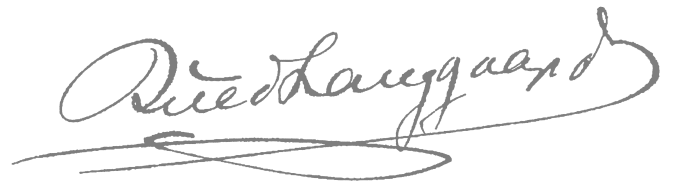
FOR VIOLIN OG KLAVER

FOR VIOLIN AND PIANO

Kritisk udgave ved

Critical edition by

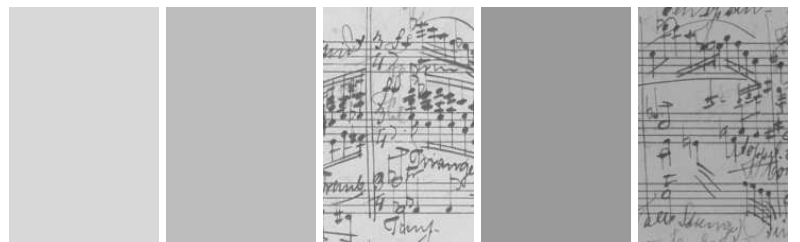
Bendt Viinholt Nielsen



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The Rued Langgaard Edition  
Edition Wilhelm Hansen

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RUED LANGGAARD UDGAVERN  
THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Søndagssonate / Oprindelig version i to satser (BVN 393)

Kritisk udgave ved Bendt Viinholt Nielsen

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Critical edition by Bendt Viinholt Nielsen

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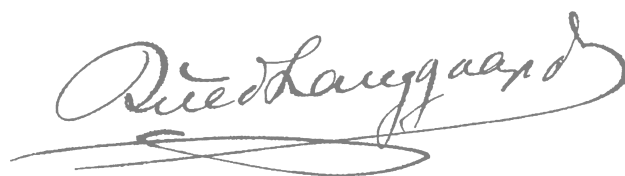
Duration: 9 minutes.

The final version of the work in four movements for violin, piano, organ and orchestra is also available:

Rued Langgaard: *Sunday Sonata (Small Grand Symphony)*.

Score: ISBN 978-87-598-3534-0 / WH 32485.

Orchestral material for hire.



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## OM UDGAVEN

Denne kritiske førsteudgave af *Søndagssonate* i den oprindelige version i to satser er baseret på komponistens egenhændige partiturrenskrift, som foreligger i Rued Langgaards Samling på Det Kongelige Bibliotek i København (RLS 53b,1). En separat violinstemme, ligeledes udfærdiget af komponisten (RLS 53b,2), tjener som supplerende kilde for så vidt angår detaljer i soloviolinstemmen.

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.

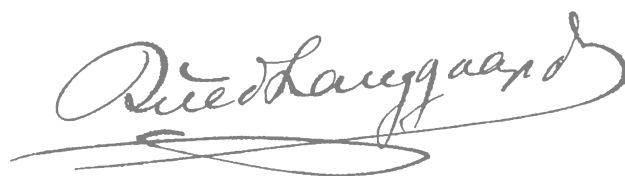
Der henvises i øvrigt til *Kilder og kritisk beretning* s. 15.

## ABOUT THIS EDITION

This critical first edition of *Sunday Sonata* in its original two movement version is based on the composer's autograph fair-copied score preserved in the Royal Danish Library in Copenhagen (Rued Langgaard's Collection, RLS 53b,1). A separate violin part, also in the composer's handwriting (RLS 53b,2), serves as an additional source as regards details in the solo violin part.

The editor's additions and emendations are indicated typographically in the score by square brackets and broken-line slurs and ties. Guiding accidentals in round brackets are also editorial.

For further information see *Sources and critical commentary* p. 15.



## OM SØNDAGSSONATE (OPRINDELIG VERSION)

*Søndagssonate* præsenteres her i sin oprindelige form i to sætser for violin og klaver. Anden sats blev komponeret som den første den 26. januar 1950, og første sats blev til mellem 28. marts og 4. april 1950. *Søndagssonate* eksisterede i denne form i mindre end to måneder. I slutningen af maj 1950 udvidede Langgaard nemlig kompositionen med to efterfølgende sætser for henholdsvis orgel solo og for orkester (med orgel) og skabte dermed et helt nyt koncept. Han bibeholdt dog titlen *Søndagssonate*, men tilføjede undertitlen *Lille Storsymfoni*. I denne sammenhæng ændrede Langgaard slutningen af sats II, så den i stedet for at slutte på tonearten As-dur kom til at slutte i F-dur og fik en motivisk sammenhæng med den følgende sats i F-dur for orgel solo.

Udgaven her reetablerer den oprindelige version af anden sats. Dermed genskabes *Søndagssonate* som kompositionen forelå den 4. april 1950.

Den firsatsede version blev uropført under Rued Langgaard Festivalen den 2. september 2016 i Ribe Domkirke med Gunvor Sihm, violin, Berit Johansen Tange, klaver, Birgitte Ebert, orgel, samt Sønderjyllands Symfoniorkester, dirigeret af Thomas Dausgaard. En indspilning udkom i 2018.<sup>1</sup> Nærværende version har endnu ikke været offentligt opført.

*Bendt Viinholt Nielsen, februar 2020*

## ABOUT SUNDAY SONATA (ORIGINAL VERSION)

*Sunday Sonata* is presented here in its original form of two movements for violin and piano. The second movement was composed first on 26 January 1950, and the first movement between 28 March and 4 April 1950. *Sunday Sonata* only existed in this form for less than two months. At the end of May 1950, Langgaard enlarged the composition with the two subsequent movements for organ solo and orchestra (with organ) respectively, thereby creating a completely new concept. However, he retained the title *Sunday Sonata*, although he added the subtitle *Small Grand Symphony*. In this connection, Langgaard changed the end of movement II, so that instead of ending in A flat major, it ended in F major and was linked in terms of motif with the following movement in F major for organ solo.

This edition re-establishes the original version of the second movement. Hereby *Sunday Sonata* is recreated as the composition was completed on 4 April 1950.

The four-movement version was first performed at the Rued Langgaard Festival on 2 September 2016 in Ribe Cathedral, with Gunvor Sihm, violin, Berit Johansen Tange, piano, Birgitte Ebert, organ, and the Southern Jutland Symphony Orchestra, conducted by Thomas Dausgaard. A recording was released in 2018.<sup>1</sup>

The present version has not yet been publicly performed.

*Bendt Viinholt Nielsen, February 2020*

<sup>1</sup> Gunvor Sihm, Berit Johansen Tange, Per Salo, Danish National Symphony Orchestra/Thomas Søndergård. *Rued Langgaard Complete Works for Violin and Piano Vol. 2*. Dacapo 8.226131 (2018).

<sup>1</sup> Gunvor Sihm, Berit Johansen Tange, Per Salo, Danish National Symphony Orchestra/Thomas Søndergård. *Rued Langgaard Complete Works for Violin and Piano Vol. 2*. Dacapo 8.226131 (2018).

# Søndagssonate

Oprindelig version i to satser for violin og klaver

## I

Rued Langgaard  
(BVN 393)

♩ = 96 (Poco allegro marcato)

The musical score is presented in two systems. The first system covers measures 1 through 8, and the second system covers measures 9 through 14. Each system consists of a Violino staff and a Piano staff. The Violino part begins with a whole rest in measure 1, followed by a half note G4 in measure 2, and continues with a melodic line. The Piano part starts with a forte (f) dynamic and features a complex rhythmic pattern with triplets and sixteenth notes. Performance markings include accents (>), slurs, and dynamic changes such as f, fz, and marc. The score includes various musical notations like triplets, slurs, and dynamic markings.

\*) RL noterede oprindeligt denne takt én oktav højere (højre og venstre hånd)  
RL originally had this bar one octave higher (right and left hands)

## KILDER OG KRITISK BERETNING

### KILDER

- A. Partitur (endelig version). Autograf
- B. Violinstemme (sats I-II). Autograf
- C. Skitser til sats II

#### A. Partitur (endelig version). Autograf

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 53b,1 (mu 8811.1061). Proveniens: Danmarks Radio, Nodebiblioteket. Det Kongelige Bibliotek 1988. Autograf. Renskrift med blæk (delvis blyant overskrevet med blæk); rettelser og tilføjelser med blæk, rød farvestift og blyant (autograf). Indbundet i vinrødt papbind med for- og bagsats.

Titel 1: *Søndagssonate\** / for Klaver [udraderet: eller Orgel] og Violin. / samt [overstreget: for] Orkester og Orgel / af Rued Langgaard / Færdig 4 April 1950 / \*) Lille Storsymfoni Nr 1.

Titel 2: (Lille Storsymfoni Nr. 1.) / Første og anden Del for Solo-violin og Klaver. / Tredje D. for Orgel. / Fjerde D. for Orkester.

Titel på bind i guldtryk: *Søndagssonate*

Dateret før sats I (s. 1): 28/3 50 – efter sats I (s. 6): 30/3 50. / 4/4 50. (8¼ Morgen) / Ribe – før sats II (s. 7): Komp 26/1 1950 og (s. 8): 26/1 50 – før sats III: komp. November 1949 – efter orgelfafsnit i sats IV (s. 14): 16/5, 1950 – før orkesterafsnit i sats IV (s. 15): 21-10-49. Ribe. – efter sats IV (s. 18) dateret og signeret: 21/10. 49. / Rued Langgaard

13 blade, 34 × 26,5 cm, blad 7-8 dog beskåret: 26,5 × 26,5 cm; 23 beskrevne sider; blad 10 består af 2 sammenklæbede blade.

Papirtype: blad 1-9, blad 10r (påklæbet), 13: W.H. Nr. 5 F 16. (16 systemer), blad 10v, 11-12: GSchirmer / Royal Brand / No. 61 – 24 staves / Printed in U.S.A.

Stempel på titelblad: *Danmarks Radio / Nodebiblioteket*

Indhold og paginering:

blad 1r: titel 1

blad 1v: titel 2

blad 2-4: sats I (s. 1-6)

blad 5r: : titelside II (upag.)

blad 5v:-6r: sats II (upag. s. + s. 9)

blad 6v: blank (pag. 10)

blad 7r: titelside III (upag.)

blad 7v-8v: sats III (upag. s. + s. 11-12)

blad 9r: titelside IV (upag.)

blad 9v: Sats IV t.1-2 (pag. 13)

blad 10r: sats IV t. 3-35 (pag. 14) (10r er klæbet oven på underliggende, skjult titelside med påskriften: *Rued Langgaard: / Epilog til Symfoni Nr 13: / "Punktum" / for / stort Orkester / (Kan spilles særskilt eller som Finale til Anton Bruckners / ufuldendte IX Symfoni)*)

## SOURCES AND CRITICAL COMMENTARY

### SOURCES

- A. Score (final version). Autograph
- B. Violin part (movements I-II). Autograph
- C. Sketches for movement II

#### A. Score (final version). Autograph

The Royal Danish Library. Rued Langgaard's Collection RLS 53b,1 (mu 8811.1061). Provenance: The Danish Radio music library. The Royal Danish Library 1988. Autograph. Fair copy in ink (partly in pencil drawn up in ink); corrections and additions in ink, red crayon and pencil (autograph). Bound in claret-coloured hard cover with front and back end papers.

Title 1: *Sunday Sonata\** / for piano [erased: or organ] and violin. / and [crossed over: for] orchestra and organ / by / Rued Langgaard / Completed 4 April 1950 / \*) Small Grand Symphony No 1.

Title 2: (Small Grand Symphony No. 1.) / First and second part for solo violin and piano. / Third P. for organ. / Fourth P for Orchestra.

Title on the binding in gold-printing: *Sunday Sonata*

Dated before movement I (p. 1): 28/3 50 – after movement I (p. 6): 30/3 50. / 4/4 50. (8¼ in the morning) / Ribe – before movement II (p. 7): Comp 26/1 1950 and (p. 8): 26/1 50 – before movement III: comp. November 1949 – after the organ section in movement IV (p. 14): 16/5, 1950 – before the orchestral section in movement IV (p. 15): 21-10-49. Ribe. – after movement IV (p. 18) dated and signed: 21/10 49. / Rued Langgaard  
13 leaves, 34 x 26.5 cm, although fols. 7-8 were cut: 26.5 x 26.5 cm; 23 pages of writing; fol. 10 consists of 2 leaves glued together.

Paper type: fols. 1-9, 10r (pasted on), 13: W.H. Nr. 5 F 16. (16 staves), fols. 10v, 11-12: GSchirmer / Royal Brand / No. 61 – 24 staves / Printed in U.S.A.

Stamp on title page: *Danmarks Radio / Music Library*

Contents and pagination:

fol. 1r: title 1

fol. 1v: title 2

fols. 2-4: movement I (pp. 1-6)

fol. 5r: : title page for II (unpaginated)

fols. 5v:-6r: movement II (unpaginated p. + p. 9)

fol. 6v blank (p. 10)

fol. 7r: title page III (unpaginated)

fols. 7v-8v: movement III (unpaginated p. + p. 11-12)

fol. 9r: title page IV (unpaginated)

fol. 9v: movement IV bb.1-2 (p. 13)

fol. 10r: movement IV bb. 3-35 (p. 14) (10r is pasted on top of an underlying, hidden title page with the inscription: *Rued Langgaard: / Epilogue for Symphony No 13: / "Full Stop" / for / large Orchestra / (May be performed separately or as Finale to Anton Bruckner's / incomplete IX Symphony)*)

blad 10v-12r: sats IV t. 35-ud (pag. 15-18)

blad 12v: blank

blad 13: blankt

#### Kommentar.

Manuskriptet er tydeligvis sammensat af flere dele. Bladene 1-6 indeholdende sats I-II samt blad 9 (opr. ubeskrevet) udgør det oprindelige manuskript, som blev indbundet i stift kartonbind. Senere blev partituret udvidet med indklæbte blade indeholdende satserne III og IV. Sats I er først noteret som kladde med blyant. Efterfølgende er blyantsskriften trukket op med blæk, hvorpå blyantsnotationen er visket ud med et viskelæder, men er visse steder alligevel synlig. Nogle af artikulationsdetaljerne er ikke blevet trukket op med blæk, andre ting som marc. og stacc. er tilføjet eller forstærket med en kraftig blyant eller med farveblyant. Kilden rummer således uklarheder, hvad også mange inkonsekvenser i artikulation og dynamik samt varianter i violinstemmen i forhold til kilde **B** bidrager til.

#### **B. Violinstemme (sats I-II). Autograf**

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 53b,2 (mu 8811.1062). Proveniens: Danmarks Radio, Nodebiblioteket. Det Kongelige Bibliotek 1988. Autograf. Renskrift med blæk; rettelser og tilføjelser med blæk, rød farvestift og blyant (autograf). Titel: *Violinstemme til I Søndagssonate*  
Dateret før sats I: *I komp. 28/3-30/3 I 1950* – sats II slutdateret: *Komp. I 26/1 1950*  
5 blade, 34 × 26,5 cm; 6 beskrevne sider pagineret: (titel), (blank), 1-5, (3 blanke sider).  
Papirtype: *W.H. Nr. 5 F 16* (16 systemer).  
Stempel på titelblad: *Danmarks Radio I Nodebiblioteket*

#### Kommentar.

Stemmen omfatter en række varianter i forhold til violinstemmen i partituret **A**. Først og fremmest rummer stemmen flere detaljer vedrørende artikulation og dynamik, end man finder i **A**.

#### **C. Skitser til sats II**

Det Kongelige Bibliotek. Rued Langgaards Samling. Autograf. Skitser med blæk.  
1. RLS 53b,3 (mu 8811.1063) [blad 1] (t. 1-13)  
Ubetegnet og udateret.  
1 blad, 12,5 × 34,5 cm (udsnit af nodeblad); 2 beskrevne, upaginerede sider. Skitsen findes recto og omfatter t. 1-13; fortsætter på **C2**. Bladet rummer fire andre småskitser, de to dateret hhv. *1/1 50* og *11/1 50*.  
Papirtype: 6 systemer (udsnit); ingen angivelse af fabrikat.  
2. RLS 122,62: (t. 14-21)  
Ubetegnet.  
Dateret til slut: *26/1 50*.  
1 blad, 34,5 × 26 cm; 2 beskrevne, upaginerede sider. Skitsen findes recto ('på hovedet') og omfatter t. 14-21 i forlængelse af **C1**. Bladet rummer også en delvis udraderet titelpåskrift samt verso ubetegnet og udateret skitse til *Præludium F-dur* [II] (BVN 397).  
Papirtype: 20 systemer uden angivelse af fabrikat.

fol. 10v-12r: movement IV bb. 35-to the end (pp. 15-18)

fol. 12v: blank

fol. 13: blank

#### Commentary.

The manuscript is obviously made up of several units. Folios 1-6 comprising movements I-II and folio 9 (originally without writing) form the original manuscript, which was bound in a hard cover binding. Later, the score was extended with pasted-in leaves containing movements III and IV. Movement I was initially notated as a draft in pencil. Subsequently, the writing in pencil was drawn up in ink, after which the notation in pencil was deleted with an eraser, although in certain places it is still visible. Some of the details of articulation were not drawn up in ink, other details such as marc. and stacc. were added or emphasized with a thick pencil or crayon. Therefore, the source contains ambiguities, including many inconsistencies in terms of articulation and dynamics, as well as variants in the violin part compared to source **B**.

#### **B. Violin part (movements I-II). Autograph**

The Royal Danish Library. Rued Langgaard's Collection RLS 53b,2 (mu 8811.1062). Provenance: The Danish Radio music library. The Royal Danish Library 1988. Autograph. Fair copy in ink; corrections and additions in ink, red crayon and pencil (autograph).  
Title: *Violin part for I Sunday Sonata*  
Dated before movement I: *I comp. 28/3-30/3 I 1950* – movement II completion date: *Comp. I 26/1 1950*  
5 leaves, 34 × 26.5 cm; 6 pages of writing, paginated: (title), (blank), 1-5, (3 blank pages).  
Paper type: *W.H. Nr. 5 F 16* (16 staves).  
Stamp on the title page: *Danmarks Radio I Music Library*

#### Commentary.

The part contains a number of variants compared to the violin part in the score **A**. In particular, the part contains more details regarding articulation and dynamics than **A**.

#### **C. Sketches for movement II**

The Royal Library. Rued Langgaard's Collection. Autograph. Sketches in ink.  
1. RLS 53b,3 (mu 8811.1063) [fol. 1] (bb. 1-13)  
Undesignated and undated.  
1 leaf, 12.5 × 34.5 cm (section of music sheet); 2 unpaginated pages of writing. The sketch is on the recto and comprises bb. 1-13; continues on **C2**. The leaf contains four other minor sketches, two of them dated *1/1 50* and *11/1 50*, respectively.  
Paper type: 6 staves (section); without manufacturer's name.  
2. RLS 122,62: (bb. 14-21)  
Undesignated.  
Dated at the end: *26/1 50*.  
1 leaf, 34.5 × 26 cm; 2 unnumbered pages of writing. The sketch is on the recto ('upside down') and comprises bb. 14-21, in continuation of **C1**. The leaf also contains a partly erased title designation, and on the verso, an undesignated and undated sketch for *Prelude in F Major* [II] (BVN 397).  
Paper type: 20 staves without manufacturer's name.



## REDAKTIONSGRUNDLAG

Udgaven præsenterer satsene I og II, sidstnævnte med den oprindelige, kortere slutning i As-dur. Udgaven er baseret på partituret kilde A (sats I og II). Kilden suppleres af violinstemmen B, idet RL ved udarbejdelsen af stemmen har tilføjet og præciseret en række detaljer. Kilde C er uden betydning for udgaven.

## RETNINGSLINJER FOR UDGAVEN

Udgiverens tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser; tilføjede buer er 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 noteapparatet, herunder tilføjelser, som har hjemmel i den separate violinstemme og som ikke er typografisk markeret i partituret.

Der er foretaget stiltiende komplettering for så vidt angår manglende triolangivelser (og lignende) samt manglende nodepunkteringer. Det samme gælder manglende bueafslutning efter side- eller systemskift i hovedkilden, såfremt der ikke er tvivl om intentionen. Små justeringer af uegalt anbragte foredragsbetegnelser og dynamiske angivelser er foretaget uden videre.

Pedalangivelser er gengivet i udgaven, sådan som de forekommer i kilden. Dette gælder også for Langgaards særlige bølgelinje-angivelse, hvis betydning ikke er ganske klar, men som (i hvert fald stedvis) kan tolkes som "Flatter-Pedal" dvs. en hurtigt gentaget bevægelse ned og op med pedalen. Det overlades til pianisten i hvert enkelt tilfælde at beslutte, hvorledes denne notation skal udmøntes i praksis.

Langgaard skriver ofte *staccato* som en kort streg (svarende til *spiccato*) i stedet for en prik. Det er udgiverens opfattelse, at der er tale om en visuel tydeliggørelse af *staccato*, og måske om noget skriveteknisk, og således ikke om en intenderet angivelse af *spiccato*. I udgaven anvendes derfor kun 'almindeligt *staccato*'.

De dynamiske angivelser er uregelmæssige og virker stedvis ulogiske eller mangelfulde. Udgiveren har kun i få, oplagte tilfælde kompletteret notationen i forbindelse med gentagelser og reproducerer altså generelt angivelserne som de står i hovedkilden, også for så vidt angår placering af styrkegrader over, mellem eller under systemerne i klaverstemmen.

## NOTER

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

takt	stemme	kommentar
<b>sats I</b>		
1	–	<i>Poco allegro marcato</i> tilføjet iht. B
1-3	pno hh	A har <i>f</i> i t. 1, som gentages i t. 2 og t. 3, men oven over systemet i t. 1 findes tillige: < og i t. 2-3: >, begge kiler er kraftigt markeret med farvestift
3	pno	oprindeligt noteret 1 oktav over i såvel hh som vh (i lighed med samme figur i t. 51, 78 og 106); rettelser i t. 3 er utvetydig
4	vl	<i>fz marcato, vibrato</i> tilføjet iht. B (A har kun <i>f</i> ) node 1-2: ten. tilføjet iht. B node 4: stacc.(?) i A udeladt
5	vl	node 1-2: ten. tilføjet iht. B
7	vl	< tilføjet iht. B sidste node: stacc. (A) udeladt; findes ikke i B
8	vl	<i>marc.</i> tilføjet iht. B

## TEXTUAL BASIS OF THE EDITION

The edition presents movements I and II, the latter with the original, shorter ending in A flat major. The edition is based on the score source A (movements I-II). This source is supplemented by the violin part B, since RL added and clarified a number of details in the preparation of this part. Source C is of no significance to this edition.

## EDITORIAL GUIDELINES

Material supplied or emended by the editors is identified typographically by square brackets; supplied slurs and ties are indicated by a broken line and emended slurs and ties by a combination of unbroken and broken lines. Cautionary accidentals in round brackets are supplied by the editors. Editorial comments and information on matters not marked typographically in the edition are to be found in the critical apparatus below, including details supplied on the basis of the separate violin part, which are not identified typographically in the score.

Missing triplet (and similar) markings are supplied tacitly, as are wrongly placed or missing dots. Missing 'half' ties in the context of a new stave or a new page are likewise supplied tacitly as long as there is no doubt about the composer's intention. Adjustments of unequally placed indications of tempo, expression and dynamics are usually undertaken without comment.

Pedal indications are reproduced in the edition as they appear in the source. This also applies to Langgaard's special wavy-line indication, the meaning of which is not completely clear, but which (at certain points at any rate) can be interpreted as 'flutter pedal', i.e. a rapidly repeated movement down and up with the pedal. It is left to the pianist in each individual case to decide how this notation is to be realised in practice.

Langgaard often writes *staccato* as a short line (similar to *spiccato*) instead of a dot. It is the editor's opinion that this is a visual clarification of *staccato* and not intended as a *spiccato* marking. Only 'ordinary *staccato*' is used in the edition.

The dynamic indications are irregular and seem illogical or inadequate in places. The editor has only completed the notation in a few obvious places in connection with repetitions and thus generally reproduces the markings as they are written in the main source, also with regard to whether dynamic markings are placed above, between or below the staves in the piano part.

## NOTES

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

bar	part	comment
<b>movement I</b>		
1	–	<i>Poco allegro marcato</i> supplied in accordance with B
1-3	pno rh	A has <i>f</i> in b. 1, which is repeated in b. 2 and b. 3, but above the stave in b. 1 there is also: < and in bb. 2-3: >, both hairpins are strongly marked in crayon
3	pno	originally notated 1 octave above in rh as well as lh (as is the case with the same figure in bb. 51, 78 and 106); the correction in b. 3 is unambiguous
4	vl	<i>fz marcato, vibrato</i> supplied in accordance with B (A has only <i>f</i> ) notes 1-2: ten. supplied in accordance with B note 4: stacc.(?) in A suppressed
5	vl	notes 1-2: ten. supplied in accordance with B
7	vl	< supplied in accordance with B
		last note: stacc. (A) suppressed; is not in B
8	vl	<i>marc.</i> supplied in accordance with B

9	vl	node 2-3: ten. tilføjet iht. <b>B</b> node 4: ten. og stacc. udeladt; findes ikke i <b>B</b>	9	vl	notes 2-3: ten. supplied in accordance with <b>B</b> note 4: ten. and stacc. suppressed; not in <b>B</b>
17, 23	pno	<i>p</i> findes kun i vl, både i <b>A</b> og <b>B</b>	17, 23	pno	<i>p</i> is only in vl, in <b>A</b> as well as <b>B</b>
20	vl	node 1-2: bue udeladt i analogi med t. 19, 25, 26 (buen findes i <b>B</b> ; i <b>A</b> kun med blyant)	20	vl	notes 1-2: tie suppressed in analogy with bb. 19, 25, 26 (the tie is in <b>B</b> ; only in pencil in <b>A</b> )
24	vl	node 3: marc. tilføjet iht. <b>B</b> ( <b>A</b> har ten.)	24	vl	note 3: marc. supplied in accordance with <b>B</b> ( <b>A</b> has ten.)
32	vl	node 4: <b>B</b> har <i>es</i> <sup>2</sup> som i t. 31; udgaven følger <b>A</b>	32	vl	note 4: <b>B</b> has <i>e flat</i> <sup>2</sup> as in b. 31; the edition follows <b>A</b>
34	vl	<i>p</i> tilføjet iht. <b>B</b>	34	vl	<i>p</i> supplied in accordance with <b>B</b>
37	vl	<sup>0</sup> tilføjet iht. <b>B</b>	37	vl	<sup>0</sup> supplied in accordance with <b>B</b>
40	vl	node 1, 2: stacc. findes ikke i <b>B</b>	40	vl	notes 1, 2: stacc. is not in <b>B</b>
41	vl	cresc. findes ikke i <b>B</b>	41	vl	cresc. is not in <b>B</b>
44	pno hh	node 1-2: marc. skrevet med blyant i <b>A</b> udeladt (erstattet af blækmarc. node 1)	44	pno rh	notes 1-2: marc. written in pencil in <b>A</b> suppressed (replaced by marc. in ink at note 1)
45	vl	node 2-4: marc. tilføjet iht. <b>B</b> ( <b>A</b> har stacc.)	45	vl	notes 2-4 marc. supplied in accordance with <b>B</b> ( <b>A</b> has stacc.)
47	vl	<i>vibr.</i> tilføjet iht. <b>B</b>	47	vl	<i>vibr.</i> supplied in accordance with <b>B</b>
48	vl	node 3-4: bue tilføjet iht. <b>B</b>	48	vl	notes 3-4: tie supplied in accordance with <b>B</b>
49	vl	dim. skrevet med blyant i begyndelsen af takten i <b>A</b> udeladt (findes ikke i <b>B</b> )	49	vl	dim. written in pencil in the beginning of the bar in <b>A</b> suppressed (not in <b>B</b> )
49-51	vl, pno	node 2: <i>ffz</i> tilføjet iht. <b>B</b> ( <b>A</b> har <i>fz</i> ) sidste node: <i>f</i> findes ikke i <b>B</b> , og ikke i t. 104 dynamikken er uklar og er justeret i analogi med parallelstederne t. 77-78 og 104-106 (jfr. noter nedenfor)	49	vl	note 2: <i>ffz</i> supplied in accordance with <b>B</b> ( <b>A</b> has <i>fz</i> )
50	vl	node 1: <i>vibr.</i> og marc. tilføjet iht. <b>B</b>	50	vl	last note: <i>f</i> is not in <b>B</b> , and not in b. 104
	vl	node 2: <i>‡</i> tilføjet iht. <b>B</b>	49-51	vl, pno	dynamics are unclear and have been adjusted by analogy with the parallel places bb. 77-78 and 104-106 (cf. notes below)
	vl	node 4: <i>p</i> (i <b>A</b> ) flyttet til t. 51 node 1 iht. <b>B</b> (og i analogi med t. 78)	50	vl	note 1: <i>vibr.</i> and marc. supplied in accordance with <b>B</b>
51	pno	<i>p</i> tilføjet redaktionelt i analogi med t. 78 og 106 samt vl		vl	note 2: <i>‡</i> supplied in accordance with <b>B</b>
	vl	node 2: marc. tilføjet iht. <b>B</b>		vl	note 4: <i>p</i> (in <b>A</b> ) moved to b. 51 note 1 in accordance with <b>B</b> (and by analogy with b. 78)
53	vl	node 3-4: <b>B</b> har <i>‡‡</i> (formodentlig en skrivefejl)	51	pno	<i>p</i> supplied editorially by analogy with bb. 78 and 106, as well as vl
67	pno vh	sidste node: muligvis skal niveauet her være <i>p</i> som i t. 34, jfr <i>p</i> i vl t. 34 og 68 og <i>p</i> i pno t. 35	51	vl	note 2: marc. supplied in accordance with <b>B</b>
68	vl	<i>p</i> tilføjet iht. <b>B</b>	53	vl	notes 3-4: <b>B</b> has <i>‡‡</i> (presumably a notational error)
69	pno	<i>p</i> tilføjet redaktionelt i analogi med t. 35	67	pno lh	last note: possibly, the level here should be <i>p</i> as in b. 34, cf. <i>p</i> in vl bb. 34 and 68 and <i>p</i> in pno b. 35
72	vl	<i>cresc.</i> tilføjet iht. <b>B</b>	68	vl	<i>p</i> supplied in accordance with <b>B</b>
75	vl	node 2 (samklang): <sup>0</sup> tilføjet iht. <b>B</b>	69	pno	<i>p</i> supplied editorially by analogy with b. 35
	vl	node 2 (samklang): fejlagtigt noteret <i>‡</i> for <i>h</i> <sup>1</sup> rettet til <i>‡</i> iht. <b>B</b>	72	vl	<i>cresc.</i> supplied in accordance with <b>B</b>
77	vl	sidste node: marc. tilføjet iht. <b>B</b> (og i analogi med t. 50)	75	vl	note 2 (harmony): <sup>0</sup> supplied in accordance with <b>B</b>
85	vl	<i>p espr.</i> tilføjet iht. <b>B</b>		vl	note 2 (harmony): erroneously notated <i>‡</i> before <i>b</i> <sup>1</sup> emended to <i>‡</i> in accordance with <b>B</b>
86	vl	node 4: <i>‡</i> for <i>g</i> <sup>1</sup> tilføjet iht. <b>B</b>	77	vl	last note: marc. supplied in accordance with <b>B</b> (and by analogy with b. 50)
	vl	<i>vibrato!</i> tilføjet iht. <b>B</b>	85	vl	<i>p espr.</i> supplied in accordance with <b>B</b>
87	vl	node 3: <i>≪≳</i> tilføjet iht. <b>B</b>	86	vl	note 4: <i>‡</i> before <i>g</i> <sup>1</sup> supplied in accordance with <b>B</b>
89-100	pno	<b>A</b> rummer ingen dynamiske angivelser, <b>B</b> har <i>f</i> i t. 90 og i t. 98		vl	<i>vibrato!</i> supplied in accordance with <b>B</b>
90	vl	node 1: <i>f</i> findes ikke i <b>B</b>	87	vl	note 3: <i>≪≳</i> supplied in accordance with <b>B</b>
91	vl	node 2: marc. tilføjet iht. <b>B</b>	89-100	pno	<b>A</b> has no dynamic markings, <b>B</b> has <i>f</i> in b. 90 and in b. 98
94	vl	<i>vibr.</i> tilføjet iht. <b>B</b>	90	vl	note 1: <i>f</i> is not in <b>B</b>
98	vl	node 1-4: ten. tilføjet iht. <b>B</b>	91	vl	note 2: marc. supplied in accordance with <b>B</b>
99	vl	node 1-3: ten. tilføjet iht. <b>B</b>	94	vl	<i>vibr.</i> supplied in accordance with <b>B</b>
101	vl	<i>fz</i> og <i>marcatissimo</i> tilføjet iht. <b>B</b>	98	vl	notes 1-4: ten. supplied in accordance with <b>B</b>
104	vl	<i>p</i> <i>≪</i> tilføjet iht. <b>B</b>	99	vl	notes 1-3: ten. supplied in accordance with <b>B</b>
			101	vl	<i>fz</i> and <i>marcatissimo</i> supplied in accordance with <b>B</b>
			104	vl	<i>p</i> <i>≪</i> supplied in accordance with <b>B</b>

105 vl node 1: marc. tilføjet iht. **B**  
 vl node 2: ♯ tilføjet iht. **B**  
 vl node 4: marc. og bue ♯ tilføjet iht. **B**  
 106 vl node 1-2: stacc ♯ tilføjet iht. **B**  
 107 vl *ff* tilføjet iht. **B**  
 vl node 1-2: marc. tilføjet iht. **B**  
 110 vl node 1, 4, 7, 10: marc. tilføjet iht. **B**  
 111 vl node 1: marcatissimo tilføjet iht. **B**  
 112 vl node 1: marc. tilføjet iht. **B**  
 114 vl *ff* tilføjet iht. **B**  
 115 vl node 1: *ffz* tilføjet iht. **B** (A har *fz*)  
 116 vl *ff* tilføjet iht. **B**  
 117 vl node 2 (akkord): *fz* og stac. tilføjet iht. **B**

**sats II**  
 – – A har *Langsomt indtrængende*, **B Langsomt. Indtrængende**  
 12 vl portamento tilføjet iht. **B**

*Bendt Viinholt Nielsen, februar 2020*

105 vl note 1: marc. supplied in accordance with **B**  
 vl note 2: ♯ supplied in accordance with **B**  
 vl note 4: marc. and tie ♯ supplied in accordance with **B**  
 106 vl notes 1-2: stacc ♯ supplied in accordance with **B**  
 107 vl *ff* supplied in accordance with **B**  
 vl notes 1-2: marc. supplied in accordance with **B**  
 110 vl notes 1, 4, 7, 10: marc. supplied in accordance with **B**  
 111 vl note 1: marcatissimo supplied in accordance with **B**  
 112 vl note 1: marc. supplied in accordance with **B**  
 114 vl *ff* supplied in accordance with **B**  
 115 vl note 1: *ffz* supplied in accordance with **B** (A has *fz*)  
 116 vl *ff* supplied in accordance with **B**  
 117 vl note 2 (chord): *fz* and stac. supplied in accordance with **B**

**movement II**

– – A has *Slowly earnestly*, **B Slowly. Earnestly**  
 12 vl portamento supplied in accordance with **B**

*Bendt Viinholt Nielsen, February 2020*