

Rued Langgaard  
STRYGEKVARTET NR. 3

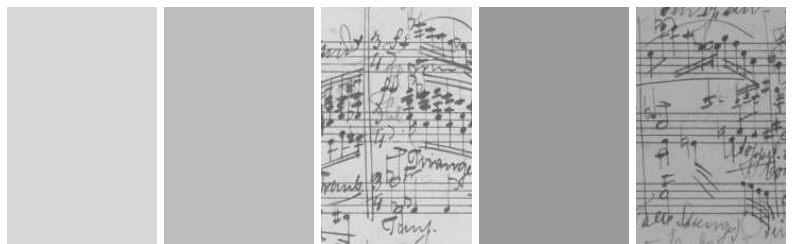
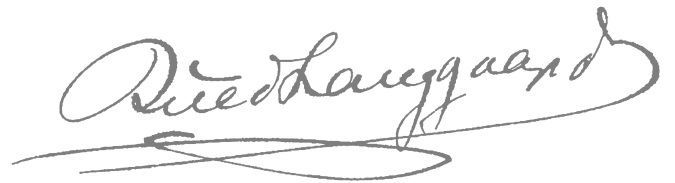
STRING QUARTET NO. 3

1924

BVN 183

Kritisk udgave ved  
Critical edition by  
Bendt Viinholt Nielsen

PARTITUR / SCORE



Rued Langgaard: Strygekvartet nr. 3 (BVN 183)

Kritisk udgave ved Bendt Viinholt Nielsen

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Critical edition by Bendt Viinholt Nielsen

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## OM UDGAVEN

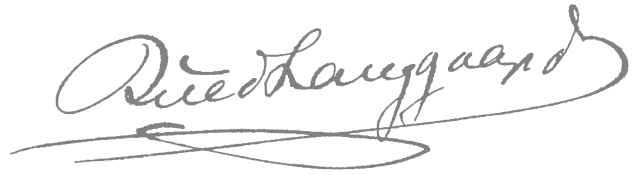
Denne kritiske udgave af strygekvartet nr. 3 er baseret på den første trykte udgave, som udkom på forlaget Samfundet til Udgivelse af Dansk Musik i 1931 i form af studiepartitur og stemmesæt. Langgaards eget eksemplar af det trykte partitur foreligger i Rued Langgaards Samling i Det Kongelige Bibliotek (RLS 63,2). I dette eksemplar, som er påtegnet "Tilhører Komponisten", har Langgaard indskrevet nogle få kompositoriske ændringer, som repræsenterer komponistens seneste bidrag til værket. I henhold til Rued Langgaard Udgavens principper er disse ændringer optaget i nærværende udgave. Den trykte førsteudgave er sammenholdt med trykmanuskriptet, Langgaards egenhændige, reviderede renskrift (RLS 63,1), med henblik på at eliminere trykfejl og mangler. Det oprindelige stemmesæt fra 1924 (RLS 62,5), som er blevet revideret af Langgaard forud for udgivelsen 1931, har tjent som supplerende kilde.

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. 33.

## ABOUT THIS EDITION

This critical edition of String Quartet no. 3 is based on the first printed edition published by The Society for the Publication of Danish Music in 1931 in the form of a study score and a set of parts. Langgaard's own copy of the printed score is held in Rued Langgaard's Collection in the Royal Danish Library (RLS 63,2). In this copy, which is marked "Belongs to the composer", Langgaard has inscribed a few compositional alterations, which represent the composer's most recent contribution to the work. According to the principles of the Rued Langgaard Edition, these alterations are included in the present edition. The printed first edition has also been collated with the printer's manuscript, Langgaard's autograph fair copy (RLS 63,1), in order to eliminate printing errors and missing details. The original 1924 set of parts (RLS 62,5), which was revised by Langgaard prior to the publication in 1931, has served as a supplementary source.

The editor's additions and emendations are marked typographically in the score by square brackets and broken-line slurs and ties. Cautionary accidentals in round brackets are also editorial. For further information see *Sources and critical commentary* p. 33.



## OM STRYGEKVARTET NR. 3

Breuning-Bache-Kvartetten, grundlagt i 1919 i København af violinisten Gunna Breuning-Storm og cellisten Paulus Bache, planlagde i 1924 en koncert med musik af unge danske komponister. Gunna Breuning-Storm, som tidligere havde opført Langgaards violinsonate nr. 1 og 2, skrev i den forbindelse den 27. august et brev til Langgaard og bad om at få en af hans kvartetter til gennemsyn med henblik på koncerten, som skulle finde sted den 30. september 1924.<sup>1</sup> Selv om Langgaard lå inde med seks værker for strygekvartet, komponeret i årene 1914-19, og hvoraf fire var blevet opført, inspirerede henvendelsen fra Breuning-Bache-Kvartetten ham til at skrive et helt nyt værk. Strygekvartet nr. 3 blev således komponeret og renskrevet inden for de ca. 10 dage fra Langgaard modtog brevet fra Breuning-Storm og indtil han afsluttede partituret den 8. september. Værket blev komponeret i Kregme (nær Frederiksværk), hvor Langgaard opholdt sig fra juni og til langt hen i september dette år. Han formulerede det langt senere sådan, at strygekvartetten var blevet til "Paa *Opfordring* af Breuning-Bache-Kvartetten 1924"<sup>2</sup>, så han kan have været i dialog med Gunna Breuning-Storm, efter at han havde modtaget brevet. Der foreligger ingen skitser, som gør det muligt at følge kompositionsprocessen. Renskriften er, ukarakteristisk for Langgaard, kun forsynet med slutdateringen 8. september 1924. Manuskriptet viser dog, at værket, trods den korte tilblivelsesperiode, gennemløb flere faser, inden Langgaard nåede frem til den endelige, tresatsede form.

Breuning-Bache-Kvartettens koncert den 30. september 1924 fandt sted i Odd Fellow Palæets mindre sal og omfattede uropførelsen af Finn Høffdings strygekvartet i d-mol (nr. 1, op. 2, 1920), Jørgen Bentzons strygekvartet op. 3 og afslutningsvis uropførelsen af Langgaards strygekvartet, der på dette tidspunkt var betegnet "Nr. 2". Ensemblets medlemmer var, foruden Gunna Breuning-Storm og Paulus Bache, Gerhard Rafn (violin II) og Ella Faber (viola). I *Berlingske Tidende* skrev K.F. (Kai Flor) 1. oktober 1924:

[...] Rud Langgaards Kvartet med Betegnelser som "Rovbegærlig", "Underfundig" og "Spotsk" var [...] formelt ret pretentiøs i Forhold til sit ret ringe Indhold. Mon ikke Rud Langgaard har faaet den Sandhed: at Musiken ogsaa kan udtrykke andet end Kærlighed og Lyrik – galt i Halsen, saaledes at han efterhaanden mener at skulle føre den saa langt bort fra al Menneskelighed som muligt? Kvartetten iaftes var et godt Stykke uden for Menneskelighedens Grænser. Kun den lille Stump Koral, der var puttet ind mellem de tomt gestikulerende Ydersatser, ejede lidt af Musikens rene

## ABOUT STRING QUARTET NO. 3

The Breuning-Bache Quartet, founded in 1919 in Copenhagen by Gunna Breuning-Storm and the cellist Paulus Bache, planned in 1924 a concert featuring music by young Danish composers. Gunna Breuning-Storm, who had earlier performed Langgaard's violin sonatas nos. 1 and 2, wrote in this connection on 27 August a letter to Langgaard, asking to have one of his quartets for perusal with a view to a performance at the concert, which was to take place on 30 September 1924.<sup>1</sup> Although Langgaard had composed six works for string quartet in the 1914-19 period, four of which had been performed, the request from the Breuning-Bache Quartet prompted him to write a completely new work. String Quartet no. 3 was thus composed and fair-copied within about 10 days from Langgaard received the letter from Breuning-Storm and until he finished the score on 8 September. The work was composed in Kregme (near Frederiksværk), where Langgaard stayed from June well into September. He later wrote about this that the string quartet had come into existence 'At the request of the Breuning-Bache Quartet in 1924'<sup>2</sup>, so he may have entered into a dialogue with Gunna Breuning-Storm after having received the letter. No drafts exist that make it possible to follow the composition process. The fair copy, uncharacteristically for Langgaard, is only provided with a final date, 8 September 1924. The manuscript shows, however, that the work, despite the short period of creation, went through several phases before Langgaard reached the final, three-movement form.

The Breuning-Bache Quartet concert on 30 September 1924 was held in the small hall at the Odd Fellow Palace and comprised the first performance of Finn Høffding's String Quartet in D minor (no. 1, op. 2, 1920), Jørgen Bentzon's String Quartet op. 3 and finally the first performance of Langgaard's quartet, which at the time was listed as 'No. 2'. The members of the ensemble, apart from Gunna Breuning-Storm and Paulus Bache, were Gerhard Rafn (2nd violin) and Ella Faber (viola). In *Berlingske Tidende*, K.F. (Kai Flor) wrote on 1 October 1924:

[...] Rud Langgaard's quartet, marked 'Predacious', 'Artful' and 'Scoffing' was [...] formally speaking quite pretentious in relation to its somewhat sparse content. Perhaps Rud Langgaard has got the wrong end of the stick about the truth that music can actually express other things than love and lyricism, and decided to remove it as far as possible from all humanity? For the quartet yesterday evening was way beyond the boundaries of humanity. Only a small lump of chorale squeezed in between the empty, gesticulating outer movements, contained a little of the true nature of

1 Brevet foreligger i Rued Langgaards privatarkiv, Det Kongelige Bibliotek, Håndskriftsamlingen, Tilg. 554, 6.

2 Notat, Det Kongelige Bibliotek, Rued Langgaards Samling (RLS 62,6).

1 The letter can be found in the Rued Langgaard private archive, The Royal Danish Library, Manuscript Collection, Tilg. 554, 6.

2 Note, The Royal Danish Library, Rued Langgaard's Collection (RLS 62,6).

Væsen. Men man kan ikke frakende Rud Langgaard Evnen til at tumle med Kvartet-Instrumenterne som en Jonglør! Breuning-Bache-Kvartetten udførte beundringsværdigt de ofte halsbrækkende Kunststykker.

I avisen *København* (1. oktober 1924) skrev Ejnar Forchhammer:

Hr. Langgaard tænker sig med 3 af sine Satser at give Udtryk for "Rovbegærlighed", "Underfundighed" og "Spot". Og Tanken er i og for sig ikke ilde. Hvorfor skulde Musikeren, der som intet andet ejer Evnen til at udtrykke den menneskelige Sjæls dybeste og stærkeste, fineste og inderligste Rørelser, ikke ogsaa kunne udtrykke "Rovbegærlighed"? Kun Skade, at Hr. Langgaard ikke har søgt dybere ind i Menneskesjælen. I stedet for en stærk dramatisk Følelse har han nøjedes med en ren ydre teatralisk Gestus, der hverken er i stand til at skræmme eller paa nogen Maade at bevæge vort Indre.

I anmeldelsen af koncerten i *Dagbladet* samme dag spørger kritikeren A.F. (August Felsing) afslutningsvis, hvad Langgaard "i Grunden (opnaaede) ved disse musikalske eller rettere tonale Gebærder? Udover at vise sin instrumentatoriske Overlegenhed kun Nul og nichts. Og det er et magert Resultat."

På trods af den noget lunkne modtagelse af værket, må Langgaards kolleger have fundet interesse i kompositionen, for i 1931 blev kvartetten trykt af Samfundet til Udgivelse af Dansk Musik, et forlag, hvis ledelse og rådgivende udvalg ene og alene bestod af komponister. Kvartetten blev udgivet som studiepartitur og stemmesæt under betegnelsen *Strygekvarteret Nr. 3*. Forud for udgivelsen havde Langgaard gennemgået manuskriptet og benyttet lejligheden til at forstærke værkets 'negative' aspekter og voldsomme udtryk. Oprindeligt var kvartetens satser kun forsynet med de tre karakterbetegnelser *rapinoso* (rovbegærligt), *artifizioso* (underfundigt) og *schernevole* (spodsk – på moderne dansk: spotsk) samt *Furioso mortifero* og *Pesante collerico* i sats II. Men nu kom også betegnelser som *quasi stracciamento*, *irritante*, *con snervatezza*, *quasi risata*, *quasi scampanata* og *mosso frenetico* til. Utallige *ff*-angivelser blev forstærket til *ffz*, ligesom partituret blev fyldt op med nye *ff*-, *ffz*-, og *fffz*-angivelser. Ligeledes blev de formdefinerende betegnelser *Thema*, *Motiv I*, *Modulation* osv. tilføjet i sats I og III. Den musikalske revision var minimal; væsentligst er, at koralen til slut blev gennemrevideret.

Kvartetten var den eneste af Langgaards ni strygekvarterter, som blev publiceret i hans levetid. Musikskribenten Richard Hove anmeldte udgivelsen i *Dansk Musik Tidsskrift* i 1932:

[Den] guddommelige Gnist er [...] tilstede i Rud Im. Langgaards Kvartet, hvis tre korte Satser er Eruptioner af et eventyrligt Temperament og en Fantasi, der er ophedet til Smeltepunktet. De overspændte Tempobetegnelser viser det. Komponisten har klogelig oversat de vigtigste, for Udtryk som: Allegro rapinoso, con snervatezza, Scherzoso schernevole, risata, scampanata, smanioso hører ikke til det almindelige Musikeritaliensk – medens Betegnelser som Furioso mortifero og Pesante collerico er mest kendt fra Vittighedsbladenes Opfattelse af Virtuoser med langt Haar og Flygelvanvid. Imidlertid skjuler der sig virkelig Musik bag disse kunstige Betegnelser. For det første ved Langgaard, hvad der klinger for Strygeinstrumenter, for det andet har hans Sats, der egentlig er ganske ukompliceret, stor indre Slagkraft, naar man kan hidse sig op til de Lidenskabens

music. But one cannot deny that Langgaard possesses the ability to handle the quartet instruments with the dexterity of a juggler! Breuning-Bache-Kvartetten did an admirable job with the often breakneck works of art.

In the newspaper *København* (1 October 1924) Ejnar Forchhammer wrote:

In three of his movements, Mr. Langgaard imagines he is finding expression for 'Rapacity', 'Artfulness' and 'Mockery'. And the concept in itself is not a bad one. Why should music, which like nothing else has the capacity to express the profoundest and strongest, finest and innermost emotions, not also be capable of expressing 'Rapacity'? It is only a pity, though, that Mr. Langgaard has not delved deeper into the human soul. Instead of a strong dramatic feeling he has made do with a purely theatrical gesture, one which is neither able to frighten our inner being nor move it in any way.

In the review of the concert in *Dagbladet* on the same day, the critic A.F. (August Felsing) concludes by asking what Langgaard "basically (achieved) by these musical or rather tonal gestures? Apart from displaying his instrumentorial superiority nothing whatsoever. And that is a meagre result."

Despite the somewhat lukewarm reception of the work, Langgaard's colleagues must have found the composition interesting, for in 1931 the quartet was printed by The Society for the Publication of Danish Music, a music publishing company whose management and advisory committee consisted entirely of composers. The quartet was published as a pocket-score and a set of parts under the title *String Quartet No. 3*. Prior to publication, Langgaard reviewed the manuscript and took the opportunity to reinforce the work's 'negative' aspects and violent expressions. Originally, the quartet's movements were provided only with the three character terms *rapinoso* (predacious), *artifizioso* (artfully) and *schernevole* (scoffingly) as well as *Furioso mortifero* and *Pesante collerico* in movement II. But now came terms such as *quasi stracciamento*, *irritante*, *con snervatezza*, *quasi risata*, *quasi scampanata* and *mosso frenetico*. Countless *ff* marks were reinforced to *ffz*, just as the score was filled up with new *ff*, *ffz*, and *fffz* marks. Likewise, the form-defining terms *Theme*, *Motif I*, *Modulation*, etc. were added in movements I and III. The musical revision was minimal; most importantly, the chorale at the end was thoroughly revised.

The quartet was the only one of Langgaard's nine string quartets ever published during his lifetime. The music critic Richard Hove reviewed the publication in *Dansk Musik Tidsskrift* in 1932:

[The] divine spark is [...] present in Rud Im. Langgaard's quartet, the three short movements of which are eruptions of an adventurous temperament and an imaginative-ness that is heated to the melting point. The highly strung tempo markings bear witness to this. The composer has wisely translated the most important of these, for expression markings such as Allegro rapinoso, con snervatezza, Scherzoso schernevole, risata, scampanata, smanioso do not belong to ordinary musician-Italian – while such markings as Furioso mortifero and Pesante collerico are best-known from comic magazines' conception of virtuosos with long hair and grand-piano-madness. However, there is real music concealed behind these artificial terms. Firstly, Langgaard understands what sounds well on string instruments, and secondly his piece – which in actual fact is quite uncomplicated – makes a great impact when one can work oneself

Temperaturer, hvor Komponisten finder sig. Det er i alle Fald en fuldt berettiget Publication [...] <sup>3</sup>

Gerhard Rafn, der havde medvirket ved uropførelsen i 1924, dannede i 1926 sin egen kvartet, Rafn-Kvartetten, som i kølvandet på udgivelsen præsenterede Langgaards kvartet for første gang siden uropførelsen. Det skete den 2. november 1932 ved Det Unge Tonekunstnerselskabs koncert i Hornung & Møllers Sal. Programmet omfattede tillige uropførelser af komponisterne Aage Foerlev, Vagn Holmboe, Poul Schierbeck og Franz Syberg. Ud over Gerhard Rafn bestod Rafn-Kvartetten på dette tidspunkt af Erling Bloch, Niels Borre og Torben Anton Svendsen. I *Politikens* koncertanmeldelse 4. november (signeret P-r:) blev Langgaards værk kort omtalt således: "I Langgaards Kvartet staar Fraaden ham uafadelig om Munden, uden at man ret forstaar, hvad han egentlig fraader over."

Der kendes yderligere tre opførelser med Rafn-Kvartetten. Den første var en studieopførelse i Statsradiofonien den 24. februar 1933 i programmet "Vor Tids Danske Komponister". Ensemblets andenviolinstemme blev nu varetaget af Carlo Andersen. Dagen før opførelsen havde Langgaard skrevet en note til Gerhard Rafn om en lille ændring i værket, hvorved fire takter i slutningen af første sats skulle erstattes af to nye takter. "Hvis det er muligt, saa faa disse 2 Takter ind. De faldt mig ind i morges!" skrev Langgaard.<sup>4</sup> Om kvartetten nåede at få dem med, vides ikke.

Strygekvarteret nr. 3 blev udvalgt blandt de værker, der skulle repræsentere Danmark ved de Nordiske Musikdage 1934, som afholdtes i Oslo. Rafn-Kvartetten spillede værket til sidst på "Finsk-Dansk Kammermusik-Konsert" den 27. september 1934 i Universitetets Aula. De norske dagbladskritikere var i den følgende dags aviser generelt positive. Således skrev *Arbeiderbladet* (med signaturen T.T.): "Langgaards kvartet står i modernismens tegn; men den har et islæt av besk og kraftig humor som virket forfriskende. Rafn-kvartetten [...] stod inne for den flotte utførelse." *Aftenposten* (signatur: R.M.) fandt, at Langgaards kvartet "er et interessant arbeide med adskillig fint og godt tematisk stoff som komponisten dog utarbejder på en merklig opstykket og opskaket måte, hvad der gir verket et som helhet noget monotont preg." *Tidens Tegn* skrev (under ukendt signatur), at Langgaards værk "har karakter og humor, ikke alltid like betydelige ideer, litt stakkåndet med korte, opstykkede perioder, men med mange morsomme, friske innfall." Og endelig er der den lidt forbeholdne anmeldelse i *Dagbladet*, som til indledning medgiver, at kvartetten er et overordentligt dygtigt og talentfuldt arbejde, om end det både i indhold og form er præget af en lidt overdreven smag for det bizarre. Den ubekendte anmelder konkluderer dog, at Langgaard, på trods af bl.a. humøret og ironien i musikken og den karakterfulde udførelse, ikke rigtigt er lykkedes med værket.

Den førnævnte skribent, Richard Hove, rapporterede fra Nordiske Musikdage i *Dansk Musik Tidsskrift* og leverede (atter) en entusiastisk omtale:

up to the temperatures of passion where the composer finds himself. It is at any rate a fully justified publication [...] <sup>3</sup>

Gerhard Rafn, who had taken part in the first performance in 1924, formed his own quartet in 1926, The Rafn Quartet, which in the wake of the publication presented Langgaard's quartet for the first time since its first performance. This took place on 2 November 1932 at a concert of Det Unge Tonekunstnerselskab (The Young Musicians' and Composers' Society) in the Hornung & Møller concert hall. The programme also included performances of works by the composers Aage Foerlev, Vagn Holmboe, Poul Schierbeck and Franz Syberg. Apart from Gerhard Rafn, The Rafn Quartet then comprised Erling Bloch, Niels Borre and Torben Anton Svendsen. In the concert review in *Politiken* on 4 November (signed P-r:) Langgaard's work was briefly mentioned: 'In Langgaard's quartet he is constantly foaming at the mouth without one really understanding why he is doing so.'

Three further performances of the quartet by the Rafn Quartet are known of. The first was a studio performance on the State Radio on 24 February 1933 in the programme 'Contemporary Danish Composers'. The second violin part of the ensemble was played here by Carlo Andersen. The day before the performance Langgaard had written a note to Gerhard Rafn about a small alteration to the work, with four bars at the end of the first movement being replaced by two new ones. 'If possible please insert these two bars. They occurred to me this morning!' Langgaard wrote.<sup>4</sup> It is not known, whether the quartet managed to include them.

String Quartet no. 3 was chosen among the works that were to represent Denmark during the Nordic Music Days 1934, which were held in Oslo. The Rafn Quartet played the work as the last item of the 'Finnish-Danish Concert of Chamber Music' on 27 September 1934 in the University Aula. The Norwegian daily newspaper critics were generally speaking positively in the following day's newspapers. *Arbeiderbladet* (signed T.T.), for example, wrote the following: 'Langgaard's quartet is modernistic; but it has a touch of bitter, powerful humour that was refreshing. The Rafn Quartet [...] gave a fine performance.' *Aftenposten* (signed: R.M.) thought that Langgaard's quartet 'is an interesting piece of work with a good deal of fine and good thematic material which, however, the composer develops in a strangely chopped-up, shaken-up way – and this gives the work as a whole a somewhat monotonous feel.' *Tidens Tegn* (unknown signature) wrote that Langgaard's work 'has character and humour, but not always just as important ideas, slightly out of breath, with short, chopped-up sections, but with many amusing, fresh touches.' And finally, there is the somewhat reticent review in *Dagbladet*, which begins by admitting that the quartet is an extremely proficient and talented piece of work, although in both content and form it is characterised by a slightly exaggerated predilection for the bizarre. The unknown reviewer does, however, conclude that Langgaard, despite such qualities and the humour and irony of the music and the strong performance of it, does not really succeed with the work.

The previously mentioned writer, Richard Hove, reported from the Nordic Music Days in *Dansk Musik Tidsskrift*, giving (once more) an enthusiastic review:

3 *Dansk Musik af idag. Nye danske Noder*. Af Richard Hove. *Dansk Musik Tidsskrift (DMT)*; årg. 7 (1932), nr. 4; s.122-130.

4 Noten findes i Rued Langgaards Samling (RLS 62,3). Ændringen er respekteret i nærværende udgave og omfatter sats I, t. 295-296 (tidligere fandtes her en gentagelse af t. 24-27 / 219-222). Langgaard indskrev også ændringen i et trykt partitur (RLS 62,2) og i et sæt stemmer (RLS 62,6).

3 *Danish Music of Today. New Danish Compositions*. By Richard Hove. *Dansk Musik Tidsskrift (DMT)*; vol. 7 (1932), no. 4; pp.122-130.

4 The note is found in Rued Langgaard's Collection (RLS 62,3). The alteration is respected in this edition and includes movement I, bb. 295-296 (previously there was a repetition of bb. 24-27 / 219-222 here). Langgaard also inscribed the change in a printed score (RLS 62,2) and in a set of parts (RLS 62,6).

Til sidst kom alligevel et Glimt af det helt rigtige med Rud Im. Langgaards Strygekvartet. – Dens bidende Haan mod moderne Komposition er virkelig et mærkeligt og helstøbt document humain, og det blev spillet af Rafn Kvartetten netop med den energiske Alvor og vrængende Sarkasme, som dette Stykke fordrer. Udførelsen var en Bedrift, saavidt som dette Stykke er udenfor enhver Stil, og dog er værdifuld Musik.<sup>5</sup>

Rafn-Kvartetten spillede værket i Statsradiofonien endnu en gang, 24. august 1937 (med Hans Kassow på andenviolinstemmen). Nogle år forinden havde Langgaard selv sørget for at få kvartetten programsat ved en koncert. Der var tale om en af Dansk Komponist Forenings såkaldte "Danske Komponist-Aftener", en koncertserie, der blev afholdt i Hornung & Møllers Sal. Blandt de medvirkende ved Langgaard-koncerten den 12. oktober 1933 var Lili Gade-Kvartetten med Langgaards kusine Lili Gade som primaria. Dette ensemble opførte både strygekvartet nr. 4 og nr. 3, som ved denne lejlighed var blevet forsynet med tilnavnet "Inferna".<sup>6</sup> En anmelder skrev, at der kun var mødt et par og tyve tilhørere op, og denne og to andre kritikere undlod stort set at kommentere de enkelte værker, men benyttede lejligheden til at skrive generelt om komponisten. Skarpest var *B.T.*, som slår fast, at Langgaard "endnu ikke formaar at skabe et eneste Opus af virkelig musikalsk Værdi" (13.10.1933, ikke signeret).

Langgaard efterlod et eksemplar af det trykte studiepartitur forsynet med den oven for omtalte ændring fra 1933<sup>7</sup> samt yderligere nogle udaterede rettelser, der ser ud til at være kommet til i 1930'erne. Værket har ikke været opført med disse rettelser, men de er implementeret i nærværende udgave.<sup>8</sup>

De næste generationer af danske strygekvartetter, som tog værket op efter Langgaards død, var først Erling Sell-Kvartetten. Dette ensemble spillede værket i Statsradiofonien (Danmarks Radio) den 16. maj 1956 og igen 17. juli 1965. Dernæst var det Københavns Strygekvartet, der som de første indspillede værket i 1972.<sup>9</sup> Senere er kvartetten blevet indspillet af Kontra-Kvartetten i 1985 (LP, overført til CD 1993), og af den amerikanske The Miró String Quartet i 2000 og af Nightingale String Quartet i 2012. Både Kontra-Kvartetten og senere Nightingale String Quartet har koncertopført denne kvartet (og flere andre af Langgaards strygekvartetter) utallige gange i Danmark og udlandet.

Koralmelodien i tredje sats er en videreudvikling af en melodi, som Langgaard havde komponeret i 1922 til H.A. Brorsons salme "Min død er mig til gode" (BVN 174). Melodien indgik i strygekvartetten uden nogen reference til en specifik salme, men i 1942 skitserede Langgaard en firstemmig version med B. S. Ingemanns (1789-1862) "Den store mester kommer" som

Finally, however, there was a glimpse of something absolutely right with Rud Im. Langgaard's string quartet. – Its biting scorn of modern composition is truly a remarkable and sterling *document humain*, and it was played by The Rafn Quartet with precisely the energetic seriousness and jeering sarcasm required by the piece. The performance was an achievement, as this piece lies outside any known style and yet is meritorious music.<sup>5</sup>

The Rafn Quartet played the work on the State Radio one more time, on 24 August 1937 (with Hans Kassow on the violin II part). Some years before then, Langgaard managed to get the quartet on a concert programme. This was one of the Danish Composers' Society's so-called 'Danish Composer Evenings', held in the Hornung & Møller hall. Among those taking part in the Langgaard concert on 12 October 1933 was The Lili Gade Quartet, with Langgaard's cousin Lili Gade as primaria. This ensemble performed both String Quartet no. 3 and String Quartet no. 4, the former on this occasion being supplied with the title 'Inferna'.<sup>6</sup> A reviewer wrote that only about twenty people turned up, and this critic, plus two other ones, almost completely refrained from commenting on the individual works, making use of the opportunity to write in general terms about the composer. The sharpest of these was *B.T.*, who maintained that Langgaard 'is still incapable of creating a single work of any real musical worth' (13 Oct. 1933, unsigned).

Langgaard left a copy of the printed study score provided with the above-mentioned alteration from 1933<sup>7</sup> as well as some further undated corrections that appear to have been made in the 1930s. The work has not been performed with these corrections, but they are implemented in the present edition.<sup>8</sup>

The succeeding generations of Danish string quartets that took up the work after Langgaard's death started with The Erling Sell Quartet. This ensemble played the work on Danmarks Radio on 16 May 1956, and once more on 17 July 1965. Then came the Copenhagen String Quartet, which was the first quartet to record the work in 1972.<sup>9</sup> Later, the quartet was recorded by The Kontra Quartet in 1985 (LP, converted into a CD in 1993), by The Miró String Quartet in 2000 and by the Nightingale String Quartet in 2012. Both The Kontra Quartet and subsequently the Nightingale String Quartet have done concert performances of this quartet (as well as other string quartets by Langgaard) on countless occasions in Denmark and internationally.

The chorale melody in the third movement is the further development of a melody that Langgaard composed in 1922 to fit the hymn 'Min død er mig til gode' (My death is yet to come) (BVN 174) by H.A. Brorson. The melody was included in the string quartet without any reference to a specific hymn, but in 1942 Langgaard drafted a four-part version, with B.S. Ingemann's (1789-1862) 'Den store mester kommer' (The great Master cometh) as its text. In a subsequent fair copy the hymn

5 *Musikfesten i Oslo*. Af Richard Hove. *Dansk Musik Tidsskrift (DMT)*; årg. 9 (1934), nr. 8; s. 161-172.

6 Titlen kendes ikke fra andre kilder end koncertprogrammet af 12.10.1933. På et eksemplar af det trykte partitur (Rued Langgaards Samling, RLS 62,2) har komponisten tilføjet titlen "Rabbia" ('Galskab').

7 Jfr. note 4.

8 Det drejer sig om ændring af violin I's dobbeltgreb i sats I t. 16 og 211, forkortelse af nodelængder i sats I t. 196-202 samt i sats III: en rytmisk og dynamisk ændring af violin I i takterne 24-25, 65-66, 146-147, og samme rytmiske ændring i viola og cello t. 96, 102, 175 og 181.

9 EMI/Odeon 6E 063-38075 (1972). LP.

5 *The Music Festival in Oslo*. By Richard Hove. *Dansk Musik Tidsskrift (DMT)*; vol. 9 (1934), no. 8, pp 161-172.

6 The title is not known from other sources than the concert programme of 12 Oct. 1933. On a copy of the printed score (Rued Langgaard's Collection, RLS 62,2), the composer added the title 'Rabbia' ('Madness').

7 Cfr. note 4.

8 These are alterations to the double stops of violin I in movement I bb. 16 and 211, shortening of note lengths in movement I bb. 196-202, and in movement III: a rhythmic and dynamic change of violin I in bb. 24-25, 65-66, 146-147, and the same rhythmic change in viola and cello in bb. 96, 102, 175, and 181.

9 EMI/Odeon 6E 063-38075 (1972). LP.

tekst. I en efterfølgende renskrift fik salmen en harmonisering, som svarer til den, man finder i strygekvartetten, og i 2003 blev denne version (BVN 175) optaget i den danske folkekirkens *Koralbog til Den Danske Salmebog*.<sup>10</sup>

Strygekvartet nr. 3 betegner afslutningen på en fase i Langgaards produktion, hvis centrale værk er operaen *Antikrist* (1921-23). Det radikale tonesprog i værkerne fra denne tid var noget, han til sidst i sit liv flere gange søgte at lægge afstand til og 'bortforklare' på den måde, at han var hoppet på den moderne musiks galej og havde ladet sig forlede til at komponere musik med Carl Nielsen som ledestjerne, fordi det var opportunt, altså var 'i tidens stil'. På et eksemplar af stemmerne til strygekvartet nr. 3 kalder han denne efterlignelsestrang for "stjernegalskab" og samme sted har han, formodentlig omkring 1948-49, noteret: "Søgt i Komposition tilpasset Carl Nielsen Perioden".<sup>11</sup>

*Bendt Viinholt Nielsen, juni 2021*

was given a harmonization that corresponds to that found in the string quartet, and in 2003 this version (BVN 175) was included in the chorale book of the Danish National Church, *Koralbog til Den Danske Salmebog*.<sup>10</sup>

String Quartet no. 3 marked the end of a phase in Langgaard's production, the central work of which is the opera *Antichrist* (1921-23). The radical musical idiom of the works from this period was something which he late on in life made several attempts to distance himself from and 'explain away' by saying that he had jumped on the wagon of modern music and allowed himself to be induced to compose music that had Carl Nielsen as its leading light, because it was expedient to do so. On a copy of the parts of String Quartet no. 3, he calls this imitation craving 'star madness', and at the same place he had noted, around 1948-49: 'Endeavoured in composition to suit the Carl Nielsen period'.<sup>11</sup>

*Bendt Viinholt Nielsen, June 2021*

<sup>10</sup> Melodien er tillige publiceret som nr. 48 i Rued Langgaard: *Motetter, salmemelodier, åndelige sange*. Kritisk udgave ved Ole Ugilt Jensen og Bendt Viinholt Nielsen. Rued Langgaard Udgaven, Edition Wilhelm Hansen, Kbh. 2020.

<sup>11</sup> Notat, Rued Langgaards Samling (RLS 62,6).

<sup>10</sup> The melody is also published as no. 48 in Rued Langgaard: *Motets, hymn tunes, spiritual songs*. Critical edition by Ole Ugilt Jensen and Bendt Viinholt Nielsen. The Rued Langgaard Edition, Edition Wilhelm Hansen, Copenhagen 2020.

<sup>11</sup> Note, Rued Langgaard's Collection (RLS 62,6).



# Strygekvartet nr. 3

## I

Poco allegro rapinoso (*rovbegærligt*)

Rued Langgaard  
(BVN 183)

Musical score for Violino I, Violino II, Viola, and Violoncello, measures 1-8. The score is in 2/4 time and features a strong, rhythmic accompaniment with accents and dynamic markings of *ffz*.

9 (Thema I)

Musical score for Violino I and Violino II, measures 9-15. The score is in 2/4 time and features a melodic theme with accents and dynamic markings of *ff*, *fffz*, and *ffz*. The violins play in unison with triplets in the final measures.

Musical score for Violino I, Violino II, Viola, and Violoncello, measures 16-22. The score is in 2/4 time and features a complex rhythmic pattern with accents and dynamic markings of *ffz* and *ff*. The violas and cellos play triplets.

# II

## Presto scherzoso artificioso (*underfundigt*)

Musical score for measures 1-7. The score is in 3/4 time and consists of four staves. The first staff (treble clef) begins with a *p* dynamic and features a melodic line with a trill-like figure in the final two measures, marked with *fz* and a hairpin. The second staff (treble clef) is marked *pizz.* and *p*, playing a rhythmic accompaniment. The third staff (bass clef) features a trill (*tr*) in the first measure, followed by a *pp* dynamic. The fourth staff (bass clef) is marked *pizz.* and *p*.

Musical score for measures 8-15. The score is in 3/4 time and consists of four staves. The first staff (treble clef) is marked *p innocente* and features a melodic line with a trill-like figure in the final two measures, marked with *v*. The second staff (treble clef) is marked *arco* and *p innocente*, playing a rhythmic accompaniment. The third staff (bass clef) is marked *pizz.* and *p*, playing a rhythmic accompaniment. The fourth staff (bass clef) is marked *p*.

Musical score for measures 16-21. The score is in 3/4 time and consists of four staves. The first staff (treble clef) is marked *v* and features a melodic line with a trill-like figure in the final two measures, marked with *v*. The second staff (treble clef) is marked *v* and *fz*, playing a rhythmic accompaniment. The third staff (bass clef) is marked *fz*, playing a rhythmic accompaniment. The fourth staff (bass clef) is marked *arco* and *p*, playing a rhythmic accompaniment with triplets in the final two measures.

# III

## Tranquillo

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

## Scherzo schernevole (*spodsk*)

### (Motiv I)

*fp* *fp* *sf* *sfp* *sfp*  
*quasi risata*  
*p* *sf* *sf*  
*p* *sf* *sf*

## Rapinoso stringendo

## L'istesso tempo

*ffz* *ffz* *ffz* *ffz*  
*ffz* *ffz* *ffz* *ffz*  
*ffz* *ffz* *ffz* *ffz*  
*ffz* *ffz* *ffz* *ffz*  
*ffz* *f* *sf* *sf*  
*ffz* *f* *sf* *sf*

### (Thema I)

*pp* *ffz* *ffz* *ffz* *ff* *ffz* *ffz*  
*f* *f* *f* *ff* *ffz* *ffz*  
*f* *f* *f* *ff* *ffz* *ffz*  
*sf* *sf* *sf* *ff* *ffz*

## KILDER OG KRITISK BERETNING

### KILDER

- A. Trykt partitur (1931) med korrektioner
- B. Partitur i autograf (trykmanuskript)
- C. Trykt stemmesæt (1931) med korrektioner
- D. Stemmesæt 1924 (revideret afskrift)
- E. Notat med en ændring (1933)

#### A. Trykt partitur (1931) med korrektioner

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 62.2. Nodetryk med tilføjelser og rettelser i autograf (blæk, blyant og farvestift).

*Samfundet til Udgivelse af Dansk Musik* / 3. Serie Nr. 34 / 1931 / *Rud Langgaard* / *Strygekvartet Nr. 3* / *Streichquartett Nr. 3* / (1. OPLAG) / (1. AUFLAGE) / PARTITUR / [...] / Fr. Kistner & C.F.W.Siegel. Leipzig / For Skandinavien: Skandinavisk & Borups Musikforlag. København.

Omslag (med samme tekst som titelbladet) + 26 sider, 19 × 13,5 cm (studiepartitur). Pladenr. 39.

På omslaget har RL tilføjet titlen ("Rabbia") og forneden noteret: Tilhører Komponisten.

Titelbladets blanke bagside [s. 2] er forsynet med RLs liste over opførelser 1924-1937.

Første nodeside har tilføjjelsen *Op. 14* efter titlen samt (1924) efter komponistnavnet.

Slutdatering tilføjet s. 26: *Kregome* / *Sept. 1924!*

Tilføjelser og ændringer i musikken findes s. 3, 11, 12, 16, 18, 19, 20, 21, 22, 24, 25; på s. 15 forneden og s. 16 foroven har RL indklæbet stykker af nodepapir med 2 takter i autograf til erstatning for 4 trykte takter (sats I, t. 295 ff.). Efter sats I og II, hhv. s. 16 og 18, har han tilføjet: *Attacca*. Ved begyndelsen af sats III (s. 19) har han tilføjet hele første strofe af salmen "Den store Mester kommer..." med blyant over vl I-stemmen. På samme side findes tilføjelser med blæk: ved Motiv I (t. 9): *Indledning til Thema 1. (spilles mat)*, i t. 16: *Smanioso* (som tilføjelse? til t. 17: *Rapinoso stringendo*) og efter *L'istesso tempo* i t. 19: (*med al Kraft*).

#### Kommentar.

Trykforlægget er kilde B. Enkelte marcatoangivelser, dynamiske angivelser og fortegn i det trykte partitur findes ikke i B og må være tilføjet af nodesætteren eller af RL i korrekturfasen, hvor også enkelte fejlskrivninger blev rettet. RLs håndskrevne ændringer i eksemplaret A er foretaget primært med blæk og mange steder markeret med angivelsen NB i marginen. Den indklæbede rettelser på s. 15-16 kan dateres til 1933

## SOURCES AND CRITICAL COMMENTARY

### SOURCES

- A. Printed score (1931) with corrections
- B. Autograph score (printer's manuscript)
- C. Printed set of parts (1931) with corrections
- D. Set of parts 1924 (revised transcript)
- E. Note comprising an alteration (1933)

#### A. Printed score (1931) with corrections

The Royal Danish Library. Rued Langgaard's Collection, RLS 62.2. Music print with autograph additions and corrections (ink, pencil and crayon).

*The Society for the Publication of Danish Music* / 3rd Series No. 34 / 1931 / *Rud Langgaard* / *String Quartet No. 3* / *Streichquartett Nr. 3* / (1st IMPRESSION) / (1. AUFLAGE) / SCORE / [...] / Fr. Kistner & C.F.W.Siegel. Leipzig / For Scandinavia: Skandinavisk & Borups Musikforlag. Copenhagen.

Cover (with the same content as the title page) + 26 pages, 19 × 13.5 cm (study score). Plate no. 39.

On the cover, RL has added the title ("Rabbia") and below he has noted: Belongs to the composer.

The blank back side of the title page [p. 2] is supplied with RLs list of performances 1924-1937.

The first page of music has the addition *Op. 14* after the title and (1924) after the name of the composer.

End dating added on p. 26: *Kregome* / *Sept. 1924!*

Additions and alterations in the music is found on pp. 3, 11, 12, 16, 18, 19, 20, 21, 22, 24, 25; on p. 15 below and p. 16 above, RL has pasted in pieces of music paper with 2 bars in autograph as a replacement to 4 printed bars (movement I, bb. 295 ff.). After movements I and II, pp. 16 and 18 respectively, he has added: *Attacca*. At the beginning of movement III (p. 19), he has added the complete first stanza of the hymn "The Great Master cometh..." in pencil over the violin I part. On the same page there are additions in ink: at Motiv I (b. 9): *Introduction to Theme 1. (to be performed weakly)*, in b. 16: *Smanioso* (as an addition? to b. 17: *Rapinoso stringendo*) and after *L'istesso tempo* in b. 19: (*with all power*).

#### Commentary.

The printer's source was B. Some marcato marks, dynamic indications and accidentals in the printed score are not in B and must have been added by the engraver or by RL during the proofreading phase in which also some scribal errors were corrected. RLs handwritten alterations in the copy A were written primarily with ink and in many places marked with the indication NB in the margin. The pasted in correction on pp. 15-16

(jfr. kilde E), og de øvrige ændringerne stammer sandsynligvis alle fra 1930'erne.

Der foreligger yderligere et partitureksemplar, RLS 62,4a, som er forsynet med RLs forslag til justering af visse akkordtoner i sats I t. 2-6 desuden en løs-streng-angivelse i vla t. 3 og *sul g* i vl II t. 5-6; disse korrektioner er indføjet med blyant, delvis i parentes og må tolkes som forslag uden permanent gyldighed. Desuden indeholder dette partitur en blyantsjustering af en bue i sats I, t. 114, 117, 120 (glemt i t. 123): buens endepunkt er ændret fra node 4 til node 5.

## B. Partitur i autograf (trykmanuskript)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 62,1. Autograf. Renskrift med blæk indlagt (posthumt?) i omslag med udskrift af Constance Langgaard.

Titel på omslag (CLs hånd): *Rued Langgaard / Strygekvarteret No 3 / Komponeret 1924 / (Kregome) / [...] / Manuskript.*

Ingen overskrifttitel på første nodeside.

Dateret efter sats III: *R.L. / 8 Sept. 1924. / Kregome*

Omslag + 15 blade: blad 1-5: 27 × 34,5 cm (tværformat), blad 6-15: 35,5 × 27 cm; blad 7 sammenklæbet af 2 blade.

Papirtype: blad 1-5: [Wilhelm Hansen Musik-Forlag bomærke] *No. 15. K. 14* (14 systemer), blad 6 og 9: 20 systemer uden angivelse af fabrikat, blad 7r, 10, 15: [Wilhelm Hansen Musik-Forlag bomærke] *No. 3. F. 12* (12 systemer), blad 7v, 8, 11-14: [Wilhelm Hansen Musik-Forlag bomærke] *Nr. 5. F. 16.* (16 systemer).

Indhold og paginering (omslag ikke medregnet):

blad 1-5r (pagineret 1-9) indeholder sats I

blad 5v blank

blad 6r påtegnet *2den Sats. / Partitur.*

blad 6v blank

blad 7r (påklæbet side) påtegnet *2den Sats.* Siden er klæbet oven på et tidligt, nu skjult titelblad til værket (sats II var således på et tidspunkt værket første sats): *Komponeret September 1924 / Fremført første Gang [...] / "Hidsepladsen" [?] – ordets første del delvis udraderet] / Strygekvarteret (No. 2.) / af / Rud Imm. Langgaard / Partitur*

blad 7v-8 (pagineret 1-3) indeholder sats II

blad 9 blankt

blad 10r påtegnet *3die Sats. / Partitur.*

blad 10v blank

blad 11r: påtegnet *3die Sats* [udraderet, delvis overstreget: *III / Chorale – Scherzoso schernevole – Chorale*]

blad 11v-14 (pagineret 1-7, oprindeligt: 10-16) indeholder sats III

blad 15: blankt

Kommentar.

Partituret blev til i løbet af få dage i begyndelsen af september 1924. Manuskriptet vidner dog om, at kompositionen gennemløb flere faser, inden RL fandt frem til den endelige form. Tidligt havde kvartetten øjensynligt den mærkelige, præliminære titel "Hidsepladsen" (?), som skimtes på et tidligt, nu overklæbende titelblad (jfr. ovenfor). Man kan konstatere, at sats II og III tidligere har været betegnet I og II, og at III oprindeligt var pagineret 10-16, hvilket ikke umiddelbart kan forklæres. Stemmerne kilde D blev produceret til uropførelsen, og der skete herefter intet, før værket omkring 1930 blev antaget til udgivelse af Samfundet til Udgivelse af Dansk Musik. I forbindelse med udgivelsen foretog RL et antal af mindre korrektioner og tilføjelser, som han indførte parallelt i partitur og stemmer, inden materialet gik til nodesætteren. Korrektionerne fremstår især tydeligt i stemmesættet (D), hvor RLs håndskrift kan udskilles fra den professionelt udførte afskrift.

can be dated to 1933 (cf. source E), and the other alterations probably all date from the 1930s.

There is a further score copy, RLS 62,4a, which is provided with RLs proposal for adjusting certain chord notes in movement I bb. 2-6 and in addition, a loose-string indication in vla b. 3 and *sul g* in vl II bb. 5-6; these corrections are inserted in pencil, partly in brackets and may be interpreted as suggestions without permanent validity. In addition, this score contains a pencil adjustment of a slur in movement I bb. 114, 117, 120 (forgotten in b. 123): the ending of the slur is altered from note 4 to note 5.

## B. Autograph score (printer's manuscript)

The Royal Danish Library. Rued Langgaard's Collection, RLS 62,1. Autograph. Fair copy in ink embedded (posthumously?) in a cover with inscription by Constance Langgaard.

Cover title (CLs hand): *Rued Langgaard / String Quartet No 3 / Composed 1924 / (Kregome) / [...] / Manuscript.*

No heading on the first page of music.

Dated after movement III: *R.L. / 8 Sep. 1924. / Kregome*

Cover + 15 leaves: fols. 1-5: 27 × 34.5 cm (oblong format), fols. 6-15: 35.5 × 27 cm; fol. 7 is made up of 2 pages pasted together.

Paper type: fols. 1-5: [Wilhelm Hansen Musik-Forlag logo] *No. 15. K. 14* (14 staves), fols. 6 and 9: 20 staves without manufacturer's name, fols. 7r, 10, 15: [Wilhelm Hansen Musik-Forlag logo] *No. 3. F. 12* (12 staves), fols. 7v, 8, 11-14: [Wilhelm Hansen Musik-Forlag logo] *Nr. 5. F. 16.* (16 staves).

Contents and pagination (the cover excluded):

fols. 1-5r (numbered 1-9) containing movement I

fol. 5v blank

fol. 6r marked *2nd movement. / Score.*

fol. 6v blank

fol. 7r (pasted on) marked *2nd movement.* The page is pasted on an early, now hidden title page of the work (movement II was thus at a time the first movement of the work): *Composed September 1924 / Performed for the first time [...] / "The Agitation Place" [?] – the first part of the title is partly erased] / String Quartet (No. 2.) / by / Rud Imm. Langgaard / Score*

fols. 7v-8 (numbered 1-3) containing movement II

fol. 9 blank

fol. 10r marked *3rd movement. / Score.*

fol. 10v blank

fol. 11r: marked *3rd movement* [erased, partly crossed over: *III / Chorale – Scherzoso schernevole – Chorale*]

fols. 11v-14 (numbered 1-7, originally: 10-16) containing movement III

fol. 15: blank

Commentary.

The score was produced in a few days in early September 1924. However, the manuscript testifies that the composition went through several phases before RL found its final form. Early on, the quartet apparently had the strange, preliminary title "The Agitating Place" (?), which can be seen on an early, now covered title page (cf. above). It can be stated that movements II and III have previously been designated I and II, and that III originally was paginated 10-16, which cannot be immediately explained. The parts source D were produced for the premiere, and nothing happened after that, until the work around 1930 was accepted for publication by The Society for the Publication of Danish Music. In connection with the publication, RL made a myriad of minor corrections and additions, which he inscribed in parallel in the score and the parts before the material went to the music engraver. The corrections are particularly evident in the set of parts (D), where RLs handwriting can be distinguished from the professionally executed

En enkelt korrektion i partituret er fortaget før stemmerne blev udskrevet; det drejer sig om sats III, lige før den afsluttede koral, hvor 2 takters pause er annulleret og erstattet af en fermat (udgavens t. 201). Overstregning af nogle gentagelser i både partitur og stemmer kan ikke tidsfæstes nøjere og kan gå tilbage til tiden omkring uropførelsen. Det drejer sig (med reference til udgavens taktal) om:

- sats I, s. 8: mellem t. 268 og 269 er 13 takter (en tredje gentagelse af tema II) annulleret
- sats III, s. 4: 1 takt efter t. 92 (gentagelse af t. 91) annulleret
- sats III, s. 5: 1 takt efter t. 135 (gentagelse af t. 135) annulleret
- sats III, s. 5: 1 takt efter t. 140 annulleret
- sats III, s. 6: 1 takt efter t. 171 (gentagelse af t. 171) annulleret
- sats III, s. 7: 1 takt efter t. 183 (identisk med t. 184) annulleret

De ændringer, der med sikkerhed kan dateres til udgivelsesperioden (1930/31), omfatter:

#### *Tempi, overskrifter, karakterbetegnelser*

Sats I var opr. betegnet *Allegro rapinoso*. Betegnelser som *Thema I* (t. 9), *Thema II* (t. 62), *Modulation* (t. 110) osv. er tilføjet, og ligeledes i sats III: *Motiv I* (t. 9), *Thema I* (t. 24), *Motiv II* (t. 38) osv. Det gælder også en lang række karakterbetegnelser – i sats I: *quasi stracciamento!* (t. 29), *molto espr.* og *espr.* (t. 62, 68, 69, 146, 186), *Furioso* (t. 87), *incalzando* (t. 105), *Agitato* (t. 132), *con snervatezza* (t. 253) – og i sats III: *quasi risata* (t. 14, 70, 151), *quasi scampanata* (t. 48, 54, 60, 91, 136, 142), *Furioso* (t. 72), *Tranquillo* (t. 82, 162), *Mosso frenetico* (t. 91, 170), *stringendo – a tempo* (t. 109-111), *Fiero, stringendo* (t. 186), *Maestoso* (t. 202).

#### *Dynamiske justeringer*

Det er karakteristisk, at mange oprindelige *ff*-angivelser er blevet rettet til *ffz*, ligesom en række nye *ffz*- og *fffz*-angivelser er tilføjet, navnlig i sats I, hvor der kan tælles 110 sådanne forstærkninger, foruden en række andre dynamiske justeringer. I sats II og III foretog RL meget få justeringer af dynamikken.

#### *Artikulation og frasering*

Forud for udgivelsen 1931 forsynede RL sats I i partituret (A) og stemmerne (D) med et stort antal staccato-angivelser, som han noterede som spiccato (staccatissimo), og som nodesætteren tog ad notam i modsætning til partiturets oprindelige, 'normale' staccato-prikker. Enkelte steder ændrede RL staccato til spiccato. Han må have opfattet spiccato som et mere spidst og effektivt staccato. Fraseringsbuer blev enkelte steder fjernet eller ændret, fx i sats I, vI t. 173, 175, 177, 179, hvor der opr. var en bue mellem node 1 og 4.

#### *Ændringer i musikken*

En række mindre spring i sats I og III, som kan være tidlige, er beskrevet ovenfor. I 1930/31 ændrede RL de to sidste takter i sats I, idet han tilføjede en node i vI I og i vI II (som begge før havde pause) og tilføjede ottendedels tonegentagelsen i sidste takt i alle 4 instrumenter. Sats III t. 139-149 blev revideret (tritonintervallet Fis-C blev lagt om: dobbeltgreb i vIa og vcl blev ændret til enkelttoner). Den eneste signifikante ændring er således en gennemgående revision af koralen i slutningen af sats III.

A single correction in the score was made before the parts were produced: in movement III, just before the final chorale, 2 bars with rests were deleted and replaced by a fermata (this edition, b. 201). The deleting of some repetitions in both score and parts cannot be dated precisely and may go back to the time around the premiere performance. These are (with reference to the bar numbers of the edition):

- movement I, p. 8: between bb. 268 and 269, 13 bars (a third repetition of theme II) were deleted
- movement III, p. 4: 1 bar after b. 92 (repetition of b. 91) deleted
- movement III, p. 5: 1 bar after b. 135 (repetition of b. 135) deleted
- movement III, p. 5: 1 bar after b. 140 deleted
- movement III, p. 6: 1 bar after b. 171 (repetition of b. 171) deleted
- movement III, p. 7: 1 bar after b. 183 (identical with b. 184) deleted

The changes that can certainly be dated to the publication period (1930/31) include:

#### *Tempi, headings, character indications*

Movement I was originally designated *Allegro rapinoso*. Terms such as *Thema I* (b. 9), *Thema II* (b. 62), *Modulation* (b. 110), etc. are added, also in movement III: *Motiv I* (b. 9), *Thema I* (b. 24), *Motiv II* (b. 38), etc. This also applies to a number of character indications – in movement I: *quasi stracciamento!* (b. 29), *molto espr.* and *espr.* (bb. 62, 68, 69, 146, 186), *Furioso* (b. 87), *incalzando* (b. 105), *Agitato* (b. 132), *con snervatezza* (b. 253) – and in movement III: *quasi risata* (bb. 14, 70, 151), *quasi scampanata* (bb. 48, 54, 60, 91, 136, 142), *Furioso* (b. 72), *Tranquillo* (bb. 82, 162), *Mosso frenetico* (bb. 91, 170), *stringendo – a tempo* (bb. 109-111), *Fiero, stringendo* (b. 186), *Maestoso* (b. 202).

#### *Dynamic adjustments*

It is characteristic that many original *ff* marks have been changed to *ffz* and a number of new *ffz* and *fffz* marks have been added, particularly in movement I, where 110 such reinforcements can be counted, in addition to a number of other dynamic alterations. In movements II and III, RL made very few changes of the dynamic indications.

#### *Articulation and phrasing*

Prior to the 1931 publication, RL provided movement I in the score (A) and the parts (D) with a large number of staccato indications, which he formed as spiccato marks (staccatissimo), and which the music engraver took note of in contrast to the score's original, 'normal' staccato dots. In some places, RL changed staccato to spiccato. He must have perceived spiccato as a more pointed and effective staccato. Slurs were in some places removed or changed, e. g. in movement I, vI I bb. 173, 175, 177, 179, where there originally was a slur between notes 1 and 4.

#### *Musical alterations*

A number of short leaps in movements I and III, which may be early, are described above. In 1930/31, RL revised the last two bars in movement I, adding notes in vI I and vI II (both of which previously had a rest) and adding the quaver repetition in the last bar in all 4 instruments. Movement III bb. 139-149 were revised (the tritone interval F#-C was altered: double stops in vIa and vcl were changed to single tones). The only significant change is thus a thorough revision of the chorale at the end of movement III.

### C. Trykt stemmesæt (1931) med korrektioner

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 62,6. Nodetryk med tilføjelser og rettelser i autograf (blæk, kuglepen og blyant). Enkelte musikertilføjelser (?) med blyant (strøg mv.). *Samfundet til Udgivelse af Dansk Musik* / 3. Serie Nr. 34 / 1931 / *Rud Langgaard* / *Strygekvartet* Nr. 3 / *Streichquartett* Nr. 3 / (1. OPLAG) / (1. AUFLAGE) / [...] / *Fr. Kistner & C.F.W.Siegel*. Leipzig / *For Skandinavien: Skandinavisk & Borups Musikforlag*. København.

Omslag (med titel) + 4 indlagte stemmer: *Violino I* (8 s.), *Violino II* (8 s.), *Viola* (7 s.), *Cello* (7 s.). 34 × 27,5 cm. Pladenr. 40. På omslaget har RL tilføjet: *Opført af Breuning-Bache Kvartetten 1924. 1 Gang / komp. 1924. / Paa Opfordring af Breuning-Bachekvartetten 1924. / derefter Opført i Oslo og København flere Gange / bl.a. i Statsradiofonien / af Rafnkvartetten September 1938!* [i.e. august 1937]

Desuden er tilføjet *Op. 14*. (overstreget) – og for neden til højre: *Søgt i Komposition tilpasset / Carl Nielsen-Perioden [... ? (bladets hjørne er revet af)] / Og Stjernegalskab!*

#### Kommentar.

Kun tre af de mange korrektioner, RL har foretaget i kilde A, er overført til dette stemmesæt, som har været i komponistens besiddelse. Den vigtigste er ændringen i sats I t. 295 ff., hvor 4 takter er blevet erstattet af 2 nye takter (1933, jfr. kilde E). Denne rettelse er udført med blæk på små stykker nodepapir, som er klæbet ind i vI s. 5, vI II s. 5, vIa s. 5 og vcl s. 5. De to andre rettelser er en akkordændring i sats I, t. 16, hvor b<sup>1</sup> i dobbeltgrebet i vI I er ændret til a<sup>1</sup>, og parallelstedet t. 211, hvor dobbeltgrebet er ændret til fra b<sup>1</sup>-f<sup>2</sup> til a<sup>1</sup>-fis<sup>2</sup> (rettelsen er foretaget med blyant, utvivlsomt af RL, der har benyttet samme skriveredskab til rettelsen i A).

### D. Stemmesæt 1924 (revideret afskrift)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 62,5. Afskrift med blæk signeret med monogram CHB (?); rettelser og tilføjelser i autograf med blæk.

Titel: [...] / *Strygekvartet*. / (No 3.) [opr. 2] / af / *Rud Imm. Langgaard*

Udateret.

4 stemmer á 6 blade, 34,8 × 26 cm.

Papirtype: 12 systemer uden angivelse af fabrikat.

#### Kommentar.

Stemmerne har kun været anvendt ved uropførelsen 1924, idet værkets anden opførelse fandt sted efter at stemmerne var blevet trykt (jfr. kilde C). Forud for udgivelsen indførte RL en mængde rettelser og tilføjelser parallelt i partituret (B) og stemmerne, og i denne form blev materialet anvendt som trykforlæg for udgaven (nodesætterens arbejdsnoter ses i begge kilder). Omfanget af revisionen 1930/31 fremgår af disse stemmer, idet RLs skrift adskiller sig klart fra kopistens håndskrift. Bortset fra korallen i slutningen af sats III, som er revideret, er der tale om ubetydelige musikalske ændringer; der er navnlig tale om tilføjede karakterbetegnelser og artikulationsangivelser og korrektioner af dynamiske angivelser. Enkelte detaljer, som RL har tilføjet i stemmerne, findes ikke i partituret (B). Udeldelsen af en række takter, der er overstreget (ligesom i B), kan ikke tidsfæstes med sikkerhed, men alt det øvrige er tydeligvis kommet til i forbindelse med udgivelsen.

### C. Printed set of parts (1931) with corrections

The Royal Danish Library. Rued Langgaard's Collection, RLS 62,6. Music print with autograph additions and corrections (ink, ball-point pen and crayon). Some musicians' additions (?) with pencil (bowing, etc.).

*The Society for the Publication of Danish Music* / 3rd Series No. 34 / 1931 / *Rud Langgaard* / *String Quartet* No. 3 / *Streichquartett* Nr. 3 / (1st IMPRESSION) / (1. AUFLAGE) / [...] / *Fr. Kistner & C.F.W.Siegel*. Leipzig / *For Skandinavien: Skandinavisk & Borups Musikforlag*. Copenhagen.

Cover (with title) + 4 enclosed parts: *Violino I* (8 pp.), *Violino II* (8 pp.), *Viola* (7 pp.), *Cello* (7 pp.). 34 × 27.5 cm. Plate no. 40. On the cover, RL has added: *Performed by the Breuning-Bache Quartet 1924. 1st Time / comp. 1924. / At the invitation of the Breuning-Bache Quartet 1924. / then performed in Oslo and Copenhagen several times / a. o. in the State Radio / by the Rafn Quartet September 1938!* [i.e. August 1937]

Furthermore is added *Op. 14*. (crossed over) – and below to the right: *Endeavoured in composition to suit the / Carl Nielsen period [... ? (the corner of the leaf is torn off)] / And star madness!*

#### Commentary.

Only three of the many corrections RL made in source A have been transferred to this set of parts, which has been in the composer's possession. Most important is the alteration in movement I bb. 295 ff., where 4 bars have been replaced by 2 new bars (1933, cf. source E). This correction was written in ink on small pieces of music paper which were pasted in on vI p. 5, vI II p. 5, vIa p. 5 and vcl p. 5. The two other corrections are a chord change in movement I b. 16, where b<sup>1</sup> in the double stop in vI I is changed to a<sup>1</sup>, and the parallel place b. 211, where the double stop is changed to from b<sup>1</sup>-f<sup>2</sup> to a<sup>1</sup>-fis<sup>2</sup> (the correction is done in pencil, undoubtedly by RL, who used the same writing tool for the corrections in A).

### D. Set of parts 1924 (revised transcript)

The Royal Danish Library. Rued Langgaard's Collection, RLS 62,5. Transcript in ink signed with the monogram CHB (?); autograph corrections and additions in ink.

Titel: [...] / *String Quartet*. / (No 3.) [originally 2] / by / *Rud Imm. Langgaard*

Undated.

4 parts, each comprising 6 leaves, 34.8 × 26 cm.

Paper type: 12 staves without manufacturer's name.

#### Commentary.

The parts have only been used in the premiere in 1924, as the second performance of the work took place after the parts had been printed (cf. source C). Prior to the publication, RL added a number of corrections and additions in parallel in the score (B) and the parts, and in this form the material was used as source for the printed edition (the engraver's working notes are seen in both sources). The scope of the revision in 1930/31 is evident from these parts as RL's handwriting clearly differs from the copyist's hand. Except for the chorale at the end of movement III, which was revised, the musical changes are insignificant; in particular, character designations and articulation indications were added and dynamic indications were corrected. Some details that RL added to the parts is not included in the score (B). The omission of a number of bars that were crossed out (as in B) cannot be dated with certainty, but everything else were obviously added in connection with the publication.

### E. Notat med en ændring (1933)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 62,3. Autograf. Renskrift med blæk.

Påskrift: Kære Hr. Rafn! / Hvis det er muligt, saa faa disse / 2 Takter ind. De faldt mig ind i i morges! / Deres / Rued Langgaard. I 23/2 33.

Udsnit af nodeblad, 10 × 17,5 cm; beskrevet på begge sider; recto med påskriften til Rafn, verso med 2 takter i partitur med overskriften: *istedetfor de 4 Takter efter Takt 42 efter [cfr.] 7.*

Kommentar.

Ændring af 4 takter til 2 nye takter efter sats I t. 295. De 4 eliminerede takter var en gentagelse af t. 24-27 og t. 219-222.

Ændringen er implementeret i kilde A og kilde C.

### REDAKTIONSGRUNDLAG

Udgaven er baseret på det trykte studiepartitur fra 1931, idet udgaven dog respekterer de musikalske og dynamiske korrektioner, RL har indført i autograf i eksemplaret kilde A. Udgaven udelader derimod forslaget om, at de tre satser skal spilles ud i ét (*attacca*), og en dermed sammenhængende ændring af sluttonen c til cis i sats I er således ikke respekteret. Der er foretaget kollation mellem udgaven fra 1931 og trykmanuskriptet kilde B med henblik på at verificere dynamiske angivelser og eliminere fejl og forglemmelser i nodetrykket. Med samme formål er det reviderede, oprindelige stemmesæt (D) konsulteret. Kilderne C og E 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. Orienteringsfortegn i runde parenteser skyldes udgiveren. Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noterne. Små justeringer af længden af de dynamiske kiler med hjemmel i kilde B er foretaget uden dokumentation.

### NOTER

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

#### sats I

takt	stemme	kommentar
16	vl I	samklang 1: b <sup>1</sup> -f <sup>2</sup> rettet til a <sup>1</sup> -f <sup>2</sup> iht. RLs rettelse i A (rettelsen er også foretaget i C)
17, 18	vl I, II	sidste node: marc. tilføjet iht. RLs tilføjelse i A
29	–	! tilføjet efter <i>quasi stacciatto</i> iht. B
38, 39	vl II	samklang 1: umotiveret spicc. udeladt (findes i B, men synes at referere til vla)
49	vl II	node 2: ♭ for h <sup>1</sup> tilføjet iht. B
126	vl I	node 1, 6: marc. tilføjet iht. B
158	vl I	◀ tilføjet iht. B
159	vl I	node 1: stacc. ændret til spicc. iht. B
182	vl II	node 1: marc. tilføjet iht. B
196-201	vl II, II, vla, vcl	node 1: noder ændret fra ♭.. til ♯ iht. til RLs rettelser i A

### E. Note comprising an alteration (1933)

The Royal Danish Library. Rued Langgaard's Collection, RLS 62,3. Autograph. Fair copy in ink.

Inscription: Dear Mr. Rafn! / If possible, please insert these / 2 bars. They occurred to me / this morning! / Yours / Rued Langgaard. I 23/2 33.

Part of a sheet of music paper, 10 × 17.5 cm; both pages with writing; recto with the note to Rafn, verso with 2 bars in score form headed: *instead of the 4 bars after bar 42 after [fig.] 7.*

Commentary.

Changing of 4 bars to 2 new bars after movement I b. 295. The 4 eliminated bars were a repetition of bb. 24-27 and bb. 219-222. The change is implemented in source A and source C.

### TEXTUAL BASIS OF THE EDITION

The edition is based on the printed study score from 1931, although the edition respects the autograph musical and dynamic corrections that RL introduced in the copy source A. However, the edition omits the proposal that the three movements should be played continuously without pauses (*attacca*), and suppresses the connected change of the final tone c to c# in movement I. A collation has been made between the 1931 edition and the printer's manuscript source B in order to verify dynamic indications and eliminate errors and oversights in the music print. For the same purpose, the revised, original set of parts (D) has been consulted. Sources C and E are of no significance for the edition.

### EDITORIAL GUIDELINES

The editor's additions and emendations are indicated typographically in the score by square brackets; added slurs and ties are printed 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. Small adjustments to the length of the hairpins in accordance with B have been made without documentation.





### NOTES



The pitch is indicated in a conventional way, i.e. 'the keyhole c' = c<sup>1</sup>.

#### movement I

bar	part	comment
16	vl I	harmony 1: b <sup>1</sup> -f <sup>2</sup> emended to a <sup>1</sup> -f <sup>2</sup> in accordance with RL's correction in A (the correction is also made in C)
17, 18	vl I, II	last note: marc. supplied in accordance with RL's addition in A
29	–	! supplied after <i>quasi stacciatto</i> in accordance with B
38, 39	vl II	harmony 1: unmotivated spicc. suppressed (is in B but seems to refer to vla)
49	vl II	node 2: ♭ before b <sup>1</sup> supplied in accordance with B
126	vl I	notes 1, 6: marc. supplied in accordance with B
158	vl I	◀ supplied in accordance with B
159	vl I	node 1: stacc. emended to spicc. in accordance with B
182	vl II	node 1: marc. supplied in accordance with B
196-201	vl II, II, vla, vcl	node 1: notes emended from ♭.. to ♯ in accordance with RL's corrections in A





201	vl I	node 1-4: marc. tilføjet iht. <b>B</b>	201	vl I	notes 1-4: marc. supplied in accordance with <b>B</b>
208	vl I, II	node 1: spicc. tilføjet iht. <b>B</b>	208	vl I, II	note 1: spicc. supplied in accordance with <b>B</b>
211	vl I	samklang 1: b <sup>1</sup> -f <sup>2</sup> rettet til a <sup>1</sup> -fis <sup>2</sup> i analogi med RLs rettelse i <b>A</b> (rettelsen er også foretaget i <b>C</b> )	211	vl I	harmony 1: b <sup>1</sup> -f <sup>2</sup> emended to a <sup>1</sup> -fis <sup>2</sup> by analogy with RLs correction in <b>A</b> (the correction is also made in <b>C</b> )
212	vla, vcl	marc. flyttet fra node 3 til node 4 iht. <b>B</b>	212	vla, vcl	marc. moved from note 3 to note 4 in accordance with <b>B</b>
222	tutti	sidste node: spicc. tilføjet iht. RLs tilføjelse i <b>D</b> og i analogi med t. 27 (findes ikke i <b>B</b> og i det trykte partitur, men i det trykte stemmesæt, dog kun i vl I og vcl)	222	tutti	last note: spicc. supplied in accordance with RLs addition in <b>D</b> and by analogy with b. 27 (not in <b>B</b> and in the printed score but is found in the printed set of parts, only in vl I and vcl, however)
233	vl II	node (samklang) 1, 2: <i>ffz</i> tilføjet iht. <b>B</b>	233	vl II	notes (harmonies) 1, 2: <i>ffz</i> supplied in accordance with <b>B</b>
235	vla, vcl	node 1: <i>ff</i> rettet til <i>ffz</i> iht. <b>B</b>	235	vla, vcl	note 1: <i>ff</i> emended to <i>ffz</i> in accordance with <b>B</b>
243	vl I, II	<i>irritante</i> tilføjet iht. RLs tilføjelse i <b>D</b> og i analogi med t. 48	243	vl I, II	<i>irritante</i> supplied in accordance with RLs addition in <b>D</b> og by analogy with b. 48
257	vcl	node 2: spicc. tilføjet iht. <b>B</b>	257	vcl	note 2: spicc. supplied in accordance with <b>B</b>
258	vla	portamento findes i <b>D</b>	258	vla	portamento is in <b>D</b>
267	vcl	node 1: spicc. tilføjet iht. <b>B</b>	267	vcl	note 1: spicc. supplied in accordance with <b>B</b>
295-298	tutti	4 takter erstattet af 2 nye takter iht. <b>A</b> (2 dynamiske angivelser tilføjet i overensst. med <b>E</b> )	295-298	tutti	4 bars are replaced by 2 new bars in accordance with <b>A</b> (2 dynamic indications supplied in agreement with <b>E</b> )
306-307	tutti	c (i tre oktaver) rettet af RL i <b>A</b> til cis i sammenhæng med tilføjelsen af <i>Attacca</i> [sats II]; udeladt	306-307	tutti	c (in three octaves) altered by RL in <b>A</b> to c# as a consequence of the addition of <i>Attacca</i> [movement II]; suppressed
<b>sats II</b>			<b>movement II</b>		
<i>takt</i>	<i>stemme</i>	<i>kommentar</i>	<i>bar</i>	<i>part</i>	<i>comment</i>
8	vl I, II	<i>p</i> tilføjet iht. <b>B</b>	8	vl I, II	<i>p</i> supplied in accordance with <b>B</b>
10, 13,			10, 13,		
16	vl I, II	marc. flyttet fra node 1 til forslagsnoden iht. <b>B</b> (og i overensst. med <b>C</b> og <b>D</b> )	16	vl I, II	marc. moved from note 1 to the grace note in accordance with <b>B</b> (and in agreement with <b>C</b> and <b>D</b> )
36	vl I	forslagsnode: marc. tilføjet iht. <b>B</b> (og i overensst. med <b>C</b> og <b>D</b> )	36	vl I	grace note: marc. supplied in accordance with <b>B</b> (and in agreement with <b>C</b> and <b>D</b> )
44	vcl	node 3: ♭ for e <sup>1</sup> tilføjet iht. <b>B</b> (findes også i <b>C</b> og <b>D</b> )	44	vcl	note 3: ♭ before e <sup>1</sup> supplied in accordance with <b>B</b> (also found in <b>C</b> and <b>D</b> )
53	-	! efter <i>scarpino</i> tilføjet iht. <b>B</b>	53	-	! after <i>scarpino</i> supplied in accordance with <b>B</b>
56	vl I	flageolet-angivelse tilføjet iht. <b>B</b> (findes også i <b>C</b> og <b>D</b> )	56	vl I	the flageolet indication supplied in accordance with <b>B</b> (also in <b>C</b> and <b>D</b> )
81	-	<i>Attacca</i> [sats III] tilføjet af RL i <b>A</b> : udeladt	81	-	<i>Attacca</i> [movement III] added by RL in <b>A</b> : suppressed
<b>sats III</b>			<b>movement III</b>		
<i>takt</i>	<i>stemme</i>	<i>kommentar</i>	<i>bar</i>	<i>part</i>	<i>comment</i>
16-17	tutti	<i>fz</i> ændret til <i>ffz</i> iht. RLs rettelse i <b>A</b>	16-17	tutti	<i>fz</i> emended to <i>ffz</i> in accordance with RLs correction in <b>A</b>
24-25	vl I	dynamikken ændret fra <i>fz</i> (t. 24) og << (t. 25) til <i>pp</i> << <i>ffz</i> iht. RLs rettelse i <b>A</b>	24-25	vl I	the dynamics emended from <i>fz</i> (b. 24) and << (b. 25) to <i>pp</i> << <i>ffz</i> in accordance with RLs correction in <b>A</b>
25, 66,			25, 66,		
147	vl I	rytmen ændret fra  til  (triolet) iht. RLs rettelser i <b>A</b>	147	vl I	the rhythm emended from  to  (triolet) in accordance with RLs corrections in <b>A</b>
26-28	vl I	>> justeret iht. <b>B</b>	26-28	vl I	>> adjusted in accordance with <b>B</b>
65-66	vl I	<< <i>ffz</i> tilføjet iht. RLs rettelse i <b>A</b> (følgende << i t. 66 udeladt i analogi med RLs rettelse i t. 25, hvor kilen er udraderet)	65-66	vl I	<< <i>ffz</i> supplied in accordance with RLs correction in <b>A</b> (the following << in b. 66 suppressed by analogy with RLs correction in b. 25, where the hairpin is erased)
72	vla	<< forlænget ind i t. 73 iht. <b>B</b>	72	vla	<< prolonged into b. 73 in accordance with <b>B</b>

96, 102,  
175, 181 vla, vcl rytmen ændret fra  til  (triol) iht. RLs  
rettelse i **A**

96, 102 vla, vcl *ffz* tilføjet iht. RLs tilføjelse i **A**  
132 vl II node 3: ♭ for h<sup>2</sup> findes i **C** og **D**  
147 vl I *ffz* tilføjet iht. RLs tilføjelse i **A** (← i t. 147  
udeladt i analogi med RLs rettelse i t. 25,  
hvor kilen er udraderet)

161 vcl node 1: > tilføjet iht. **B**  
170 vl I, vl II ! efter *scampanata* tilføjet iht. **B**  
175, 181 vla, vcl *ffz* tilføjet iht. RLs tilføjelse i **A**  
207 vl II samklang 4: ♯ for g<sup>2</sup> tilføjet iht. **B** og **D**  
(udgiveren anser tonen g for korrekt, idet  
gis ikke findes i nogen anden af RLs har-  
moniserede versioner af salmemelodien  
BVN 175)

*Bendt Viinholt Nielsen, juli 2021*

96, 102,  
175, 181 vla, vcl the rhythm emended from  to  (tri-  
plet) in accordance with RLs correction in **A**

96, 102 vla, vcl *ffz* supplied in accordance with RLs addi-  
tion in **A**  
132 vl II note 3: ♭ before b<sup>2</sup> is found in **C** and **D**  
147 vl I *ffz* supplied in accordance with RLs addi-  
tion in **A** (← in b. 147 suppressed by anal-  
ogy with RLs correction in b. 25, where the  
hairpin is erased)

161 vcl node 1: > supplied in accordance with **B**  
170 vl I, vl II ! after *scampanata* supplied in accordance  
with **B**  
175, 181 vla, vcl *ffz* supplied in accordance with RLs addi-  
tion in **A**  
207 vl II harmony 4: ♯ before g<sup>2</sup> supplied in accord-  
ance with **B** and **D** (the editor considers  
the note g to be correct, as g<sup>♯</sup> is not found  
in any of RLs harmonized versions of the  
hymn BVN 175)

*Bendt Viinholt Nielsen, July 2021*