

Rued Langgaard

# SYMFONI NR. 8 “Minder ved Amalienborg”

SYMPHONY NO. 8 “Memories at Amalienborg”

(1926-28, rev. 1929-34)

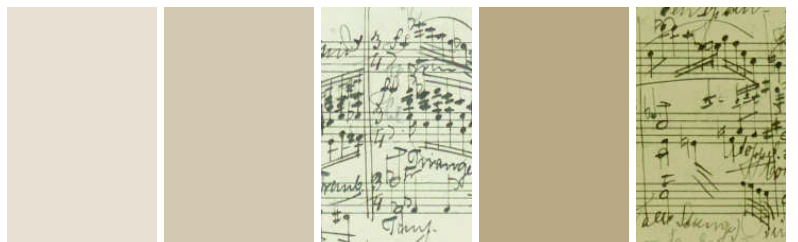
BVN 193

FOR BLANDET KOR (MED TENOR SOLO) OG ORKESTER  
FOR MIXED CHORUS (WITH TENOR SOLO) AND ORCHESTRA

Tekst af komponisten  
Text by the composer

Kritisk udgave ved  
Critical edition by  
Bendt Viinholt Nielsen

PARTITUR / SCORE



Rued Langgaard: Symfoni nr. 8 "Minder ved Amalienborg"  
(BVN 193)

Kritisk udgave ved Bendt Viinholt Nielsen

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### Forkortelser

BVN	Bendt Viinholt Nielsen: <i>Rued Langgaards Kompositioner. Annoteret værkfortegnelse. Rued Langgaard's Compositions. An Annotated Catalogue of Works. With an English Introduction.</i> Odense Universitetsforlag, 1991
CL	Constance Langgaard, komponistens hustru
RL	Rued Langgaard
RLS	Rued Langgaards Samling, Musikafdelingen, Det Kongelige Bibliotek, København
t.	takt

### Abbreviations

b.	bar (bb. = bars)
BVN	Bendt Viinholt Nielsen: <i>Rued Langgaards Kompositioner. Annoteret værkfortegnelse. Rued Langgaard's Compositions. An Annotated Catalogue of Works. With an English Introduction.</i> Odense Universitetsforlag, 1991
CL	Constance Langgaard, the composer's wife
RL	Rued Langgaard
RLS	Rued Langgaard's Collection, Music Department, The Royal Danish Library, Copenhagen



## OM UDGAVEN

Denne kritiske førsteudgave af symfoni nr. 8 er baseret på et partitur fra 1934, som Rued Langgaard forærede kong Christian X i 1945, og som i dag opbevares i Rigsarkivet i H.M. Dronningens arkiv. Denne kilde er i væsentligt omfang en afskrift udført af komponistens hustru, Constance Langgaard, og kollation med hendes forlæg i autograf, der findes i Rued Langgaards Samling i Det Kongelige Bibliotek, er gennemført med henblik på at eliminere fejl og forglemmelser opstået under kopieringsarbejdet. I 1945, inden dette manuskript blev doneret til kongen, udarbejdede Langgaard og hans hustru en kopi, som dog i betydelig grad er præget af mangler og inkonsekvenser pga. den hast, hvormed kopien blev lavet (Rued Langgaards Samling, RLS 23,1). Dette manuskript rummer imidlertid også enkelte korrektioner og mindre ændringer, herunder også detaljer som RL har indføjet efter 1945, og da de repræsenterer komponistens seneste bidrag til værket, er de optaget i udgaven.

Udgiverens tilføjelser er markeret ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren. Faste fortegn for klarinetter er ligeledes tilføjet af udgiveren.

Der henvises i øvrigt til *Kilder og kritisk beretning* (s. 70 ff.).

## ABOUT THIS EDITION

This critical first edition of Symphony no. 8 is based on a score from 1934 which Rued Langgaard presented to King Christian X in 1945, and which is today kept in the National Archives in H.M. The Queen's Archive. This source is essentially a transcript made by the composer's wife, Constance Langgaard, and a collation with her autograph sources, which are held in Rued Langgaard's Collection at the Royal Danish Library, has been carried out in order to eliminate errors and oversights that have occurred during the copying work. In 1945, before this manuscript was donated to the king, Langgaard and his wife prepared a copy of the score, which, however, is significantly marked by shortcomings and inconsistencies due to the haste in which the copy was made (Rued Langgaard's Collection, RLS 23,1). However, this manuscript also contains a few corrections and minor alterations including details, which were added after 1945, and as they represent the composer's most recent contribution to the work, they are included in the edition.

The editor's additions and emendations are indicated typographically in the score by square brackets; added slurs and ties are shown with broken lines. Cautionary accidentals in round brackets are also editorial. Key signatures for clarinets in B<sub>♭</sub> have been supplied by the editor.

Further information is given in *Sources and critical commentary* (pp. 70 ff.).



## OM SYMFONI NR. 8

Symfonien har en lang og kompliceret tilblivelseshistorie, der strækker sig fra 1926 til 1945. Kildematerialet består af mere end 50 manuskriptenheder og omfatter bl.a. tidlige, ikke benyttede satser, ufuldførte manuskripter og partiturfragmenter samt en snes titelblade, som igennem tiden er blevet kasseret af komponisten i takt med, at han ændrede værket's titel. Langgaard oplyser, at symfonien blev færdigkomponeret i 1928, men revisionsårene 1929, 1930, 1931, 1932 og 1934 nævnes rundt om i kildematerialet, uden at det er ganske klart, hvilke ændringer i symfonien disse årstal refererer til. De sidste korrektioner blev foretaget så sent som i 1945.

De tidlige planer for værket omfattede helt op til otte satser. Fra starten var der tale om et rent instrumentalt værk, senere blev to af satserne forsynet med korpartier. Teksten var to digte af Goethe, som snart blev erstattet af kirkelige, latinske tekster, dernæst var en dansk bibeltekst en overgang inde i billedet, men i sidste ende skabte Langgaard selv en tekst sammenstykket af bidrag af to, eller rettere tre, danske forfattere. Symfonien fik første gang en beskrivende titel i 1928, og i de følgende år fremkom en snes forskellige titelforslag. Den endelige version i fire satser foreligger i form af to renskrevne partiturer, som begge bærer titlen *Minder ved Amalienborg*.

I 1926-27 arbejdede Langgaard på et større værk for blæserorkester. Der foreligger således fem satser i partitelform, dateret mellem september 1926 og juli 1927.<sup>1</sup> Formodentlig var det komponistens hensigt at skabe en symfoni for symfonisk blæserbesætning og harpe, altså uden strygere. En blæsersats fra 1925, som senere fik titlen *Heliopolis*, var inddraget i planerne.<sup>2</sup> Blæserværket må betragtes som en forløber for symfoni nr. 8, men blev ikke fuldført i den påtænkte form. En del af materialet blev videreført i arbejdet med symfonien, som synes påbegyndt (for stort symfoniorkester) i efteråret 1927.<sup>3</sup> En af de tidlige planer for værket er fastholdt i en satsoversigt, sandsynligvis fra begyndelsen af 1928.<sup>4</sup> Ifølge denne påtænkte

## ABOUT SYMPHONY NO. 8

The symphony had a long and complex genesis, stretching from 1926 to 1945. The source material consists of more than 50 manuscript items and includes early, unused movements, uncompleted manuscripts and score fragments as well as around twenty title pages that, over the years, were scrapped by the composer whenever he changed the title of the work. Langgaard states that the symphony was completed in 1928, but the revision years of 1929, 1930, 1931, 1932 and 1934 are mentioned at various points in the source material, without it being quite clear which changes to the symphony these year indications refer to. The last corrections were made as late as 1945.

The early plans for the work featured no less than eight movements. From the outset, it was conceived of as an instrumental work, but later on two of the movements were given choral parts. The texts involved were two poems by Goethe that were soon replaced by Latin church texts, after which a Danish biblical text came into the picture for a while, but finally Langgaard created his own text, put together out of two – or rather three – Danish authors. The symphony got its first descriptive title in 1928, and during the following years almost a score of various other suggested titles. The final version in four movements exists in the form of two fair-copy scores, both of which have the title *Memories at Amalienborg*.

In 1926-27, Langgaard was working on a major work for wind orchestra. Five movements exist in short score form, dated between September 1926 and July 1927.<sup>1</sup> It was probably the composer's intention to create a symphony for a symphonic wind ensemble and harp, i.e. without strings. A wind piece from 1925, which was later given the title *Heliopolis*, was included in his plans.<sup>2</sup> This work must be considered as a precursor to Symphony no. 8, but it was not completed in the projected form. Part of the material was developed further during work on the symphony, which seems to have been started (for a large symphony orchestra) in autumn 1927.<sup>3</sup> One of the early plans for the work has been retained in a list of movements, probably from early 1928.<sup>4</sup> According to this plan, Langgaard was contemplating an instrumental work in seven movements.

1 RLS 23, nr. 2-3, 12, 27-28, 33 samt RLS 30,3.

2 *Heliopolis* (BVN 187) blev udgivet af Rued Langgaard Udgaven 2020 (WH32335 / ISBN 978-87-598-3366-7).

3 En af blæsersatserne blev i 1940'erne delvis genanvendt i blæserværket *Polarstjernen* (BVN 196, udgivet af Rued Langgaard Udgaven 2020: WH32342 / ISBN 978-87-598-3375-9); en anden sats blev udnyttet i symfoni nr. 14 (BVN 336), mens en ikke benyttet sørgemarch tiltænkt symfoni nr. 8 blev inddraget i symfoni nr. 13 (BVN 319).

4 RLS 23,30 (blad 6).

1 RLS 23, nos. 2-3, 12, 27-28, 33 and RLS 30,3.

2 *Heliopolis* (BVN 187) was published in the Rued Langgaard Edition 2020 (WH32335 / ISBN 978-87-598-3366-7).

3 One of the wind movements was partially re-used in the 1940s in the work *The Pole Star* (BVN 196, published in the Rued Langgaard Edition 2020: WH32342 / ISBN 978-87-598-3375-9); another was used in Symphony no. 14 (BVN 336), while an unused funeral march intended for Symphony no. 8 was included in Symphony no. 13 (BVN 319).

4 RLS 23,30 (folio 6).

Langgaard da et instrumentalt værk i syv satser. Som 2. sats anføres allerede her scherzoen *Molto vivace*, der også findes som 2. sats i værkets endelige version. Denne scherzo var komponeret 1926 som forspil til fjerde billede af Langgaards musik til Julius Magnussens skuespil *En Digters Drøm*, der blev opført på det Kongelige Teater i 1925 og 1927 (BVN 181). Satsen blev bogstaveligt talt taget ud af den oprindelige sammenhæng og lagt ind i partituret til symfoni nr. 8.<sup>5</sup>

I perioden maj-november 1928 arbejdede Langgaard ret ihærdigt med symfonien, som i dette tidsrum blev udvidet med partier for kor og gennemløb flere faser. En af disse var "Symfoni No 8 med Slutningskor efter Göthe", som det hedder på det tidligst bevarede titelblad til værket.<sup>6</sup> Finalen med slutningskoret, femte sats i denne version, blev komponeret i skitseform mellem december 1927 og august 1928, men satsen synes at være blevet kasseret allerede inden partiturrenskriften var fuldført.<sup>7</sup> Korets tekst var "Weit, hoch, herrlich der Blick ...", strofe 3 af digtet *An Schwager Kronos*.<sup>8</sup> Også et uddrag af Goethes *Faust* var fremme som tekstforslag i denne periode (juni 1928), idet en anden af værkets satser (svarende til den endelige versions sats III) blev forsynet med en korsats til teksten "Die Sonne tönt, nach alter Weise ..." (*Prolog im Himmel*, strofe 1). Kort efter udskiftede Langgaard de to tyske tekster med latinske tekster fra Dies irae-sekvensen og Requiem-messen. Et notat fra sommeren 1928 viser, at Langgaard stadig havde et omfattende værk i tankerne, en "Gran Symfoni No 8" med følgende satser: 1. *Fremadgaaen*, 2. *Solstøv*, 3. *Dræbende Magter*, 4. *Procession*, 5. "Tuba mirum" (Kor) og 6. "Lux aeterna" (Kor).<sup>9</sup> Satserne 3 og 4 kan ikke identificeres med sikkerhed, men der må være tale om et par af de satser, der endnu kun forelå i skitseform. Ifølge en helt anden plan af lidt senere dato skulle symfonien reduceres til de nugældende satser I, II og III, mens finalen skulle udgøres af en gentagelse af første sats, dog forsynet med en kort, indledende *Fanfære* for blæsere. Manuskriptet til fanfaren er dateret: *Komp. 8 August. 1928 i Huset "Ermo" Sengeløse Mark!* – "Ermo" var Rued og Constances bopæl i Høje-Taastrup mellem juni 1927 og september 1928.<sup>10</sup>

Symfoniprojektet fik imidlertid en helt ny retning, da den russiske kejserinde Dagmar (Maria Feodorovna), datter af Christian IX, døde den 13. oktober 1928 på Hvidøre i Klampenborg. Det spektakulære sørgetog og begravelsesceremonien, som fandt sted i den russisk-ortodokse Alexander Nevskij Kirke i Bredgade, var en københavnerbegivenhed, som må have gjort et stort indtryk på Langgaard. I første omgang reducerede han symfonien til kun to eller tre satser og skrev nye titelblade med overskriften "Ved Keiserinde Dagmars Død".<sup>11</sup> Men begivenhederne inspirerede ham den 22.-23. oktober til

As second movement he already lists the scherzo *Molto vivace*, which has the same position in the final version of the work. This scherzo was composed in 1926 as a prelude to the fourth picture of Langgaard's music for Julius Magnussen's play *A Poet's Dream*, which was performed at the Royal Theatre in Copenhagen in 1925 and 1927 (BVN 181). The movement was literally excised from its original context and inserted in the score of Symphony no. 8.<sup>5</sup>

In May-November 1928, Langgaard worked quite perseveringly on the symphony, which during this period was expanded with sections for a choir and underwent several phases. One of them was 'Symphony no. 8 with Choral Conclusion based on Goethe', as it is noted on the earliest extant title page of the work.<sup>6</sup> The finale with this concluding choir section, the fifth movement in this version, was composed in draft form between December 1927 and August 1928, but it already seemed to have been scrapped before the fair copy of the score had been made.<sup>7</sup> The choral text was "Weit, hoch, herrlich der Blick ...", stanza 3 of the poem *An Schwager Kronos*.<sup>8</sup> An excerpt from Goethe's *Faust* was also advanced as a possible text during this period (June 1928), since another movement of the work (corresponding to the third movement of the final version) was provided with a choral version of the text "Die Sonne tönt, nach alter Weise ..." (*Prolog im Himmel*, stanza 1). Shortly afterwards, Langgaard replaced the two German texts by Latin ones from the Dies Irae sequence and the Requiem Mass. A memorandum from summer 1928 shows that Langgaard still had a large-scale work in mind, a "Gran Symphony No 8" with the following movements: 1. *Moving forward*, 2. *Sun-dust*, 3. *Deadly Powers*, 4. *Procession*, 5. "Tuba mirum" (Choir) and 6. "Lux aeterna" (Choir).<sup>9</sup> The third and fourth movements cannot be identified for certain, but they must be referring to a couple of the movements that as yet only existed in a draft form. According to a completely different plan of a slightly later date, the symphony was to be reduced to the present movements I, II and III, while the finale was to consist of a repetition of the first movement, although now provided with a short introductory *Fanfære* for wind instruments. The manuscript of the fanfare is dated: *Comp. 8 August 1928 in the house "Ermo" at Sengeløse Mark!* – "Ermo" was the domicile of Rued and Constance in Høje-Taastrup (west of Copenhagen) between June 1927 and September 1928.<sup>10</sup>

The symphony project took a new turn, however, when the Russian Tsarina Dagmar (Maria Feodorovna), daughter of Christian IX, died on 13 October 1928 at Hvidøre in Klampenborg. The spectacular funeral procession and funeral ceremony that took place in the Russian-Orthodox Alexander-Nevsky Church in Bredgade, Copenhagen, was a major event that must have made a great impression on Langgaard. To begin with, he reduced the symphony to two or three movements and wrote new title pages with the heading "On the Death of Tsarina Dagmar".<sup>11</sup> But the events inspired him on 22-23 October to

5 Skuespillet blev opført 29.1. til 1.4.1925 og havde repremiere 30.3.1927. I mellemtiden havde Langgaard omarbejdet dele af musikken og bl.a. komponeret dette nye forspil til 4. billede under titlen *Thalia (Humoreske)*. Det kom uforandret til at udgøre sats II af symfoni nr. 8.

6 RLS 23,23 (blad 6).

7 Skitser til satsen dateret mellem 5.9.1926 og 1.8.1928 findes som RLS 23, 27-31.

8 Det ufuldførte partitur, pagineret 68-75 og omfattende 42 takter, findes som RLS 23,32. Tempobetegnelsen er *Allegro animato ma non troppo* (F-dur, 6/4). "I Tribunens Baggrund" ønsker RL placeret ekstra 3 trompeter og 3 basuner.

9 RLS 23,32 (blad 4).

10 Dateringen findes RLS 23,21 (kilde H).

11 RLS 23,18 og RLS 23,36 (blad 1) dateret *October 1928*; sidstnævnte anfører satserne I. *Maestoso*, II. *Tuba mirum*, III. *Coda*.

5 Performances of the play ran from 29 Jan. to 1 Apr. 1925 and it had a new premiere on 30 Mar. 1927. In the meantime, Langgaard revised parts of the music and, among other things, composed this new prelude to the fourth scene, under the title *Thalia (Humoresque)*. It was later used unchanged as the second movement of Symphony no. 8.

6 RLS 23,23 (folio 6).

7 Drafts of the movement dated between 5 Sep. 1926 and 1 Aug. 1928 can be found as RLS 23, 27-31.

8 The incomplete score, with page nos. 68-75, and containing 42 bars, can be found as RLS 23,32. The time indication is *Allegro animato ma non troppo* (F major, 6/4). "In the background of the tribune" RL wishes to have 3 extra trumpets and 3 trombones.

9 RLS 23,32 (folio 4).

10 The dating is from RLS 23,21 (source H).

11 RLS 23,18 and RLS 23,36 (folio 1) dated *October 1928*; the latter lists the movements I. *Maestoso*, II. *Tuba mirum*, III. *Coda*.

at skitsere en ny finale til symfonien, delvist baseret på de første takter af den omtalte indledningsfanfare og på gentagelser fra første sats. Langgaard angiver, at symfonien blev afsluttet den 10. november 1928. Selv om finalen var det eneste nye, der var sket efter kejserindens død, erklærer Langgaard herefter en tid lang, at værket er "Komponeret ved Keiserinde Dagmars Død".<sup>12</sup>

Kilderne tyder på, at værket nu havde fået den firsatsede form, der kendes fra den endelige version. Scherzosatsen (sats II) synes dog periodevis at have været ude af billedet, idet den snart nævnes i sammenhæng med andre værker og snart optræder som selvstændigt værk under titlen *Fjerne Dage*.<sup>13</sup> Sats III var i 1928 stadig med kor til teksten "Tuba mirum". Den nye finale var på skitseplanet rent instrumental, men Langgaard arbejdede med tilføjelsen af en korsats, og der findes skitser med såvel teksten "Lux aeterna" (fra Requiem-messen) som "Te Deum laudamus" (hymnen Te Deum). I et bevaret fragment af en partiturrenskrift med satsens første 28 takter, dateret 6. november 1928, er korsatsen medtaget, men uden noder og delvis overstreget.<sup>14</sup> To andre fragmenter, som må antages at stamme fra samme tidlige partiturrenskrift, er uden kor, hvilket altså peger i retning af, at idéen om en finale med kor blev opgivet allerede i 1928.<sup>15</sup>

Langgaard reviderede 1. sats ganske betydeligt i 1929. Tidligst i 1930 blev korets tekst i 3. sats ændret til teksten "Men Herrernes Herre være Ære og evig Magt" (efter 1 Tim. 6,15-16). I 1932 eller 1934 blev teksten igen ændret, nu til fire verslinjer, som Langgaard selv havde forfattet med inspiration fra Christian Richardts velkendte digt "Venner, ser på Danmarks kort" (1889). Revisionerne blev 'samlet op' i en ny partiturrenskrift, som primært blev udfærdiget af Langgaards hustru, Constance, i 1934 på basis af de rettede, tidligere partiturdeler.

I 1945 fyldte kong Christian X 75 år og kort forinden besluttede Langgaard sig til at forære det nye partitur til kongen i anledning af fødselsdagen. Rued og Constance Langgaard gik derfor den 1. september 1945 i gang med at udarbejde en partiturskopi til eget brug, som blev fuldført den 12. september. Kun sats I, III og IV blev kopieret, idet sats II allerede forelå i et eksemplar, nemlig i den oprindelige renskrift fra *En Digters Drøm*-partituret (1926). Partituret fra 1934, "originalpartituret" som Langgaard kalder det, blev indbundet i et smukt rødt shirtingshelbind og tilsendt kongen på fødselsdagen den 26. september.<sup>16</sup> Dette partitur blev først lokaliseret i 1999 blandt fødselsdagshilsnerne til Christian X i Rigsarkivet, og en affotografering blev med H.M. Dronning Margrethes tilladelse tilstillet Det Kongelige Bibliotek.<sup>17</sup> Partituret bærer titlen *Minder ved Amalienborg* og undertitlen *Fanfærer for Kor og Orkester*. Langgaard har udraderet betegnelsen *Symfoni No. 8* på titelbladet og det samme gælder alle manuskriptets dateringer. Referencen til kejserinde Dagmar, der tidligere havde været så essentiel, nævnes ikke, hverken i dette partitur eller det kopieksemplar,

sketch out a new finale for the symphony, partly based on the first bars of the already mentioned fanfare and on repetitions from the first movement. Langgaard states that the symphony was completed on 10 November 1928. Even though the finale was the only thing that was new since the death of the tsarina, Langgaard declares for a while after this that the work was "Composed on the Death of Tsarina Dagmar".<sup>12</sup>

The sources indicate that the work had now acquired the four-movement form known from the final version. The scherzo (second movement), however, seems at times to have been out of the picture, since it is sometimes mentioned in connection with other works and at other times appears as an independent work under the title *Far-off Days*.<sup>13</sup> In 1928, the third movement still had a choir with the text "Tuba mirum". The new finale was completely instrumental at the draft stage, but Langgaard was working on the addition of a choral part, and there are sketches with both the text "Lux aeterna" (from the Requiem Mass) and "Te Deum laudamus" (the anthem Te Deum). In a preserved fragment of a fair copy of the score with the first 28 bars of the movement, dated 6 November 1928, the choral part is listed, but without notation and partially struck through.<sup>14</sup> Two other fragments which can be assumed to come from the same early fair copy of the score are without a choir, which also seems to indicate that the idea of a finale with a choir had already been abandoned in 1928.<sup>15</sup>

Langgaard considerably revised the first movement in 1929. In 1930 at the earliest, the text for the choir in the third movement was changed to "But to the Lord of Lords be honour and power everlasting" (based on 1 Timothy, Ch. VI, vv. 15-16). In 1932 or 1934, the text was once again changed, now to four lines of a stanza which Langgaard had written himself, inspired by the well known poem 'Friends, the map of Denmark see' by Christian Richardt (1889). The revisions were 'gathered' in a new copy of the score, which was mainly made by Langgaard's wife, Constance, in 1934, on the basis of the corrected earlier score.

In 1945, King Christian X celebrated his 75th birthday and shortly before that, Langgaard decided to donate the new score to the king on the occasion of his birthday. Rued and Constance Langgaard therefore started on 1 September 1945 to prepare a copy of the score for their own use, and this was completed on 12 September. Only the first, third and fourth movements were copied, since a copy of the second movement already existed – the original fair copy from the score for *A Poet's Dream* (1926). The score from 1934, "the original score" as Langgaard calls it, was bound in a beautiful red shirting binding and sent to the king on his birthday on 26 September.<sup>16</sup> This score was first localised in 1999 among the birthday greetings to Christian X in the Danish National Archives, and a photocopy of it was made with the permission of HM Queen Margrethe, and forwarded to the Royal Danish Library.<sup>17</sup> The score has the title *Memories at Amalienborg* and the subtitle *Fanfaires for Choir and Orchestra*. Langgaard has removed the title *Symphony no. 8* from the title page, and the same applies to all the datings of the manuscript. The reference to Tsarina Dagmar, which had earlier been so essential, is not mentioned either in this score or in the copy which Langgaard personally

12 Denne angivelse findes på flere tidligere titelblade: RLS 23,36 (blad 1) og RLS 30,2.

13 Under denne titel indleverede Langgaard så sent som i 1937 scherzoen til Statsradiofonien som programforslag.

14 RLS 23,25 (kilde J).

15 Siderne 59-62 og 65-67 i partituret kilde B synes at stamme fra samme renskrift; de omfatter t. 29-59 + t. 73-96.

16 Datoerne fremgår af notater på et tidligere titelblad til symfonien, RLS 23,36.

17 Partituret blev fundet af Jens Sørensen. Affotograferingen er anbragt i Rued Langgaards Samling som RLS 23,1a.

12 This saying is found on several earlier title pages: RLS 23,36 (page 1) and RLS 30,2.

13 Under this title, Langgaard sent as late as 1937 the scherzo to the Danish State Radio as a programme suggestion.

14 RLS 23,25 (source J).

15 Pages 59-62 and 65-67 in the score of source B seem to come from the same fair copy; they have bars 29-59 + bars 73-96.

16 The dates can be seen from notes on an earlier title page of the symphony, RLS 23,36.

17 The score was found by Jens Sørensen. The photographic copy has been placed in the Rued Langgaard Collection as RLS 23,1a.

Langgaard selv beholdt. Til gengæld fremgår det af partituret i Rigsarkivet, at det først var i 1945, at Langgaard udvidede teksten i sats III med et par verslinjer af Johannes Jørgensen (som citerer N.F.S. Grundtvig).<sup>18</sup> Disse nye tekstlinjer blev lagt i en tilføjet tenorstemme, som synges solo i de første seks takter, hvorefter korets tenorer tager over. Denne tilføjelse kom til at lappe ind over begyndelsen af den egentlige korsats på en noget uelegant måde. Teksten i korsatsen blev også revideret og gennemskrevet, inden manuskriptet blev sendt til Amalienborg, og det var således først i 1945, at værkets vokaltekst fandt sin endelige form. Desuden ændrede Langgaard harpestemmen i første og fjerde sats til en klaverstemme (uden at der blev foretaget ændringer i noderne).<sup>19</sup>

Værkets tidligere titler er et kapitel for sig. Der findes et antal kasserede titelblade<sup>20</sup>, som rummer følgende titler: *Ved Keiserinde Dagmars Død; Fin-de-Sièclen* [!]; *Ekko fra Trekrøner (Højsommerbilleder); Feodorovna 1928 – Fra Trekrøner; Mindefanfærer ved Keiserinde Dagmars Død; Minder ved Feodorovnas Død 1928; Efterklange fra Frederiksstaden; Keiserdagene i Kjøbenhavn; Marmor-Staden; Fra København; Fra Marmorkirkens København; Som Solopgang, naar Solen er begravet*. Sidstnævnte titel – et citat fra Johannes Jørgensens digt *Landflygtighed* fra samlingen *Efterslæt* (Kbh. 1931) – som Langgaard samtidig også betegner som symfoniens motto, findes på et titelblad, hvis bagside anfører symfoniens sangtekst og dertil følgende note: “NB Der tales om København, men der menes ligesom Afglansen af ‘det nye Jerusalem’ paa Minderne fra det skønne Bredgadekvarter med Koncertpalæet og Musikforeningen og Marmorkirkens fire Klokketoner [noderne g<sup>1</sup> a<sup>1</sup> d<sup>1</sup> e<sup>1</sup>]”. Hen over hele siden har Langgaard med en kraftig rød farveblyant skrevet: *Tvivlsomt* (!).<sup>21</sup> Værkets endelige titel, *Minder ved Amalienborg*, synes første gang anvendt i 1943, men i 1949 optegnede han bl.a. forslagene *Frederiksstaden* og *Hvad én Gang var*.<sup>22</sup>

Allerede i 1928 indleverede Langgaard partituret til symfonien til Statsradiofonien med henblik på opførelse, men det blev et afslag.<sup>23</sup> I 1943 forsøgte han igen, også denne gang uden held. Han foreslog naturligvis også en opførelse i anledning af Christian X's fødselsdag i 1945, men fik ikke nogen respons fra radioen. Værket har endnu ikke været opført ved en offentlig koncert. Symfonien blev første gang indspillet i 1992 af Artur Rubinstein Philharmonic Choir og Artur Rubinstein Philharmonic Orchestra, dirigeret af Ilya Stupel. I 2001 blev værket indspillet af Radiosymfoniorketret og Radiokoret under Thomas Dausgaards ledelse.<sup>24</sup>

*Bendt Viinholt Nielsen, januar 2021*

18 Se nærmere i bemærkninger til teksten s. 9

19 I partituret i Rigsarkivet er det kun i første sats, RL retter harpe til klaver, mens han i partiturkopien (RLS 23,1) har foretaget rettelsen i både sats I og IV.

20 Titelbladene findes under RLS 23,36 samt RLS 23,18, RLS 23,23, RLS 30,3, RLS 45,3, RLS 80,2, RLS 122,14.

21 RLS 23,36 (blad 3). Bemærk at Langgaard havde en forestilling om, at kirkens fire klokker skulle have tonerne GADE (med reference til komponisten Niels W. Gade), hvad der må bero på en meget subjektiv opfattelse.

22 RLP 4.

23 Oplysningen om Statsradiofoniens afslag findes i RLP 6.

24 Rued Langgaard: *The Complete Symphonies*, vol. 6. Danacord DACOCD 409 (1992). Rued Langgaard: *Symphonies 6-8*. Dacapo 8.224180 (2001). SACD remastering (7 CD box): Dacapo 6.200001 (2009).

retained. On the other hand, it is clear from the score in the Record Office that it was not until 1945 that Langgaard expanded the text in the third movement, including a couple of lines by Johannes Jørgensen (who is citing N.F.S. Grundtvig).<sup>18</sup> These new lines of text were placed in an added tenor part, which is sung solo in the first six bars, after which the tenors in the choir take over. This addition overlapped the start of the choral movement proper in a somewhat inelegant way. The text of the choral movement was also altered and revised before the manuscript was sent to Amalienborg Palace, and it was thus not until 1945 that the vocal text of the work found its definitive form. Furthermore, Langgaard changed the harp part in the first and fourth movements into a piano part (without any alterations to the notation).<sup>19</sup>

The former titles of the work are a chapter to themselves. There are a number of scrapped title pages<sup>20</sup>, with the following titles: *On the Death of Tsarina Dagmar; the Fin-de-Siècle* [!]; *Echo from the Trekrøner (High-Summer Pictures); Feodorovna 1928 – from the Trekrøner; Commemorative Fanfares on the Death of Tsarina Dagmar; Remembrances on the Death of Feodorovna 1928; Echoes from Frederiksstaden; Imperial Days in Copenhagen; The Marble City; From Copenhagen; From the Copenhagen of the Marble Church; Like Sunrise when the Sun has been buried*. The last-listed title – a quotation from Johannes Jørgensen's poem *Exile* from the collection *Aftermath* (Cph. 1931) – which Langgaard also calls the motto of the symphony, is found on a title page on the reverse side of which there is the song text of the symphony with the following remark: “NB Copenhagen is being spoken of, but as if the reflection of ‘The New Jerusalem’ of the memories from the beautiful Bredgade precinct, with its Odd Fellow Palace and the Musical Society and the four notes of its bells [the notes g<sup>1</sup> a<sup>1</sup> d<sup>1</sup> e<sup>1</sup>]”. Across the entire page Langgaard has written with a bright red crayon: *Doubtful* (!).<sup>21</sup> The final title, *Memories at Amalienborg*, seems to have been used for the first time in 1943, but in 1949 he also noted such suggestions as *Frederiksstaden* and *What once was*.<sup>22</sup>

As early as 1928, Langgaard handed in the score of the symphony to the Danish State Radio, with a performance in mind, but it was turned down.<sup>23</sup> In 1943, he made a second attempt, but once again he was unsuccessful. He naturally also suggested a performance on the occasion of Christian X's birthday in 1945, but received no reply. To date, the work has not been performed at a public concert. The symphony was first recorded in 1992 by the Artur Rubinstein Philharmonic Choir and Artur Rubinstein Philharmonic Orchestra, conducted by Ilya Stupel. In 2001, it was recorded by the Danish National Symphony Orchestra and the Danish National Concert Choir, conducted by Thomas Dausgaard.<sup>24</sup>

*Bendt Viinholt Nielsen, January 2021*

18 For more detail, see commentaries to the text on p. 9.

19 In the score in the Danish National Archives it is only in the first movement that RL corrects the harp to piano, while in the score copy (RLS 23,1) the correction is to the first and fourth movements.

20 The title pages are found under RLS 23,36 and RLS 23,18, RLS 23,23, RLS 30,3, RLS 45,3, RLS 80,2, RLS 122,14.

21 RLS 23,36 (folio 3). Note that Langgaard had the idea that the four notes of the bells were GADE (referring to the composer Niels W. Gade), which must be regarded as a highly subjective view.

22 RLP 4.

23 Information on the refusal by the State Radio is found in RLP 6.

24 Rued Langgaard: *The Complete Symphonies*, vol. 6. Danacord DACOCD 409 (1992). Rued Langgaard: *Symphonies 6-8*. Dacapo 8.224180 (2001). SACD remastering (7 CD box): Dacapo 6.200001 (2009).





## SANGTEKST (TREDJE SATS)

Tekst af Rued Langgaard efter Johannes Jørgensen (1866-1956) og frit efter Christian Richardt (1831-92).

Den gyldne Skat af hvad een Gang var  
med skælvende Hænder jeg hæver:

Saa rejser jeg hjem til mit Fædreland,  
mens Dag ej ligger i Dvale:

Se Hovedstaden: Glans i Glans  
med Kirkespir om Stadens Gade  
og Kuppelkirkens Marmorflade  
ved Spirets lyse Tiarakrans.

### Bemærkninger til teksten

Vers 1-2 + 3-4 er fra Johannes Jørgensens digt *Hjem!* (*Der er en Brønd, som rinder*. Kbh. 1920; s. 9-10). I vers 3-4 parafraiserer Jørgensen strofe 7, vers 1-2 af salmen "Den signede dag med fryd vi ser" af N.F.S. Grundtvig (1783-1872).

Vers 5-8 er inspireret af Christian Richardt: *Vort Land. Et geografisk Digt* ("Venner, ser paa Danmarks Kort"). Kbh. 1889 (strofe 55, vers 1-4). Udtrykket "Stadens Gade" er Langgaards og refererer til Det ny Jerusalem, Johannes' Åbenbaring 21,21.

I tekstlægningen i partituret findes en række divergerende udtryk fx: "Kirkespir om Hovedstadens Gade", "Kuppelkirkens Klokketoner", "Kuppelkirken, Marmorkirken og Kirkespir om Stadens Gade".

Begge de to partiturer, der repræsenterer værkets endelige version, angiver teksten foran under overskriften *Solo og Choir*. I det ene partitur har Langgaard dog glemt ordet "hjem" i linje 3. Sidste linje synges i begge partiturer som "med Spirets gyldne Tiarakrans". Langgaard har imidlertid ændret denne ordlyd til "ved Spirets lyse Tiarakrans", hvilket står foran i partiturerne, men er ikke blevet rettet i noderne. Udgaven anvender Langgaards seneste version.

## SONG TEXT (THIRD MOVEMENT)

Text by Rued Langgaard based on Johannes Jørgensen (1866-1956) and freely adapted from Christian Richardt (1831-92).

The golden treasure of what once was  
with trembling hands I now raise:

I'll journey then to my fatherland,  
where no day lies still thereafter.

See the capital: Gleam upon gleam  
with church spires around the street of the city,  
and the marble surface of the domed church  
at the bright tiara of its spire.

### Commentaries to the text

Lines 1-2 + 3-4 are from Johannes Jørgensen's poem *Home!* (*There is a well that flows*. Cph. 1920; pp. 9-10). In lines 3-4 Jørgensen paraphrases stanza 7, lines 1-2 of the hymn "The bright blessed day with joy we see" by N.F.S. Grundtvig (1783-1872). Lines 5-8 were inspired by Christian Richardt: *Our Land. A Geographical Poem* ("Friends, the map of Denmark see"). Cph. 1889 (stanza 55, lines 1-4). The expression "The street of the city" is Langgaard's and refers to The New Jerusalem, Book of Revelation, Ch. XXI, v. 21.

In the placing of the text in the score there are a number of divergent expressions, e.g. 'Church spire around the street of the capital', 'The bell tones of the domed church', 'The domed church, the Marble Church and church spires around the street of the city'.

Both scores that represent the final version of the work place the text at the front under the heading *Solo and Choir*. In one of them, however, Langgaard has forgotten the word 'home' in line 3. The final line is sung in both scores as 'with the golden tiara of its spire'. Langgaard, in the meantime changed this to 'at the bright tiara of its spire', which is what stands at the front in the scores, but has not been corrected in the notation. This edition uses Langgaard's latest version.

# CORO E STRUMENTI DELL'ORCHESTRA

*CORO (SATB) (CON TENORE SOLO IN MOVIMENTO III)*

## *STRUMENTI DELL'ORCHESTRA*

*Piccolo*

*2 Flauti*

*3 Oboi*

*3 Clarinetti in Si,*

*3 Fagotti*

*Contrafagotto*

*6 Corni in Fa \**

*3 Trombe in Fa (anche in Si)*

*3 Tromboni*

*2 Tube*

*Timpani*

*Grancassa*

*Tam-tam*

*Piatti*

*Triangolo*

*Piano*

*Archi*

\* Horn i basnøgle klinger en kvart over den noterede tonehøjde

\* *Horn passages in the bass clef sound a fourth above the notated pitch*

---

## NOTE TIL DIRIGENTEN

Udgiveren har tilstræbt at komplettere partituret nænsomt, hvad angår staccato- og marcato-angivelser, idet notationen er særdeles inkonsekvent og lider af åbenlyse mangler. Nogle steder ønsker komponisten formodentlig kun at fremhæve en enkelt tone i et instrument, andre gange er det melodilinjen, han ønsker accentueret. Musikalsk parallelle steder er ofte noteret med forskellig anvendelse af marcato, staccato eller en kombination af begge. Det er op til en musikalsk vurdering, hvorvidt nogle af de redaktionelt tilføjede artikulationsangivelser (i skarp parentes) er overflødige i forhold til komponistens (formodede) intention.

## NOTE TO THE CONDUCTOR

The editor has endeavoured to complement the score carefully in terms of staccato and marcato markings, as the notation is extremely inconsistent and suffers from obvious shortcomings. In some places the composer probably only wants to highlight a single note in an instrument, in other places it is the melody line he wants to accentuate. Musically parallel places are often notated with different uses of marcato, staccato or a combination of both. It is up to a musical assessment whether some of the editorially added articulation indications (in sharp brackets) are superfluous in relation to the composer's (presumed) intention.

# Symfoni nr. 8

“Minder ved Amalienborg”

Rued Langgaard  
BVN 193

Maestoso pomposo (♩ = 108)

Piccolo

Flauti 1/2

Oboi 1/2/3

Clarinetti in Sib 1/2/3

Fagotti 1/2/3

Contrafagotto

Corni in Fa 1/2/3/4/5/6

Trombe in Fa 1/2/3

Tromboni 1/2/3

Tube 1/2

Timpani

Tam-tam

Triangolo

Piatti G. C.

Piano

Violini 1/2

Viole

Violoncelli

Contrabbassi

Maestoso pomposo (♩ = 108)

# II

Molto vivace (♩ = 63/♩ = 138)

Flauti 1 2  
Oboi 1 2  
Clarineti 1 in Si<sup>b</sup> 2  
Fagotti 1 2  
Corni 1 in Fa 2  
Trombe 1 in Si<sup>b</sup> 2  
Triangolo  
Timpani

Molto vivace (♩ = 63/♩ = 138)

Violini 1 2  
Viole  
Violoncelli  
Contrabbassi

Detailed description: This block contains the first system of a musical score. It features woodwind and percussion parts. The woodwinds include Flutes (1 and 2), Oboes (1 and 2), Clarinets (1 in B-flat, 2), Bassoons (1 and 2), Horns (1 in F, 2), and Trumpets (1 in B-flat, 2). The percussion includes Triangle and Timpani. The strings (Violins 1 and 2, Viola, Violoncello, and Contrabasso) are listed but their parts are not shown in this system. The tempo is 'Molto vivace' with a metronome marking of ♩ = 63/♩ = 138. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. Dynamics include *f* and *a2*. There are accents and slurs over notes in the woodwinds.



Fl. 1 2  
Ob. 1 2  
Cl. 1 2  
Fg. 1 2  
Cor. 1 2  
Tr. 1 2  
Trgl.  
Timp.  
Vl. 1 2  
Vla.  
Vcl.  
Cb.

9

*a2*

*f*

*fp*

*fz*

*f*

*fp*

*div.*

[*unis.*]

Detailed description: This block contains the second system of the musical score, starting at measure 9. It features woodwind and string parts. The woodwinds include Flute (1 and 2), Oboe (1 and 2), Clarinet (1 and 2), Bassoon (1 and 2), Horn (1 and 2), Trumpet (1 and 2), Triangle, and Timpani. The strings include Violins (1 and 2), Viola, Violoncello, and Contrabasso. The tempo remains 'Molto vivace'. The key signature and time signature are consistent with the previous system. Dynamics include *f*, *fp*, *fz*, and *fp*. There are accents, slurs, and dynamic markings like *div.* and [*unis.*].

# III

Moderato elegiaco (♩ = 84)

Piccolo

Flauti 1/2

Oboi 1/2/3

Clarineti in Si<sup>b</sup> 1/2/3

Fagotti 1/2/3

Contrafagotto

Corni in Fa 1/2/3/4/5/6

Trombe in Si<sup>b</sup> 1/2/3

Tromboni 1/2/3

Tuba 1

Tuba 2

Timpani

Piatti

Tam-Tam

Soprano

Alto

Coro

Tenore *Tenore solo*

Basso

Den gyld - ne Skat af hvad én Gang var, med skæl - ven - de Hæn - der jeg hæ - ver: Saa

*tr.*

*p cresc.*

*Tutti f*

Moderato elegiaco (♩ = 84)

Violini 1/2

Viole

Violoncelli

Contrabbassi

*mf*

*dim.*

*p*

*vibrato*

*[espr.]*

*mf*

*dim.*

*p*

*vibrato*

*p*

*vibrato*

*p*

# IV Finale

Moderato sostenuto (♩ = 69)

Allegro moderato festivo (♩ = 100 - 108)

The score is divided into two systems. The first system covers measures 1 through 10, and the second system covers measures 11 through 20. The tempo changes from Moderato sostenuto (♩ = 69) to Allegro moderato festivo (♩ = 100 - 108) at the beginning of the second system.

**Woodwinds:**  
Piccolo: Rests in both systems.  
Flauti 1 & 2: Measure 11 has a 2nd ending (a2) starting at measure 11.  
Oboi 1 & 2: Measure 11 has a 2nd ending (a2) starting at measure 11.  
Clarineti in Si<sup>b</sup> 1 & 2: Measure 11 has a 2nd ending (a2) starting at measure 11.  
Fagotti 1 & 2: Measure 11 has a 2nd ending (a2) starting at measure 11.  
Contrafagotto: Rests in both systems.

**Brass:**  
Corni 3 in Fa 4: Measure 11 has a 2nd ending (a2) starting at measure 11.  
Trombe in Fa 1, 2, & 3: Rests in both systems.  
Tromboni 1, 2, & 3: Rests in both systems.  
Tuba 1 & 2: Rests in both systems.

**Percussion:**  
Timpani: Measure 11 has a trill (tr) starting at measure 11.  
Piatti, Gran Cassa, Triangolo: Rests in both systems.

**Piano:**  
Piano: Rests in both systems.

**Strings:**  
Violini 1 & 2: Measure 11 has a 2nd ending (a2) starting at measure 11.  
Viole: Measure 11 has a 2nd ending (a2) starting at measure 11.  
Violoncelli & Contrabbassi: Rests in both systems.

**Performance Markings:**  
Dynamics: *p*, *f*, *mf*, *mp*, *f*.  
Tempo: Moderato sostenuto (♩ = 69) and Allegro moderato festivo (♩ = 100 - 108).  
Other: *dolce*, *Solo* (3.), *1.*, *a 2*, *[div.]*, *[unis.]*.



## KILDER OG KRITISK BERETNING

### KILDER

Kilder med relation til symfonien omfatter mere end 50 manuskriptenheder i Rued Langgaards Samling, herunder tidlige skitser til satser, som kun fragmentarisk eller slet ikke kom med i symfoniens endelige version. Kildebeskrivelserne nedenfor er begrænset til de manuskripter, som har primær interesse i forbindelse med udgivelsen af værket i dets endelige form. Kun manuskripter i partiturform medtages.

- A. Partitur (1934/1945). Afskrift og autograf
- B. Partitur (1945/1926). Afskrift og autograf
- C. Partitur, sats I (1928)
- D. Ændringer til kilde C (1929)
- E. Partitur, sats III (1928)
- F. Tidlig version af sats III (partiturfragment, ufuldført)
- G. Blade udskilt af kilde E (sats III)
- H. Partitur til indledningsfanfare, sats IV
- J. Partiturfragment, sats IV

**A. Partitur (1934/1945). Afskrift og autograf**  
Rigsarkivet. H.M. Dronningens Arkiv. Adresser til medlemmer af kongehuset: Christian X (affotografering i Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 23, 1a).  
Partitur. Autograf og afskrift (Constance Langgaard). Renskrift med blæk (enkelte tilføjelser i RLs hånd med blyant samt rettelser med blæk).  
Titel: [... dedikation] / *Minder ved Amalienborg / Fanfarer / for Kor og Orkester / af / Rued Langgaard / Partitur.* [betegnelsen *Symfoni No. 8* er udraderet og parentes omkring *Fanfarer* er ligeledes udraderet]  
Påtryk i guld på bindets forside: *Rued Langgaard / FANFARER / Partitur.*  
Dateret: s. 41 (efter sats II): (*Juli*). Dateringer efter de 4 satser, hhv. s. 18, 41, 54 og 67, er grundigt udraderet og ulæselige – s. 67 (efter sidste takt) findes signaturen *Rued Langgaard / København*  
37 blade, 34 × 26 cm; 69 beskrevne sider, pagineret: (titel), (blank), (side med sangtekst med overskriften *Solo og Kor*), (blank), 1-41, (3 blanke sider), 42-54, (blank), 55-67, (blank). Indbundet i rødt helbind med forsats og friblade.  
Papirtype: titelblad: *K.U.V. Beethoven Papier Nr. 39. (30 Linien)*, blad 2 (med værkets sangtekst): uden angivelse af fabrikat (24 systemer), blad 3 (med s. 1-2) består af to sammenklæbede blade, hvor det øverste er af typen *K.U.V. Beethoven Papier Nr. 38. (26 Linien)*, s. 63/64: *B. & H. Nr. 20. (28 z.)* (28 systemer), øvrige blade: 28 systemer uden angivelse af fabrikat.  
Dedikation (for oven på titelsiden): *Til / Hans Majestæt Kong*

## SOURCES AND CRITICAL COMMENTARY

### SOURCES

Sources relating to the symphony include more than 50 manuscript units in Rued Langgaard's Collection, including early sketches for movements that only fragmentarily or not at all were included in the symphony's final version. The source descriptions below are limited to those manuscripts that are of primary interest in connection with the publication of the work in its final form. Only manuscripts in score form are included.

- A. Score (1934/1945). Transcript and autograph
- B. Score (1945/1926). Transcript and autograph
- C. Score, movement I (1928)
- D. Alterations for source C (1929)
- E. Score, movement III (1928)
- F. Early version of movement III (score fragment, unfinished)
- G. Leaves taken out of source E (movement III)
- H. Score for opening fanfare, movement IV
- J. Score fragment, movement IV

**A. Score (1934/1945). Transcript and autograph**  
The Danish National Archives. HM The Queen's Archive. Addresses for members of the Royal Family: Christian X (photographic copy in The Royal Danish Library, Rued Langgaard's Collection, RLS 23, 1a).  
Score. Autograph and transcript (Constance Langgaard). Transcript in ink (some additions in pencil and corrections in ink in RLs hand).  
Title: [... dedication] / *Memories at Amalienborg / Fanfares / for chorus and orchestra / by / Rued Langgaard / Score.* [the designation *Symphony No. 8* is erased and the parentheses around *Fanfares* are also erased]  
Printed in gold on the front of the binding: *Rued Langgaard / FANFARES / Score.*  
Dated: p. 41 (after movement II): (*July*). Datings after the 4 movements, on pp. 18, 41, 54 and 67, respectively, are thoroughly erased and illegible – on p. 67 (after the last bar), there is the signature *Rued Langgaard / Copenhagen*  
37 leaves, 34 × 26 cm; 69 pages of writing, paginated: (title), (blank), (page with the sung text with the heading *Solo and chorus*), (blank), 1-41, (3 blank pages), 42-54, (blank), 55-67, (blank). Bound in red full binding with endpapers and flyleaves.  
Paper type: title page: *K.U.V. Beethoven Papier Nr. 39. (30 Linien)*, fol. 2 (with the sung text of the work): without manufacturer's name (24 staves), fol. 3 (with pp. 1-2) consists of two leaves glued together, of which the outer leaf is of the type *K.U.V. Beethoven Papier Nr. 38. (26 Linien)*, pp. 63/64: *B. & H. Nr. 20. (28 z.)* (28 staves), other leaves: 28 staves without manufacturer's name.  
Dedication (at the top of the title page): *To / His Majesty King Christian X / with congratulations and / in remembrance of 26*

#### Kommentar.

Renskriften blev sandsynligvis udfærdiget i 1934. Den er baseret på tidligere versioner af sats I, III og IV, dvs. kilde C-D, E og J. En del af sats IV (de 4 blade, som udgør s. 59-62 og s. 65-67) blev dog genanvendt fra et tidligere partitur til satsen (november 1928? jfr. kilde J). For sats II's vedkommende var forlægget det oprindelige manuskript til satsen fra 1926, som senere blev indlagt i kilde B og i dag udgør denne kildes blad 15-27. Renskriften er i blandet autograf og afskrift ved CL. Instrumentopstilling er generelt i autograf. Retoucheringer og tilføjelser er foretaget frem til medio september 1945, hvor RL lod manuskriptet indbinde, hvorefter det blev sendt til Christian X som gave i anledning af kongens 75 års fødselsdag (26. september 1945). Fire takter i sats I er annulleret ved overstregning: 2 t. mellem t. 12 og 13 samt 2 t. mellem t. 108 og 109. Harpe er endvidere udskiftet med klaver (dog i dette partitur kun ændret i sats I). Partiturets s. 1, som er i autograf og er klæbet oven på den oprindelige s. 1, er tydeligvis udført i 1945, og på grundlag af skrift og blæk kan man sandsynliggøre, at tilføjelsen af T-stemmen (solo og kor) i sats III, t. 2-11 er foretaget på samme tidspunkt, altså kort før afsendelsen af manuskriptet til kongehuset ultimo september 1945. Det samme gælder en generel revision af sangteksten i sats III, som er udraderet og atter indskrevet i en revideret form under korstemmerne. RL betegner dette partitur som "Originalpartituret". Det blev først fundet i Rigsarkivet i 1999 og er derfor angivet som 'ikke lokaliseret' i værkfortegnelsen (1991) *Rued Langgaards Kompositioner* (BVN). Det partitur, Langgaard havde til rådighed efter 1945, var en kopi/afskrift, som RL og CL havde udarbejdet primo september 1945: kilde B.

#### B. Partitur (1945/1926). Afskrift og autograf

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 23,1. Autograf og afskrift (Constance Langgaard). Renskrift med blæk (enkelte tilføjelser med blyant).

Titel: *Minder ved Amalienborg. I Symfoni Nr. 8 I for Orkester og Kor. I Rued Langgaard*

Dateret: s. 1 (før I): 1/9 45. – s. 19 (før II): komponeret Maj 1926. – s. 43 (efter II): 22-8. 26 / *Farum*. – s. 70 (efter IV): færdig 10 Novbr. 1928 København.

45 blade, 34,5 × 27 cm; 74 beskrevne sider, pagineret: (titel), (side med sangtekst med overskriften *Solo og Kor*), 1-18, (8 blanke sider), 19-43, ubeskrevet side pag. 52, (2 blanke sider), (titelside: III.), (blank), 44-56, (titelside: IV.), 57-69, (4 blanke sider).

Papirtype: blad 1 + 45 (omslag med titel): *Beethoven Papier Nr. 39 (30 Linien) I 1942*, blad 1-13, 29-44: *W.H. Nr. 9. F. 24 (24 systemer)*, blad 15-27: [Wilhelm Hansens Musikforlag logo] *No. 9. F. 24 (24 systemer)*, blad 14 + 28 (omslag omkring sats II): 12 systemer uden angivelse af fabrikat.

#### Kommentar.

Partituret er – for sats I, III og IV's vedkommende – udarbejdet som en kopi/afskrift af A, ifølge RLs oplysning udarbejdet mellem 1. og 12. september 1945. Sats II (blad 15-27) foreligger imidlertid i det oprindelige autografmanuskript fra 1926, idet denne sats stammer fra musikken til skuespillet *En Digtters Drøm* (BVN 181). Satsen er taget ud af dette partitur (RLS 48,1) og indsat, ompagineret, som s. 19-43 i symfonimanuskriptet. I skuespilmusikken udgjorde satsen forspillet til 4. billede under titlen *Thalia (Humoreske)*. Manuskriptets tidligere overskrift-

#### Commentary.

The fair copy was probably prepared in 1934. It is based on earlier versions of movements I, III and IV, i.e. sources C-D, E and J. However, a part of movement IV (the 4 leaves, which make up pp. 59-62 and pp. 65-67) was reused from an earlier score of this movement (November 1928? cf. source J). Regarding movement II, it was based on the original manuscript for this movement from 1926, which was later inserted in source B, and which today make up fols. 15-27 of this source. The fair copy is a mixture of autograph and transcript by CL. Instruments are generally listed in autograph. RL continued making retouches and additions until September 1945, when he had the manuscript bound and sent it to Christian X as a gift on the occasion of the king's 75<sup>th</sup> birthday (26 September 1945). Four bars in movement I were annulled by crossing them out: 2 bars between bb. 12 and 13 and 2 bars between bb. 108 and 109. Furthermore, harp was replaced with piano (although in this score this was only indicated in movement I). Page 1 of the score, which is in autograph and is glued on top of the original p. 1, was evidently prepared in 1945, and judging by the writing and ink, the T part (solo and chorus) in movement III, bb. 2-11 were added at the same time, i.e. shortly before the manuscript was sent to the royal house at the end of September 1945. The same applies to the general revision of the sung text in movement III, which was erased and then written again in a revised version below the choral parts. RL refers to this score as the "original score". It was not discovered in the National Archives until 1999, and therefore, it was listed as 'whereabouts unknown' in the catalogue of works (1991) *Rued Langgaard's Compositions* (BVN). The score that was available to Langgaard after 1945, was a copy/transcript, which RL and CL prepared at the beginning of September 1945: source B.

#### B. Score (1945/1926). Transcript and autograph

The Royal Danish Library. Rued Langgaard's Collection, RLS 23,1. Autograph and transcript (Constance Langgaard). Fair copy in ink (some additions in pencil).

Title: *Memories at Amalienborg. I Symphony No. 8 I for orchestra and chorus. I Rued Langgaard*

Dated: p. 1 (before I): 1/9 45. – p. 19 (before II): composed May 1926. – p. 43 (after II): 22-8. 26 / *Farum*. – p. 70 (after IV): completed 10 Nov. 1928 Copenhagen.

45 leaves, 34.5 × 27 cm; 74 pages of writing, paginated: (title), (page with sung text with the heading *Solo and chorus*), 1-18, (8 blank pages), 19-43, blank page pag. 52, (2 blank pages), (title page: III.), (blank), 44-56, (title page: IV.), 57-69, (4 blank pages). Paper type: fols. 1 + 45 (cover with title): *Beethoven Papier Nr. 39 (30 Linien) I 1942*, fols. 1-13, 29-44: *W.H. Nr. 9. F. 24 (24 staves)*, fols. 15-27: [Wilhelm Hansens Musikforlag logo] *No. 9. F. 24 (24 staves)*, fols. 14 + 28 (cover of movement II): 12 staves without manufacturer's name.

#### Commentary.

In the case of movements I, III and IV, the score is a copy/transcript of A; according to RL's own statement, it was made between 1 and 12 September 1945. However, movement II (fols. 15-27) is in the original autograph manuscript from 1926, as this movement originates from the music for the play *A Poet's Dream* (BVN 181). The movement was taken from this score (RLS 48,1) and inserted in the manuscript for the symphony, re-paginated as pp. 19-43. In the music for the play, the movement constituted the prelude to the fourth scene under the title *Thalia (Humoreske)*. The previous heading of the manuscript



titel er nu udraderet, men musikken er uændret. Nogle få ændringer og tilføjelser, RL havde foretaget i satsen i kilde A, bl.a. en tutti-indsats i t. 1, kom således ikke med i kilde B. Sats I, III og IV er i blandet autograf og afskrift, således at partituropstilling og nøgler er i autograf, mens RLs og CLs håndskrift er blandet i nodeteksten. Håndskriften skifter typisk med 1-4 sider mellemrum, men enkelttakter med begges håndskrift forekommer. Slagtøjsstemmerne og en del af paukestemmen er gennemgående skrevet af RL og noteret nederst på siderne. De to kopister forholder sig ikke på samme måde til forlægget (A). CL stræber mod en præcis afskrift, mens RL skriver med løsere hånd og i overraskende stort omfang overspringer eller glemmer angivelser af dynamik, frasering og artikulation. Alene i første sats har han udeladt mindst 300 sådanne angivelser. Inkonsekvens ses fx s. 13 (sats I, t. 88-93), hvor CLs og RLs håndskrift er blandet, og hvor CL medtager alle forlæggets accenter, mens RL udelader alle. Der kan konstateres nogle få kompositoriske varianter i forhold til A, som givetvis er kommet til efter 1945, bl.a. en harmonisk ændring i sats III, t. 56.

### C. Partitur, sats I (1928)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 23,7. Autograf. Renskrift med blæk; rettelser og tilføjelser med blæk, blyant og farveblyant, overstregninger og overklæbninger. Overskrift: *Symfoni No 8. I I.* [*Keiserdage* er tilføjet med blyant, men atter udraderet] Dateret til slut: *Juni 28. Ermo* 11 blade, 34 × 27 cm; 22 beskrevne sider, pagineret 1-20, 23-24 (s. 21-22 = 1 blad mangler). Papirtype: *B. & H. Nr. 20* (28 systemer).

#### Kommentar.

Side 11-17 er præget af overstregninger, i alt 25 takter er annulleret. I 1929 blev siderne 11-18 og 21-24 udskiftet (jfr. kilde D). Med disse ændringer har partituret dannet forlæg for kilde A, sats I, som dog i sin endelige form fremstår yderligere revideret. Der foreligger et partitel til satsen (RLS 23,6). Det er dateret "*Ermo*" / *Nytaarsaften. I 1927* – en tilføjet slutning er dateret *Maj 1928*.

### D. Ændringer til kilde C (1929)

Det Kongelige Bibliotek. Rued Langgaards Samling. Autograf. Renskrift med blæk. D1. RLS 23,9. Nyt afsnit til erstatning for C s. 11-18 (sats I). Overskrift s. 11 (uden relation til symfoni nr. 8?): *Lucifer og Kristus. I Antikrist og Kristus.* Udateret. 2 blade, 34,5 × 26 cm; 4 beskrevne sider, pagineret 11-14. På s. 14 angivet: [*Side*] *15.16.17.18.* [af kilde C] *udgaaet.* Papirtype: 20 systemer uden angivelse af fabrikat. Der foreligger en skitse til denne ændring med dateringerne *Liselund. Juli 29 og 14/7 29.* (RLS 23,8). D2. RLS 23,10. Ny koda til erstatning for C s. 21-24 (sats I). Overskrift (s. 21): *Coda primo volta* (overstreget) Dateret til slut: *Instrumenteret delvis, Juli 1929, delvis 1928.* 2 blade, 35,5 × 27 cm; 3 beskrevne sider, pagineret 21-23 (sidste side blank). Papirtype: 28 systemer uden angivelse af fabrikat. Der foreligger en skitse til denne ændring med dateringen *22 Juli 29. Liselund.* (RLS 4,2 sidste blad).

was deleted, but the music remains unchanged. Therefore, a few changes and additions that RL had introduced in the movement in source A, among them a tutti entrance in b. 1, were not included in source B. Movements I, III and IV are in a mixture of autograph and transcript, so that the layout of the score and the clefs are in autograph, while the handwritings of RL and CL are mixed in the musical notation. The handwriting typically changes at intervals of 1 to 4 pages, but some bars include the handwritings of both. The percussion parts and some of the timpani part are in RL's hand throughout and notated at the bottom of the pages. The two copyists have different approaches to the source (A). CL strives for an accurate transcript, while RL writes more carelessly and to a surprising degree omits indications of dynamics, phrasing and articulation. In the first movement alone, RL omitted at least 300 such indications. Inconsistency is seen, for example, on p. 13 (movement I, bb. 88-93), where CL's and RL's handwriting are mixed, and where CL includes all the accents of the original, while RL omits all. There are a few compositional variants compared to A, which most likely were introduced after 1945, i.e. a change of harmony in movement III, b. 56.

### C. Score, movement I (1928)

The Royal Danish Library. Rued Langgaard's Collection, RLS 23,7. Autograph. Fair copy in ink; corrections and additions in ink, pencil and crayon, deletions and changes in the form of pieces of paper glued on. Heading: *Symphony No 8. I I.* [*Imperial Days* was added in pencil, but subsequently erased] Dated at the end: *June 28. Ermo* 11 leaves, 34 × 27 cm; 22 pages of writing, paginated 1-20, 23-24 (pp. 21-22 = 1 leaf is missing). Paper type: *B. & H. Nr. 20* (28 staves).

#### Commentary.

Pages 11-17 are characterised by deletions; a total of 25 bars have been annulled. In 1929, the pages 11-18 and 21-24 were replaced (cf. source D). With these alterations, the score formed the basis of source A, movement I, although in its final form, this was further revised. There is also a short score for the movement (RLS 23,6). It is dated "*Ermo*" / *New Year's Eve. I 1927* – an added ending is dated *May 1928*.

### D. Alterations for source C (1929)

The Royal Danish Library. Rued Langgaard's Collection. Autograph. Fair copy in ink. D1. RLS 23,9. New section to replace C pp. 11-18 (movement I). Heading p. 11 (unrelated to Symphony No. 8?): *Lucifer and Christ. I Antichrist and Christ.* Undated. 2 leaves, 34.5 × 26 cm; 4 pages of writing, paginated 11-14. On p. 14, there is the designation: [*Page*] *15.16.17.18.* [of source C] *deleted.* Paper type: 20 staves without manufacturer's name. There is a sketch for this alteration with the datings *Liselund. July 29 and 14/7 29.* (RLS 23,8). D2. RLS 23,10. New coda to replace C pp. 21-24 (movement I). Heading (p. 21): *Coda primo volta* (crossed over) Dated at the end: *Partly orchestrated in July 1929, and partly in 1928.* 2 leaves, 35.5 × 27 cm; 3 pages of writing, paginated 21-23 (last page blank). Paper type: 28 staves without manufacturer's name. There is a sketch for this alteration dated *22 July 29. Liselund.* (RLS 4,2 last leaf).

### E. Partitur, sats III (1928)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 23,17. Autograf. Renskrift med blæk; rettelser og tilføjelser med blæk, blyant og farveblyant.

Titel: *No 3. I med Kor* [overstreget: (*ad libitum*)] – under titlen findes en udraderet blyantspåskrift: *Tekst: 1 Peter 1,24-25. I "Herrens Ord bliver evindeligt" I (Inskription paa Marmorkirken) I Hellere: 1 Tim 6.16!*

Overskrift s. 57 (udraderet): "*III Tuba mirum*" – samt, overstreget: *Hymne. Allegro moderato maestoso*

Dateret til slut: *17 Juli 1928. Troense.*

9 blade, 34 × 27 cm; 17 beskrevne sider, pagineret: 55 (= titel-side), 56-72 (s. 72 uden noder). Siderne 57-70 har flere tidligere, nu udraderede og ulæselige pagineringer.

Papirtype: *B. & H. Nr. 20* (28 systemer).

#### Kommentar.

Korets oprindelige tekst: "Tuba mirum..." (fra *Dies irae*) er udraderet og erstattet af en ny tekst anført med blyant: "Men Herrens Herre være Ære og evig Magt..." (efter 1. Tim. 6,15-16). Side 56 indeholder en tilføjet instrumental indledning (22 t.), delvis overstreget.

Der foreligger et partitel til en tidlig, instrumental version af satsen, dateret *Ermo. I Maj 1928*. (RLS 23,14). Et senere partitel med korsats er dateret *Komp. 27/6 28. "Ermo."* (RLS 23,15).

Teksten er fra Goethes *Faust (Prolog im Himmel)*: "Die Sonne tönt nach alter Weise...".

### F. Tidlig version af sats III (partiturfragment, ufuldført)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 23,16. Autograf. Renskrift med blæk (rettelser med blæk).

Ubetegnet og udateret.

2 blade, 34 × 27 cm; 4 beskrevne sider, pagineret 66-69.

Papirtype: *B. & H. Nr. 20* (28 systemer).

#### Kommentar.

Fragmentet begynder med de sidste 8 takter af sats III med slutningen af teksten "Die Sonne tönt nach alter Weise..." (Goethe) og fortsætter derefter med 34 takter uden kor, hvoraf de 12 sidste (s. 69) er ufuldstændige. Fragmentet repræsenterer således en planlagt, men opgivet forlængelse af sats III.

### G. Blade udskilt af kilde E (sats III)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 23,18. Autograf. Renskrift med blæk (rettelser og tilføjelser med blyant).

Påskrift med blyant s. 55 (på et påklæbet stykke papir): *No 3. Adagio (Tuba mirum)* – påklæbningen skjuler en tidligere titel: *Ved Keiserinde Dagmars Død – October 1928 I Symfoni No 8 I* [overstreget: *med Slutningskor: "Tuba mirum"*] *I Kor og stort Orkester I af I Rud Langgaard*

Overskrift (s. 56): *III. [opr. II.] Tuba mirum*

Dateret til slut: *17 Juli 28. Troense.*

2 blade, 34 × 27 cm; 4 beskrevne sider, pagineret 55 (= titel-side), 56, 71-72 (tidligere paginering udraderet). Blad 1r og blad 2v er senere udfyldt med skitse til klaverstykket dateret *13 Maj 29. [Glædens Strømme BVN 202]*.

Papirtype: *B. & H. Nr. 20* (28 systemer).

#### Kommentar.

De to blade har udgjort blad 1 og blad 9 af kilde E, men er blevet udskiftet med kildens nuværende blad 1 og 9. Blad 1 rummer s. 56 en tidlig indledning (17 t.), blad 2 indeholder s. 71 satsens sidste 8 takter og s. 72 en påbegyndt *Coda*.

### E. Score, movement III (1928)

The Royal Danish Library. Rued Langgaard's Collection, RLS 23,17. Autograph. Fair copy in ink; corrections and additions in ink, pencil and crayon.

Title: *No 3. I with chorus* [crossed over: (*ad libitum*)] – under the title inscription, there is an erased pencil designation:

*Text: 1 Peter 1:24-25. I "The word of the Lord endureth forever" I (Inscription on the Marble Church) I Preferably: 1 Timothy 6:16!*

Heading p. 57 (erased): "*III Tuba mirum*" – and, crossed over: *Hymn. Allegro moderato maestoso*

Dated at the end: *17 July 1928. Troense.*

9 leaves, 34 × 27 cm; 17 pages of writing, paginated: 55 (= title page), 56-72 (p. 72 without music). On pp. 57-70, several earlier paginations were deleted and are now illegible.

Paper type: *B. & H. Nr. 20* (28 staves).

#### Commentary.

The original text of the chorus: "Tuba mirum..." (from *Dies irae*) was erased and replaced with a new text written in pencil: "But to the Lord of Lords be honour and power everlasting..." (after 1 Timothy 6:15-16). Page 56 contains an added instrumental introduction (22 bb.), partly crossed over.

There is a short score for an early, instrumental version of the movement, dated *Ermo. I May 1928*. (RLS 23,14). A later short score including choral parts is dated *Komp. 27/6 28*.

"*Ermo.*" (RLS 23,15). The text is from Goethe's *Faust (Prolog im Himmel)*: "Die Sonne tönt nach alter Weise...".

### F. Early version of movement III (score fragment, unfinished)

The Royal Danish Library. Rued Langgaard's Collection, RLS 23,16. Autograph. Fair copy in ink (corrections in ink).

Undesignated and undated.

2 leaves, 34 × 27 cm; 4 pages of writing, paginated 66-69.

Paper type: *B. & H. Nr. 20* (28 staves).

#### Commentary.

The fragment begins with the last 8 bars of movement III with the end of the text "Die Sonne tönt nach alter Weise..." (Goethe) and then continues with 34 bars without chorus, of which the last 12 (p. 69) are incomplete. The fragment thus represents a planned but abandoned extension of movement III.

### G. Leaves removed from E (movement III)

The Royal Danish Library. Rued Langgaard's Collection, RLS 23,18. Autograph. Fair copy in ink (corrections and additions in pencil).

Designation in pencil on p. 55 (on a piece of paper glued on): *No 3. Adagio (Tuba mirum)* – the piece of paper covers a previous title: *At the Death of the Empress Dagmar – October 1928 I Symphony No 8 I* [crossed over: *with final chorus: "Tuba mirum"*] *I Chorus and large orchestra I by I Rud Langgaard*

Heading (p. 56): *III. [originally II.] Tuba mirum*

Dated at the end: *17 July 28. Troense.*

2 leaves, 34 × 27 cm; 4 pages of writing, paginated 55 (= title page), 56, 71-72 (previous pagination erased). Fol. 1r and fol. 2v were later used for a sketch for a piano piece dated *13 May 29. [Floods of Joy BVN 202]*.

Paper type: *B. & H. Nr. 20* (28 staves).

#### Commentary.

The two leaves previously made out fol. 1 and fol. 9 of source E, but were replaced with the present fols. 1 and 9 of the source. Fol. 1 contains an early introduction on p. 56 (17 bb.), fol. 2 contains the last 8 bars of the movement on p. 71 and the start of a *Coda* on p. 72.

#### H. Partitur til indledningsfanfare, sats IV

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 23,21. Autograf. Renskrift med blæk (overstregninger med blæk).

Titel: *Fanfare*.

Overskrift: *IV. I Fanfare. Maestoso sostenuto*

Dateret til slut: *Komp. 8 August. 1928 i Huset "Ermo" Sengeløse Mark!*

2 blade, 34 × 27 cm (det første blad halveret: 14,5 × 27 cm); 4 beskrevne sider, pagineret: (titelside), 67-69. Halveringen af det første blad har betydet tab af noder i t. 1-10.

Papirtype: 28 systemer uden angivelse af fabrikat.

Efter sidste takt påskrift: *Attacca. 1ste Del da capo som Afslutning.*

#### Kommentar.

Fanfaren stammer fra en overgangsperiode, hvor RL havde kasseret symfoniens oprindelige finale og inden han 22.-23.10.1928 skabte en ny finale (J) med udgangspunkt i et motiv fra fanfarens begyndelse. Takterne 1-10, der er ukomplette i H, findes i komplet form i en anden renskrift: RLS 5,10 [blad 1, verso]. Overskrift: *IV. Fanfare. Maestoso sostenuto*. Udateret. Samme papirtype og format som H, pagineret 67. Bladets recto-side er udfyldt 12.2.1929 med skitser til *Antikrist*, 3. billede.

#### J. Partiturfragment, sats IV

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 23,25. Autograf. Renskrift med blæk (tilføjelser og rettelser med blyant og farveblyant).

Overskrift: *IV. (Finale)* [oprindeligt betegnet VI]

Dateret ved begyndelsen (s. 75): *Paabeg. 6 Nov. 28*

2 blade, 35 × 27 cm; 4 beskrevne sider, pagineret: 75-78 (tidligere: 69-71).

Papirtype: 28 systemer uden angivelse af fabrikat.

#### Kommentar.

Omfatter en stærkt rettet, tidlig version af t. 1-28. Der er angivet *Coro* (SATB), men korets 4 stemmer er i begyndelsen udfyldt med heltaktpauser, derefter tomme. På første nodeside (75) er korsystemet overstreget.

To andre fragmenter af samme partiturrenskrift i autograf synes at være endt i kilde A, hvor de udgør de 4 blade pagineret 59-62 og 65-67. Nodepapir, skrift og andre indicier peger på denne sammenhæng. Disse fragmenter indeholder satsens t. 29-59 samt slutningen t. 73-96. Et blad fra samme manuskript indeholdende t. 60-72 kendes ikke.

Der foreligger et partitel til satsen (uden kor) dateret: *Komp. 22 23. October 28* (RLS 23,22) samt et partitel til satsens slutning dateret *7 November 28* (RLS 23,26). Desuden foreligger et udateret og ufuldført partitel til satsen med en korsats til teksten "Lux aeterna" (RLS 23,24) og et, ligeledes udateret, udkast til en korsats i satsens fulde længde med teksten "Te Deum laudamus..." (RLS 23,23).

#### VURDERING AF KILDERNE

Kilde B er det senest afsluttede partitur, og siden 1945 har det været det eneste partitur, der forelå til brug for stemmeudskrivning og opførelser, eftersom kilde A var foræret som gave til kongehuset og ikke længere var tilgængeligt. Kilde B er imidlertid af ringe kvalitet i forhold til det komponerede værk, sådan som det fremtræder i A, der i 1999 blev lokaliseret i Rigsarkivet. Kilde B blev udarbejdet som en kopi af A i et samarbejde mellem Constance Langgaard (CL), som skrev loyalt af efter A, og RL, hvis kopieringsarbejde er præget af

#### H. Score for opening fanfare, movement IV

The Royal Danish Library. Rued Langgaard's Collection, RLS 23,21. Autograph. Fair copy in ink (deletions in ink).

Title: *Fanfare*.

Heading: *IV. I Fanfare. Maestoso sostenuto*

Dated at the end: *Comp. 8 August. 1928 in the house "Ermo" Sengeløse Mark!*

2 leaves, 34 × 27 cm (the first leaf cut in half: 14.5 × 27 cm); 4 pages of writing, paginated: (title page), 67-69. The halving of the first leaf has resulted in a loss of notes in bb. 1-10.

Paper type: 28 staves without manufacturer's name.

Designation after the last bar: *Attacca. 1st part da capo as ending.*

#### Commentary.

The fanfare stems from a transitional period, when RL had discarded the original finale of the symphony and before he created a new finale (J) on 22 and 23 Oct. 1928, based on a motif from the beginning of the fanfare. Bars 1-10, which are incomplete in H, exist in a complete version in a different transcript: RLS 5,10 [fol. 1, verso]. Heading: *IV. Fanfare. Maestoso sostenuto*. Undated. Same paper type and format as H, paginated 67. The recto of the leaf was covered with sketches for *Antichrist*, 3rd scene, on 12 Feb. 1929.

#### J. Score fragment, movement IV

The Royal Danish Library. Rued Langgaard's Collection, RLS 23,25. Autograph. Fair copy in ink (additions and corrections in pencil and crayon).

Heading: *IV. (Finale)* [originally designated VI]

Dated at the beginning (p. 75): *Begun on 6 Nov. 28*

2 leaves, 35 × 27 cm; 4 pages of writing, paginated: 75-78 (previously: 69-71).

Paper type: 28 staves without manufacturer's name.

#### Commentary.

Includes a thoroughly corrected early version of bb. 1-28. *Coro* (SATB) is included, but the 4 parts are filled in with semibreve rests in the opening bars and then empty. On the first page of music (75), the choral staves are crossed over.

Two other fragments in autograph of the same fair copy of the score seem to have ended up in source A, where they comprise the 4 leaves paginated 59-62 and 65-67. Paper type, handwriting and other indications point towards this conclusion. These fragments contain bb. 29-59 of the movement and the ending bb. 73-96. The whereabouts of a leaf from the same manuscript, containing bb. 60-72, is not known.

There is a short score for this movement (without chorus) dated: *Comp. 22-23. October 28* (RLS 23,22), and a short score for the ending of the movement dated *7 November 28* (RLS 23,26). Furthermore, there is an undated and incomplete short score for the movement, including a choral part to the text of "Lux aeterna" (RLS 23,24), and a draft for a choral score, also undated, in the full length of the movement, with the text "Te Deum laudamus..." (RLS 23,23).

#### EVALUATION OF SOURCES

Source B is the most recently completed score, and from 1945, it was the only score available for copying of orchestral parts and for performances, since source A had been donated as a gift to the royal family and was no longer available. However, Source B is of poor quality compared to the composition as it appears in A, which was discovered in the Danish National Archives in 1999. Source B was prepared as a copy of A in collaboration between Constance Langgaard (CL), who copied loyally from A, and RL, whose copying is characterised by careless-

sjusk og mangler, idet hundredvis af forlæggets detaljer vedrørende dynamik, frasering og især artikulation blev udeladt eller overset i de dele, han kopierede. Da de to kopisters håndskrift veksler konstant, er **B** gennemgående præget af inkonsekvenser og mangler i de tre kopierede satser, I, III og IV. Der kan konstateres enkelte små ændringer i de partier, Langgaard har udfærdiget, omend de fleste varianter vedrører mangler og skyldes den hast, hvormed kopieringsarbejdet er udført. Visse fortegn mv., der savnes i **A**, findes dog i **B**.

Når det gælder sats II er situationen den, at RLs autografmanuskript findes i **B**, mens **A** rummer CLs afskrift af dette. For at undgå at kopiere sats II til kilde **B**, har RL indlagt et allerede foreliggende manuskript til satsen i dette partitur, nemlig originalmanuskriptet fra 1926. I CLs afskrift af satsen i **A** havde han dog i den mellemliggende tid foretaget enkelte tilføjelser og kompositoriske ændringer, som derfor ikke findes i **B** (væsentligst er tilføjelsen af en tutti-indsats i t. 1 og en fagotstemme i t. 243-246).

Kilde **A** repræsenterer således alt i alt værket i dets fuldstændige form med undtagelse af enkelte ændringer, der kom til i forbindelse med den senere udarbejdelse i 1945 af **B**, eller som RL senere har indføjet i dette partitur.

## REDAKTIONSGRUNDLAG

Udgaven er baseret på kilde **A**. Ændringer foretaget af komponisten i **B** inkorporeres. En stor del af **A** er i CLs afskrift, og med henblik på at eliminere afskriverfejl og oversete detaljer er der i fornødent omfang foretaget kollationering med de reviderede, tidligere manuskripter i autograf: kilde **C** og **D** (sats I), kilde **E** (sats III) og kilde **J** (sats IV, fragment); hertil kommer at sats II i **A** er sammenholdt med autografmanuskriptet til satsen, der findes i **B**.

## RETNINGSLINJER FOR UDGAVEN

Udgi-verens 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 udgi-veren. Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noteapparatet.

Komplettering, som er udført med hjemmel i kilderne **B**, **C**, **D** og **E** (i praksis ikke **J**), er foretaget uden typografisk markering, men dokumenteres i noteapparatet. Fortegn, som mangler i **A**, men findes i **B**, er dog tilføjet uden dokumentation. Fejl og mangler i **B** kommenteres ikke i noteapparatet. I noterne til sats II anføres de varianter i **B**, som er opstået pga. ændringer, RL senere har foretaget i **A**.

Der er foretaget stiltiende komplettering for så vidt angår manglende triolangelser 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. Faste fortegn for klarinetter er tilføjet af udgi-veren. Kontrafagot er noteret en oktav over klang i henhold til nutidig kutyme.

ness and omissions, so that hundreds of details of the source regarding dynamics, phrasing and especially articulation were omitted or overlooked in the sections he copied. As the handwritings of the two copyists alternate constantly, **B** is characterized by inconsistencies and shortcomings throughout the three copied movements, I, III and IV. A few small changes can be found in the parts prepared by Langgaard, although most variants are errors caused by the haste with which the copying was carried out. However, certain accidentals, etc., which are missing in **A**, can be found in **B**.

In the case of movement II, RL's autograph manuscript is included in **B**, while **A** contains CL's transcript of this. In order to avoid copying movement II for source **B**, RL inserted an existing copy of the movement in this version of the score, namely the original manuscript from 1926. However, in the interim, RL had made some additions and compositional changes in CL's transcript of the movement in **A**, and consequently, these are not included in **B** (most importantly the addition of a tutti entrance in b. 1 and a bassoon part in bb. 243-246).

Overall, source **A** thus represents the work in its complete form with the exception of a few changes, which came about while RL prepared **B** in 1945, or which RL added to **B** at a later date.

## TEXTUAL BASIS OF THE EDITION

The edition is based on source **A**. alterations made by the composer in **B** are incorporated. A large part of **A** is in CL's transcript; where necessary, collation has been made with the revised previous manuscripts, in order to eliminate transcription errors and overlooked details: sources **C** and **D** (movement I), source **E** (movement III) and source **J** (movement IV, fragment). In addition, movement II in **A** has been collated with the autograph manuscript of the movement included in **B**.

## EDITORIAL GUIDELINES

Material supplied or emended by the editor is identified typographically in the score by means of square brackets; supplied slurs and ties are indicated by a broken line and emended slurs and ties are indicated by a combination of unbroken and broken lines. Cautionary accidentals in round brackets have been supplied by the editor. Editorial comments and information about matters not typographically identified in the edition can be found in the critical apparatus below.

Supplementations on the basis of sources **B**, **C**, **D** and **E** (in practice not **J**) have been made without being identified typographically, but they are documented in the critical apparatus. Accidentals that are missing in **A**, but are included in **B**, have been supplied without documentation. Errors and omissions in **B** are not commented on in the note apparatus. The notes to movement II list the variants in **B** that have arisen due to alterations subsequently made by RL in **A**.

Missing triplets and dots are supplied tacitly. Missing completion of ties in the context of a new staff or a new page in the main source are likewise supplied tacitly as long as there is no doubt about the composer's intention. Minor adjustments of unequally placed indications of expression and dynamics are undertaken without comment. Key signature for clarinets are supplied by the editor. The double bassoon is notated an octave above pitch in accordance with contemporary practice.

## NOTER

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

### Sats I

takt	stemme	kommentar
1-5 mv.	timp	i A er de 2 pauker i satsen stemt i F og c; i B har RL imidlertid noteret F-pauken som den højeste af de to, dvs. med stemning i f, uden at angive eksakt tonehøjde, men tydeligt grafisk angivet med f-pauken med halse op og c-pauken med halse ned; udgiveren opfatter dette som en bevidst ændring fra RLs side (omfatter t. 1-5, 20-21, 74-75, 78-79, 113-121)
2	vlc	node 8-9: $\sqrt{\text{f}}$ i A ændret til $\sqrt{\text{c}}$ iht. B og C (fejl i A)
4-5	timp	t. 4 node 2 og t. 5 node 1 tilføjet iht. B
6	cl, cor 1, cor 3, vl 2, vla	node 1: marc. tilføjet iht. C
14	picc, ob 1, cl 1, vl 1, vl 2	sidste node: stacc. tilføjet iht. C
15	cl 3	bue node 1-2 tilføjet iht. C
	fag 3	node 4 tilføjet iht. B (A har pause)
15, 17, 19	vl 2	sidste node (samklang a <sup>1</sup> -c <sup>1</sup> ): i A har RL overstreget c <sup>1</sup> , men noden er genindsat i B sammen med angivelsen <i>div</i> .
25	fag 3	node 1-2: bue ændret fra node 1-3 til node 1-2 iht. B og C (fejl i A)
27	pno	akkord 2 og 3: både A og B har arpeggio i modsætning til parallelstedet t. 16 (18) hvor der kun er arpeggio på akkord 1
28	fag 2-3, cfag, vla, vcl, cb piatti	node 1: stacc. tilføjet iht. C bækkenslag tilføjet iht. B (findes også i C)
28, 30, 94	vl 1, vl 2	◀ forlænget til node 2 i t. 28, 30, 94 iht. B t. 28 og 30 (kilen ophører i A i foregående takt)
28, 30	ob 1	node 1: umotiveret stacc. udeladt i analogi med øvrige melodiførende blæsere og i analogi med t. 17, 19, 30 og 94
31	ob 2	bue node 2-5 ændret til bue node 2-6 i analogi med de øvrige blæsere (rettelse foretaget af RL i A, men glemt i ob 2)
32	picc, fl, ob, cl 1, cl 3, tr 1	bueafslutning tilføjet iht. B (mangler i A, der er bladvending mellem t. 31 og 32 i A)
37	pno hh	akkord 1, 2: marc. tilføjet iht. C
48	vla	◀▶ tilføjet iht. B

## NOTES

Pitch is indicated in the conventional way based on the middle or 'keyhole c' = c<sup>1</sup>.

### Movement I

bar	part	comment
1-5 etc.	timp	in A, the 2 timpani of this movement are tuned in F and c; however, in B, RL notated the timpano in F as the highest of the two, i.e. tuned in f, without indicating the exact pitch, but clearly graphically marked with note stems of the f timpano pointing upwards and note stems of the c timpano pointing downwards; the editor regards this as a conscious alteration by RL (comprises bb. 1-5, 20-21, 74-75, 78-79, 113-121)
2	vlc	notes 8-9: $\sqrt{\text{f}}$ in A emended to $\sqrt{\text{c}}$ in accordance with B and C (error in A)
4-5	timp	b. 4 note 2 and b. 5 note 1 supplied in accordance with B
6	cl, cor 1, cor 3, vl 2, vla	note 1: marc. supplied in accordance with C
14	picc, ob 1, cl 1, vl 1, vl 2	last note: stacc. supplied in accordance with C
15	cl 3	slur notes 1-2 supplied in accordance with C
	fag 3	note 4 supplied in accordance with B (in A, there is a rest)
15, 17, 19	vl 2	last note (harmony a <sup>1</sup> -c <sup>1</sup> ): in A, RL deleted c <sup>1</sup> , but the note is reinserted in B together with the marking <i>div</i> .
25	fag 3	notes 1-2: slur emended from notes 1-3 to notes 1-2 in accordance with B and C (error in A)
27	pno	chords 2 and 3: both A and B have arpeggio unlike the parallel place b. 16 (18), where only chord 1 has an arpeggio
28	fag 2-3, cfag, vla, vcl, cb piatti	node 1: stacc. supplied in accordance with C cymbal clash supplied in accordance with B (it is also in C)
28, 30, 94	vl 1, vl 2	◀ extended to note 2 in bb. 28, 30, 94 in accordance with B bb. 28 and 30 (in A, the hairpin stops in the previous bar)
28, 30	ob 1	note 1: unmotivated stacc. suppressed by analogy with the other melodic wind instruments and by analogy with bb. 17, 19, 30 and 94
31	ob 2	slur notes 2-5 emended to a slur notes 2-6 by analogy with the other wind instruments (correction made by RL in A, but forgotten in ob 2)
32	picc, fl, ob, cl 1, cl 3, tr 1	end of slur supplied in accordance with B (missing in A, there is a page break between bb. 31 and 32 in A)
37	pno rh	chords 1, 2: marc. supplied in accordance with C
48	vla	◀▶ supplied in accordance with B

50	fag 2 vl 2	<i>mf</i> tilføjet iht. <b>B</b> <i>div.</i> tilføjet iht. <b>C</b>	50	fag 2 vl 2	<i>mf</i> supplied in accordance with <b>B</b> <i>div.</i> supplied in accordance with <b>C</b>
51	cl 2-3, fag 1, fag 2	fraseringen ændret iht. <b>B</b> (i <b>A</b> er der kun én bue)	51	cl 2-3, fag 1, fag 2	phrasing emended in accordance with <b>B</b> (in <b>A</b> there is only one slur)
	cb	<i>arco</i> tilføjet iht. <b>C</b>		cb	<i>arco</i> supplied in accordance with <b>C</b>
52	vl 1, vl 2	node 2: marc. tilføjet iht. <b>B</b> ( <b>A</b> har $\leftarrow \rightarrow$ )	52	vl 1, vl 2	node 2: marc. supplied in accordance with <b>B</b> ( <b>A</b> has $\leftarrow \rightarrow$ )
55	fag 2-3, cor 3-4	node 2: stacc. tilføjet iht. <b>C</b>	55	fag 2-3, cor 3-4	node 2: stacc. supplied in accordance with <b>C</b>
57	vla	node 1: marc. tilføjet iht. <b>C</b>	57	vla	node 1: marc. supplied in accordance with <b>C</b>
59	cor 3-4	marc. tilføjet iht. <b>C</b>	59	cor 3-4	marc. supplied in accordance with <b>C</b>
64-65	pno	stacc. og <i>fz</i> tilføjet iht. <b>D1</b>	64-65	pno	stacc. and <i>fz</i> supplied in accordance with <b>D1</b>
73	ob 1	node 1: ændret fra $des^2$ til $c^2$ i analogi med t. 69 og iht. <b>D1</b> (fejl i <b>A</b> og <b>B</b> )	73	ob 1	node 1: emended from $db^2$ to $c^2$ by analogy with b. 69 and in accordance with <b>D1</b> (errors in <b>A</b> and <b>B</b> )
79	fag 1	node 1: umotiveret marc. udeladt (findes ikke i <b>B</b> og <b>C</b> )	79	fag 1	node 1: unmotivated marc. suppressed (it is not in <b>B</b> and <b>C</b> )
84	vl 1, vl 2	sidste node: stacc. tilføjet iht. <b>D1</b>	84	vl 1, vl 2	last note: stacc. supplied in accordance with <b>D1</b>
90	fl 1-2	node 1: marc. tilføjet iht. <b>B</b>	90	fl 1-2	node 1: marc. supplied in accordance with <b>B</b>
91	cor 1	bue node 1-2 ændret til bue node 1-3 i analogi med t. 14 og 25	91	cor 1	slur note 1-2 emended to slur note 1-3 by analogy with bb. 14 and 25
	cor 5	node 1: umotiveret <i>ff</i> udeladt (findes ikke i <b>B</b> )		cor 5	node 1: unmotivated <i>ff</i> suppressed (it is not in <b>B</b> )
94	picc	node 1: marc. tilføjet iht. <b>C</b>	94	picc	node 1: marc. supplied in accordance with <b>C</b>
99-100	ob 2, cl 2-3	bue tilføjet iht. <b>C</b>	99-100	ob 2, cl 2-3	slur supplied in accordance with <b>C</b>
100	picc vl 2	node 1: marc. tilføjet iht. <b>B</b> $\Rightarrow$ tilføjet iht. <b>B</b>	100	picc vl 2	node 1: marc. supplied in accordance with <b>B</b> $\Rightarrow$ supplied in accordance with <b>B</b>
101	cl 1	<i>cresc.</i> tilføjet iht. <b>C</b>	101	cl 1	<i>cresc.</i> supplied in accordance with <b>C</b>
101-102	cl 3	bue tilføjet iht. <b>C</b>	101-102	cl 3	slur supplied in accordance with <b>C</b>
104-105	pno hh	sidste node: bue tilføjet iht. <b>B</b>	104-105	pno rh	last note: slur supplied in accordance with <b>B</b>
105	fl 1-2	node 2: stacc. tilføjet iht. <b>C</b>	105	fl 1-2	node 2: stacc. supplied in accordance with <b>C</b>
107	vla	<i>div. a 3</i> tilføjet iht. <b>D2</b>	107	vla	<i>div. a 3</i> supplied in accordance with <b>D2</b>
111	ob 1	bue ændret fra node 1-4 til node 1-3 ( <b>D2</b> ; afskriverfejl i <b>A</b> og <b>B</b> )	111	ob 1	slur emended from notes 1-4 to notes 1-3 ( <b>D2</b> ; transcription error in <b>A</b> and <b>B</b> )
114	ob 1 fag 2 vla	node 1: marc. tilføjet iht. <b>B</b> node 3-4: stacc. tilføjet iht. <b>D2</b> sidste node: stacc. tilføjet iht. <b>D2</b>	114	ob 1 fag 2 vla	node 1: marc. supplied in accordance with <b>B</b> notes 3-4: stacc. supplied in accordance with <b>D2</b> last note: stacc. supplied in accordance with <b>D2</b>
<b>Sats II</b>			<b>Movement II</b>		
-	-	tempo anført iht. <b>A</b> og <b>B</b> ( $\downarrow = 138$ ); <b>B</b> har tillige $\downarrow = 63$ ; det kan ikke afgøres, hvilke af de to forslag, der er RLs seneste	-	-	tempo indicated according to <b>A</b> and <b>B</b> ( $\downarrow = 138$ ); <b>B</b> also has $\downarrow = 63$ ; it is not possible to determine, which of the two suggestions was RLs most recent
1	blæsere, timp, vcl, cb	node 1 findes ikke i <b>B</b> (tilføjet af RL i <b>A</b> )	1	winds, timp, vcl, cb	node 1 is not in <b>B</b> (added by RL in <b>A</b> )
4	cor 1-2	node 1: marc. findes i <b>A</b> kun i cor 1 (på separat system i <b>A</b> ; <b>B</b> har ingen marc. i cor og tr)	4	cor 1-2	node 1: marc. is in <b>A</b> only in cor 1 (on a separate staff; <b>B</b> has no marc. in cor og tr)
10, 13	cb	node 1: marc. tilføjet iht. <b>B</b>	10, 13	cb	node 1: marc. supplied in accordance with <b>B</b>
17	cl 2, fag 2	node 1: marc. mangler i <b>A</b> (hvor stemmerne står på separate systemer); tilføjet iht. <b>B</b>	17	cl 2, fag 2	node 1: marc. wanting in <b>A</b> (in which the parts are on separate staves); supplied in accordance with <b>B</b>
26	fl vl 2	<i>f</i> tilføjet iht. <b>B</b> <i>fz</i> tilføjet iht. <b>B</b>	26	fl vl 2	<i>f</i> supplied in accordance with <b>B</b> <i>fz</i> supplied in accordance with <b>B</b>
32	vl 2	node 1: stacc. tilføjet iht. <b>B</b>	32	vl 2	node 1: stacc. supplied in accordance with <b>B</b>
39	vl 2	node 1: stacc. tilføjet iht. <b>B</b>	39	vl 2	node 1: stacc. supplied in accordance with <b>B</b>

61	vla, vcl	node 2-5: B har figuren en oktav dybere (ændret af RL i A)	61	vla, vcl	notes 2-5: B has the figure one octave below (altered by RL in A)
110	vcl 3-4	marc. tilføjet iht. B	110	vcl 3-4	marc. supplied in accordance with B
126	cor 1	<i>p</i> tilføjet iht. B	126	cor 1	<i>p</i> supplied in accordance with B
132	fl	node 1: stacc. udeladt (tolkes som en fejl i A)	132	fl	note 1: stacc. suppressed (interpreted as an error in A)
	fag	node 1: stacc. tilføjet iht. B		fag	note 1: stacc. supplied in accordance with B
146,147	vl 2	node 1: stacc. tilføjet iht. B	146,147	vl 2	note 1: stacc. supplied in accordance with B
159	tr	<i>fz</i> udeladt (afskriverfejl i A)	159	tr	<i>fz</i> suppressed (copyist's error in A)
166	ob	node 1: stacc. tilføjet iht. B	166	ob	note 1: stacc. supplied in accordance with B
170	timp	<i>sempre cresc.</i> findes ikke i B (tilføjet af RL i A)	170	timp	<i>sempre cresc.</i> is not in B (added by RL in A)
186-187	cb	bue tilføjet iht. B	186-187	cb	slur supplied in accordance with B
187	fl 1	<i>p</i> tilføjet iht. B	187	fl 1	<i>p</i> supplied in accordance with B
202	fl 1, fag vl 1, vl 2	node 1: stacc. tilføjet iht. B <i>ff</i> flyttet fra node 1 til node 2 iht. B	202	fl 1, fag vl 1, vl 2	node 1: stacc. supplied in accordance with B <i>ff</i> moved from note 1 to note 2 in accordance with B
209	tr	B har ↓ (ændret af RL i A)	209	tr	B has ↓ (altered by RL in A)
228	vl 2 vla 2	node 2: B har b <sup>1</sup> (ændret til g <sup>1</sup> af RL i A) node 1-2: B har c <sup>1</sup> (♯) (ændret af RL til c <sup>1</sup> -a ♯ i A)	228	vl 2 vla 2	node 2: B has b <sup>1</sup> (altered to g <sup>1</sup> by RL in A) notes 1-2: B has c <sup>1</sup> (♯) (altered to c <sup>1</sup> -a ♯ by RL in A)
229	vla 1	node 1: B har a <sup>1</sup> (ændret til es <sup>1</sup> af RL i A)	229	vla 1	note 1: B has a <sup>1</sup> (altered to es <sup>1</sup> by RL in A)
238	vla	node 1: <i>fz</i> tilføjet iht. B	238	vla	note 1: <i>fz</i> supplied in accordance with B
243-246	fag 1	B har pause (stemmen tilføjet af RL i A)	243-246	fag 1	B has rests (the part added by RL in A)
257-258	fl	umotiveret bue mellem t. 257 og 258 udeladt (findes dog i både A og B)	257-258	fl	unmotivated slur between b. 257 and b. 258 suppressed (it is found, however, in both A and B)
260	cl, fag	node 1: stacc. tilføjet iht. B	260	cl, fag	note 1: stacc. supplied in accordance with B
<b>Sats III</b>			<b>Movement III</b>		
9	-	tempoangivelsen anført iht. B (A har <i>Allegro moderato maestoso, serio</i> (♩ = 108))	9	-	tempo mark indicated in accordance with B (A has <i>Allegro moderato maestoso, serio</i> (♩ = 108))
19-20	cl 2-3	marc. og <i>f</i> tilføjet iht. B	19-20	cl 2-3	marc. and <i>f</i> supplied in accordance with B
21	vl 1, vl 2	<i>mf</i> tilføjet iht. B	21	vl 1, vl 2	<i>mf</i> supplied in accordance with B
22	vl 2	≪ tilføjet iht. B	22	vl 2	≪ supplied in accordance with B
23	vcl	<i>vibrato</i> anført iht. B (A har <i>espr.</i> )	23	vcl	<i>vibrato</i> indicated in accordance with B (A has <i>espr.</i> )
27	A, B	marc. tilføjet iht. E	27	A, B	marc. supplied in accordance with E
31	cor 1-2, cor 5-6	marc. tilføjet iht. E	31	cor 1-2, cor 5-6	marc. supplied in accordance with E
32	cor 1-2	marc. tilføjet iht. E	32	cor 1-2	marc. supplied in accordance with E
33	cor 5	bue til t. 34 node 1 tilføjet iht. B	33	cor 5	slur to. 34 note 1 supplied in accordance with B
34	fl 2	node 2: c <sup>3</sup> ændret i B af RL til a <sup>2</sup> (rettelsen respekteret)	34	fl 2	note 2: c <sup>3</sup> altered by RL in B to a <sup>2</sup> (correction respected)
	cl 2	node 2: b <sup>1</sup> ændret af RL i B til d <sup>1</sup> (rettelsen respekteret)		cl 2	note 2: b <sup>1</sup> altered by RL in B to d <sup>1</sup> (correction respected)
	fag 2	node 1: forlænget af RL i B fra fjerdedel til halvnode (rettelsen respekteret)		fag 2	note 1: extended by RL in B from crotchet to minim (correction respected)
	vla	node 3: trem. tilføjet iht. E		vla	note 3: trem. supplied in accordance with E
41	vcl	marc. tilføjet iht. E	41	vcl	marc. supplied in accordance with E
43	cor 3-4, cor 5-6	marc. tilføjet iht. B	43	cor 3-4, cor 5-6	marc. supplied in accordance with B
45	tr 2-3	<i>f</i> tilføjet iht. B	45	tr 2-3	<i>f</i> supplied in accordance with B
46	tr 2-3 vla, vcl	node 2: marc. tilføjet iht. E node 1: marc. tilføjet iht. E	46	tr 2-3 vla, vcl	note 2: marc. supplied in accordance with E note 1: marc. supplied in accordance with E
53	picc, fl, cl 1, 2-3	<i>cresc.</i> tilføjet iht. B	53	picc, fl, cl 1, 2-3	<i>cresc.</i> supplied in accordance with B
54	fag 3 vl 2, vla	bue tilføjet iht. B node 2: marc. tilføjet iht. B	54	fag 3 vl 2, vla	slur supplied in accordance with B note 2: marc. supplied in accordance with B
			55	trb 3	<i>f</i> supplied in accordance with E

55	trb 3	<i>f</i> tilføjet iht. <b>E</b>	56	tutti	change of harmony in orchestra and chorus in <b>B</b> is respected
56	tutti	harmonisk ændring i orkester og kor foretaget i <b>B</b> respekteres		vl 1, vl 2,	
	vl 1, vl 2,			vla	note 2: marc. supplied in accordance with <b>E</b>
	vla	node 2: marc. tilføjet iht. <b>E</b>	57	tr 2-3	note 1: marc. supplied in accordance with <b>B</b>
57	tr 2-3	node 1: marc. tilføjet iht. <b>B</b>	61	timp	note 1: marc. supplied in accordance with <b>B</b>
61	timp	node 1: marc. tilføjet iht. <b>B</b>		vl 2	notes 1-3: marc. supplied in accordance with <b>B</b>
	vl 2	node 1-3: marc. tilføjet iht. <b>B</b>	78-86	ob, cl	ob 3 and cl 3 rest, as is evident from <b>B</b>
78-86	ob, cl	at ob 3 og cl 3 holder pause fremgår af <b>B</b>	91	cor 3-4	<i>f</i> supplied in accordance with <b>B</b>
91	cor 3-4	<i>f</i> tilføjet iht. <b>B</b>	91, 95,		
91, 95,			96	fag 3, cfag	tie supplied in accordance with <b>B</b>
96	fag 3, cfag	bue tilføjet iht. <b>B</b>	94	vl 1, vl 2	note 3: stacc. supplied in accordance with <b>B</b>
94	vl 1, vl 2	node 3: stacc. tilføjet iht. <b>B</b>	101	vl 1, vl 2	note 1: stacc. supplied in accordance with <b>B</b>
101	vl 1, vl 2	node 1: stacc. tilføjet iht. <b>B</b>	103, 107	fl 1, ob 1	the primo parts are playing here according to <b>B</b>
103, 107	fl 1, ob 1	primostemmerne spiller her ifølge <b>B</b>	107	fl	<i>a</i> 2 supplied in accordance with <b>B</b>
107	fl	<i>a</i> 2 tilføjet iht. <b>B</b>	111	fl, vla	<i>ff</i> emended to <i>f</i> in accordance with <b>B</b>
111	fl, vla	<i>ff</i> ændret til <i>f</i> iht. <b>B</b>		ob 2-3	<i>a</i> 3 supplied in accordance with <b>B</b>
	ob 2-3	<i>a</i> 3 tilføjet iht. <b>B</b>		tr 1	note 1: unmotivated slur suppressed (there is a page break between bb. 111 and 112 i <b>A</b> ; the slur is not in <b>B</b> )
	tr 1	node 1: umotiveret bue udeladt (der er sideskift mellem t. 111 og 112 i <b>A</b> ; buen findes ikke i <b>B</b> )	116	ob 2	note 2: emended from <i>a</i> <sup>1</sup> to <i>c</i> <sup>1</sup> in accordance with <b>B</b> (and by analogy with b. 114)
116	ob 2	node 2: ændret fra <i>a</i> <sup>1</sup> til <i>c</i> <sup>1</sup> iht. <b>B</b> (og i analogi med t. 114)	119	tb 1-2	<i>a</i> 2 supplied in accordance with <b>B</b>
119	tb 1-2	<i>a</i> 2 tilføjet iht. <b>B</b>	120	timp	RLs alteration in <b>B</b> is respected: <i>mf</i> suppressed, note 2 supplied
120	timp	RLs ændring i <b>B</b> respekteres: <i>mf</i> udeladt, node 2 tilføjet	129	picc, ob,	
129	picc, ob,			tr 2-3	stacc. supplied in accordance with <b>B</b>
	tr 2-3	stacc. tilføjet iht. <b>B</b>	131-133	cfag	stacc. supplied in accordance with <b>B</b>
131-133	cfag	stacc. tilføjet iht. <b>B</b>	134	timp	note 2: marc. supplied in accordance with <b>B</b> ( <b>A</b> has stacc.)
134	timp	node 2: marc. tilføjet iht. <b>B</b> ( <b>A</b> har stacc.)			

#### Sats IV

Ingen detailnoter

*Bendt Viinholt Nielsen, dec. 2020*

#### Movement IV

No detailed notes

*Bendt Viinholt Nielsen, Dec. 2020*