

Rued Langgaard

SØNDAGSSONATE

SUNDAY SONATA

LILLE STORSYMFONI / SMALL GRAND SYMPHONY

(1949-1950)

BVN 393

FOR VIOLIN, KLAVER, ORGEL OG ORKESTER

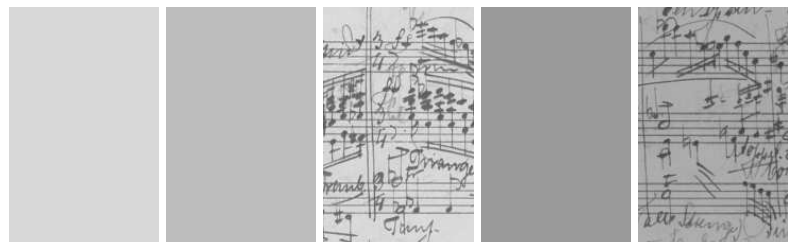
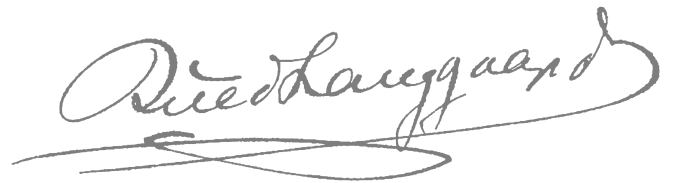
FOR VIOLIN, PIANO, ORGAN AND ORCHESTRA

Kritisk udgave ved

Critical edition by

Bendt Viinholt Nielsen

PARTITUR / SCORE



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Kritisk udgave ved Bendt Viinholt Nielsen  
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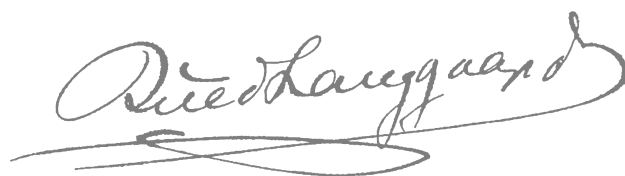
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WH33320 (ISBN 978-87-598-4314-7 / ISMN 979-0-66134-622-7).



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## OM UDGAVEN

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

Udgiverens tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren.

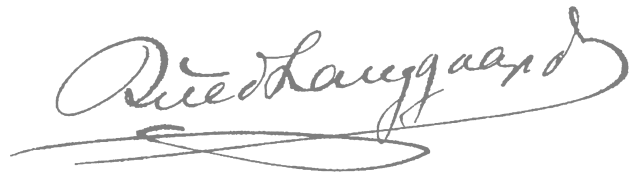
Der henvises i øvrigt til *Kilder og kritisk beretning* s. 21.

## ABOUT THIS EDITION

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

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

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



## OM SØNDAGSSONATE

Dette værk er et af Rued Langgaards mærkeligste. Dets komplekse form og instrumentation lader hånt om ethvert, praktisk og opførelsmæssigt hensyn. Selv om værket er sammensat af dele, som oprindeligt var komponeret som selvstændige enheder, er der ingen tvivl om, at Langgaard mente det alvorligt med dette særprægede kompositoriske koncept. Han efterlod ikke nogen programnote eller andet, der kan afsløre, hvad han mente med den gådefulde titel. Værket kan fortolkes på forskellig vis, men at det både har et personligt, 'skæbnebetonet' indhold og rummer et element af provokation over for det musikalske 'establishment', er der næppe tvivl om. Den voldsomme slutning kan ligeligt ses som en besk kommentar til de foregående satsers og som et apokalyptisk udbrud, der varsler musikkens og altings undergang.

*Søndagssonate* bestod oprindeligt blot af de to satsers for violin og klaver, som nu udgør sats I og II, sidstnævnte dog med en lidt kortere slutning i satsens toneart, As-dur. Satserne blev til 26. januar 1950 (sats II) og 28. marts til 4. april 1950 (sats I).

I midten af maj 1950 skabte Langgaard *Lille Storsymfoni* ved at føje en messingblæserfanfare og et derpå følgende, nykomponeret afsnit for orgel solo til en allerede eksisterende, kun 16 takter lang, sats for stort orkester. Denne sats var komponeret den 21. oktober 1949 som et selvstændigt stykke, hvis første titel var *Parforce!* I skitserne har det også undertitlen *Symfoni nr. 16 i 16 takter* (!). En overgang var satsen inddraget som slutsats med titlen *Punktum* på en timelang symfoni nr. 13, der senere blev splittet op i de nuværende symfonier 13 og 14. I maj 1950 kom satsen så til at udgøre slutningen af *Lille Storsymfoni*, hvis tre afsnit (messingblæserfanfaren, orgelafsnittet og orkesterdelen) fik overskrifterne *Forbandelse*, *Engle-Avenue* og *Lynet sprænger i Natten*.<sup>1</sup>

Det tredje element i *Søndagssonate* er sats III for orgel solo. Den blev til som et selvstændigt orgelstykke med titlen *Marmorkirkepræludium* i november 1949.<sup>2</sup> Under pedalstemmen står teksten "Klokkerne kime, kalde, mest dog paa Sjælen træet og tung" – et modificeret citat fra N.F.S. Grundtvigs salme "Kirken den er et gammelt Hus". Ordene blev fremført af C.F. Tietgen i hans tale ved Marmorkirkens indvielse den 19. august 1894.<sup>3</sup>

## ABOUT SUNDAY SONATA

This is one of the strangest works Rued Langgaard ever composed. Its complex form and instrumentation disregard all practical and performance considerations. Even though the work is made up of sections that were originally composed as independent units, there can be no doubt that Langgaard had a serious intention with this peculiar compositional concept. He has not left behind any programme note or anything else that can reveal what he meant by the mysterious title. The work can be interpreted in various ways, but that it both has a personal, 'fateful' content and contains an element of provocation with regard to the musical establishment seem pretty obvious. The violent ending can also be seen as a bitter comment on the earlier movements and as an apocalyptic outburst that forebodes the destruction of music and everything else.

*Sunday Sonata* originally only comprised the two movements for violin and piano which are now movements I and II, the latter though with the shorter conclusion in the key of that movement: A flat major. These sections were written on 26 January 1950 (movement II) and 28 March to 4 April 1950 (movement I).

In mid-May 1950, Langgaard created *Small Grand Symphony* by adding a brass wind instrument fanfare and a subsequent newly composed section for organ solo to an already existing piece, only 16 bars long, the first title of which was *Parforce!* In the sketches, it also bears the subtitle *Symphony no. 16 in 16 bars* (!). For a while, the piece was included as a concluding movement with the title *Full Stop* to the one-hour-long *Symphony no. 13*, which later on was split up into the present *Symphony no. 13* and *Symphony no. 14*. In May 1950, it formed the conclusion to *Small Grand Symphony*, the three sections of which (the brass instrument fanfare, the organ section and the orchestral part) were given the titles *Curse*, *Angel Avenue* and *The Lightning explodes in the Night*.<sup>1</sup>

The third element in *Sunday Sonata* is movement III for organ solo. It was originally written as an independent organ piece with the title *Marble Church Prelude* in November 1949.<sup>2</sup> Beneath the pedal part is the text 'The bells chime, call, mostly though for the soul that is weary and heavy' – a modified quotation from N.F.S. Grundtvig's hymn 'The Church, that ancient house, will stand'. These words were spoken by C.F. Tietgen in his speech at the consecration of The Marble Church in Copenhagen on 19 August 1894.<sup>3</sup>

1 Egentlig titel *Lille Storsymfoni Nr. 1* – idet *Lille Storsymfoni Nr. 2* blev skitseret 31. maj 1950, men kun udarbejdet i en version for orgel solo, som fik titlen *Forbigang (Paaske for Herren)* (BVN 403).

2 Præludiet er publiceret som nr. 19 i Rued Langgaard: *Præludier og mindre orgelstykker 1948-1952 (Samlede præludier og mindre stykker for orgel, bind 3)*. Kritisk udgave ved Birgitte Ebert og Bendt Viinholt Nielsen. Rued Langgaard Udgaven. Edition Wilhelm Hansen, 2017.

3 C.F. Tietgen (1829-1901): *Erindringer og Optegnelser*. Udgivne af O.C. Molbech. Kbh. 1904, s. 176.

1 The proper title is *Small Grand Symphony No. 1* – since *Small Grand Symphony No. 2* was drafted on 31 May 1950, but only drawn up in a version for organ solo, which was given the title *Passover (Easter for the Lord)* (BVN 403).

2 The prelude was published as No. 19 in Rued Langgaard: *Preludes and shorter pieces for organ 1948-1952 (Collected preludes and smaller pieces for organ, Volume 3)*. Critical edition by Birgitte Ebert and Bendt Viinholt Nielsen. The Rued Langgaard Edition. Edition Wilhelm Hansen, 2017.

3 C.F. Tietgen (1829-1901): *Memories and Memoranda*. Published by O.C. Molbech. Copenhagen 1904, p. 176.

I slutningen af maj 1950 sammensatte Rued Langgaard de tre førhen selvstændige værker *Søndagssonate* (sats I-II), *Marmorkirkepræludium* (sats III) og *Lille Storsymfoni* (sats IV) til kompositionen *Søndagssonate* med undertitlen *Lille Storsymfoni*, idet han samtidig ændrede slutningen af sats II, så den fik motivmæssig og tonal tilknytning til sats III samt fjernede titlen *Marmorkirkepræludium* og de tre ovennævnte overskrifter over delene af sats IV. Den 27. maj 1950 sendte han det fuldførte partitur til Statsradiofonien som programforslag. En opførelse kom dog ikke på tale. Partituret var i lang tid anset for tabt, men i november 1988 blev det lokaliseret i Danmarks Radios nodebibliotek, hvor det havde befundet sig siden Langgaards død i 1952. Uropførelsen fandt sted på Rued Langgaard Festivalen den 2. september 2016 i Ribe Domkirke med Gunvor Sihm, violin, Berit Johansen Tange, klaver, Birgitte Ebert, orgel, samt Sønderjyllands Symfoniorkester, dirigeret af Thomas Dausgaard. En indspilning udkom i 2018.<sup>4</sup>

I betragtning af de omfattende ressourcer en opførelse af værket kræver, publicerer Rued Langgaard Udgaven tillige *Søndagssonate* i den oprindelige version i to satser for violin og klaver. Det er en separat udgivelse med forlagsnummer WH33320 (ISBN 978-87-598-4314-7 / ISMN 979-0-66134-622-7).

*Bendt Viinholt Nielsen, februar 2020*

At the end of May 1950, Rued Langgaard combined the three previously independent works *Sunday Sonata* (movements I-II), *Marble Church Prelude* (movement III) and *Small Grand Symphony* (movement IV) to form the composition *Sunday Sonata* with the subtitle *Small Grand Symphony*, at the same time changing the conclusion to movement II so that it could link up in terms of motif and tonality with movement III. He also removed the title *Marble Church Prelude* and the three above-mentioned headings over the sections of movement IV. On 27 May 1950, he sent the completed score to the Danish National Radio as a programme suggestion. A performance, however, was not a possibility. For a long time, it was assumed that the score had been lost, but in November 1988 it was localised in Danmarks Radio's music library, where it had been filed since Langgaard's death in 1952. The first performance took place at the Rued Langgaard Festival on 2 September 2016 in Ribe Cathedral, with Gunvor Sihm, violin, Berit Johansen Tange, piano, Birgitte Ebert, organ, and The Southern Jutland Symphony Orchestra, conducted by Thomas Dausgaard. A recording was released in 2018.<sup>4</sup>

Taking into consideration the comprehensive resources required for a performance of the work, The Rued Langgaard Edition also publishes *Sunday Sonata* in the original version in two movements for violin and piano. This is a separate publication with the publication number WH33320 (ISBN 978-87-598-4314-7 / ISMN 979-0-66134-622-7).

*Bendt Viinholt Nielsen, February 2020*

<sup>4</sup> Gunvor Sihm, Berit Johansen Tange, Per Salo, Danish National Symphony Orchestra/Thomas Søndergård. *Rued Langgaard Complete Works for Violin and Piano Vol. 2*. Dacapo 8.226131 (2018).

<sup>4</sup> Gunvor Sihm, Berit Johansen Tange, Per Salo, Danish National Symphony Orchestra/Thomas Søndergård. *Rued Langgaard Complete Works for Violin and Piano Vol. 2*. Dacapo 8.226131 (2018).

# SOLI E STRUMENTI DELL'ORCHESTRA

VIOLINO SOLO  
PIANO SOLO  
ORGAN SOLO

## ORCHESTRA

*Flauto piccolo*  
*Flauti 1-2*  
*Oboi 1-3*  
*Clarinetti in Si $\flat$ , 1-3 (o 1-2)*  
*Fagotti 1-3*

*Corni in Fa 1-8 (o 1-4)*  
*Trombe in Fa 1-3*  
*Tromboni 1-3*  
*Tuba*

*Timpani*  
*Piatti*

*Violini I*  
*Violini II*  
*Viola*  
*Violoncelli*  
*Contrabbassi*

---

## NOTE TIL DIRIGENTEN

Komponisten foreslår, at de 3 klarinetter kan reduceres til 2, hvilket kan ske ved at udelade klarinet 2 og lade klarinet 3 spille enten klarinet 2- eller 3-stemmen i sidste del af t. 40. Langgaard foreslår også, at de 8 horn kan reduceres til 4. Han har imidlertid ikke anvist, hvilke toner det reducerede antal horn skal spille i t. 51. Udgiveren har angivet et forslag i skarpe parenteser (også angivet i horn 1-4 i stemmematerialet).

I t. 43 forekommer der 'tenutobuer' i obo 3, klarinet 3 og horn 3-6, dvs. buer, som ikke har endepunkt i en node, men er ført frem til taktens slutning. Hensigten med denne notationsmåde, som ses anvendt af bl.a. Wagner i *Parsifal* (forspillet t. 84 og 89) er, at tonen skal udholdes i sin maksimale længde.

## NOTE TO THE CONDUCTOR

The composer suggests that the 3 clarinets can be reduced to 2, which can be done by omitting clarinet 2 and allowing clarinet 3 to play either the clarinet 2 or clarinet 3 part in the final part of bar 40. He also suggests that the 8 horns can be reduced to 4. He has, however, not indicated which notes the reduced number of horns are to play in bar 51. The editor has indicated a proposal in square brackets (also indicated in the horn 1-4 parts of the orchestral material).

In b. 43 there are 'tenuto ties' in oboe 3, clarinet 3 and horns 3-6. Such ties do not end on a note, but continue to the bar line before a rest. The idea of this practise, which can be seen for example in Wagner's *Parsifal* (prelude bb. 84 and 89), is that the tone in question should be held for its maximum length.

# Søndagssonate

## I

Rued Langgaard  
(BVN 393)

♩ = 96 (Poco allegro marcato)

The musical score is presented in two systems. The first system (measures 1-4) features a Violino part with a melodic line starting in measure 1, marked *fz marc., vibr.* The Piano part consists of a complex rhythmic accompaniment with triplets and slurs, marked *f*. The second system (measures 5-8) continues the Violino line, marked *marc.* and *fz*, while the Piano accompaniment features more intricate triplet patterns. The third system (measures 9-13) shows the Violino line with a *fz* dynamic and the Piano part with various articulations. The fourth system (measures 14) begins with a *p* dynamic in the Violino part and a *[p]* dynamic in the Piano part.

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



## KILDER OG KRITISK BERETNING

### KILDER

- A. Partitur. Autograf
- B. Violinstemme (sats I-II). Autograf
- C. Skitser til sats II
- D. Skitser til sats III
- E. Skitser til sats IV

#### A. Partitur. Autograf

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

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

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

Titel på bind i guldtryk: *Søndagssonate*

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

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

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

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blad 1r: titel 1

blad 1v: titel 2

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

blad 5r: : titelside II (upag.)

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

blad 6v: blank (pag. 10)

blad 7r: titelside III (upag.)

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

blad 9r: titelside IV (upag.)

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

blad 10r: sats IV t. 3-35 (pag. 14) (10r er klæbet oven på underliggende, skjult titelside med påskriften: *Rued Langgaard: I Epilog til Symfoni Nr 13: I "Punktum" I for I stort Orkester I (Kan*

## SOURCES AND CRITICAL COMMENTARY

### SOURCES

- A. Score. Autograph
- B. Violin part (movements I-II). Autograph
- C. Sketches for movement II
- D. Sketches for movement III
- E. Sketches for movement IV

#### A. Score. Autograph

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

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

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

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

Dated before movement I (p. 1): 28/3 50 – after movement I (p. 6): 30/3 50. I 4/4 50. (8¼ in the morning) I Ribe – before movement II (p. 7): Comp 26/1 1950 and (p. 8): 26/1 50 – before movement III: comp. November 1949 – after the organ section in movement IV (p. 14): 16/5, 1950 – before the orchestral section in movement IV (p. 15): 21-10-49. Ribe. – after movement IV (p. 18) dated and signed: 21/10 49. I Rued Langgaard

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Contents and pagination:

fol. 1r: title 1

fol. 1v: title 2

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

fol. 5r: title page II (unpaginated)

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

fol. 6v: blank (p. 10)

fol. 7r: title page III (unpaginated)

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

fol. 9r: title page IV (unpaginated)

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

fol. 10r: movement IV bb. 3-35 (p. 14) (10r is pasted on top of an underlying, hidden title page with the inscription: *Rued Langgaard: I Epilogue for Symphony No 13: I "Full Stop" I for I*

spilles særskilt eller som Finale til Anton Bruckners / ufuldendte IX Symfoni))

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

blad 12v: blank

blad 13: blankt

Kommentar.

Manuskriptet er tydeligvis sammensat af flere dele. Bladene 1-6 indeholdende sats I-II samt 9 (opr. blank) udgør det oprindelige manuskript, som blev indbundet i stift kartonbind. Senere indklæbde RL blad 7-8 med sats III og beskrev det blanke blad 9 samt indklæbde de 3 blade 10-12, blad 10 i form af to sammenklæbde blade. Forskellige tidligere titler er skjult eller udraderet, jfr. titlen mellem blad 10r og v; blad 7r rummer udraderet titel: *Marmorkirkepræludium (for Orgel)*, s. 14 rummer udraderet overskrift: *Engle-Avenue*, s. 15 rummer udraderet, ulæselig overskrift.

Sats I er først noteret som kladder med blyant. Efterfølgende er blyantsskriften trukket op med blæk, hvorpå blyantsnotationen er visket ud med et viskelæder, men er visse steder alligevel synlig. Nogle af artikulationsdetaljerne er ikke blevet trukket op med blæk, andre ting som marc. og stacc. er tilføjet eller forstærket med en kraftig blyant eller med farveblyant. Kilden rummer således uklarheder, hvad også mange inkonsekvenser i artikulation og dynamik samt varianter i violinstemmen i forhold til kilde B bidrager til.

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

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 53b,2 (mu 8811.1062). Proveniens: Danmarks Radio, Nodebiblioteket. Det Kongelige Bibliotek 1988. Autograf. Renskrift med blæk; rettelser og tilføjelser med blæk, rød farvestift og blyant (autograf).

Titel: *Violinstemme til / Søndagssonate*

Dateret før sats I: *I komp. 28/3-30/3 / 1950* – sats II slutdateret: *Komp. / 26/1 1950*

5 blade, 34 × 26,5 cm; 6 beskrevne sider pagineret: (titel), (blank), 1-5, (3 blanke sider).

Papirtype: *W.H. Nr. 5 F 16* (16 systemer).

Stempel på titelblad: *Danmarks Radio / Nodebiblioteket*

Kommentar.

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

#### C. Skitser til sats II

Det Kongelige Bibliotek. Rued Langgaards Samling. Autograf. Skitser med blæk.

1. RLS 53b,3 (mu 8811.1063) [blad 1] (t. 1-13)

Ubetegnet og udateret.

1 blad, 12,5 × 34,5 cm (udsnit af nodeblad); 2 beskrevne, upaginerede sider. Skitsen findes recto og omfatter t. 1-13; fortsætter på C2. Bladet rummer fire andre småskitser, de to dateret hhv. *1/1 50* og *11/1 50*.

Papirtype: 6 systemer (udsnit); ingen angivelse af fabrikat.

2. RLS 122,62: (t. 14-21)

Ubetegnet.

Dateret til slut: *26/1 50*.

1 blad, 34,5 × 26 cm; 2 beskrevne, upaginerede sider. Skitsen findes recto ('på hovedet') og omfatter t. 14-21 i forlængelse af C1. Bladet rummer også en delvis udraderet titelpåskrift samt verso ubetegnet og udateret skitse til *Præludium F-dur* [III] (BVN 397).

Papirtype: 20 systemer uden angivelse af fabrikat.

*large Orchestra* / (May be performed separately or as Finale to Anton Bruckner's / incomplete IX Symphony))

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

fol. 12v: blank

fol. 13: blank

Commentary.

The manuscript is obviously made up of several units. Folios 1-6 comprising movements I-II and folio 9 (originally blank) form the original manuscript, which was bound in a hard cover binding. Later on, Langgaard pasted in folios 7-8 including movement III, supplied the blank folio 9 with writing, and pasted in the 3 leaves 10-12, leaf 10 consisting of two leaves pasted together. Various earlier titles are hidden or erased, cf. the title between fol. 10r and 10v; fol. 7r has an erased title: *Marble Church Prelude (for Organ)*, p. 14 has an erased heading: *Angel Avenue*, p. 15 has an erased, illegible heading. Movement I was initially notated as a draft in pencil. Subsequently, the writing in pencil was drawn up in ink, after which the notation in pencil was deleted with an eraser, although in certain places it is still visible. Some of the details of articulation were not drawn up in ink, other details such as marc. and stacc. were added or emphasized with a thick pencil or crayon. Therefore, the source contains ambiguities, including many inconsistencies in terms of articulation and dynamics, as well as variants in the violin part compared to source B.

#### B. Violin part (movements I-II). Autograf

The Royal Danish Library. Rued Langgaard's Collection RLS 53b,2 (mu 8811.1062). Provenance: The Danish Radio music library. The Royal Danish Library 1988. Autograf. Fair copy in ink; corrections and additions in ink, red crayon and pencil (autograf).

Title: *Violin part for / Sunday Sonata*

Dated before movement I: *I komp. 28/3-30/3 / 1950* – movement II completion date: *Comp. / 26/1 1950*

5 leaves, 34 × 26,5 cm; 6 pages of writing, paginated: (title), (blank), 1-5, (3 blank pages).

Paper type: *W.H. Nr. 5 F 16* (16 staves).

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

Commentary.

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

#### C. Sketches for movement II

The Royal Library. Rued Langgaard's Collection. Autograf. Sketches in ink.

1. RLS 53b,3 (mu 8811.1063) [fol. 1] (bb. 1-13)

Undesignated and undated.

1 leaf, 12,5 × 34,5 cm (section of music sheet); 2 unpaginated pages of writing. The sketch is on the recto and comprises bb. 1-13; continues on C2. The leaf contains four other minor sketches, two of them dated *1/1 50* and *11/1 50*, respectively. Paper type: 6 staves (section); without manufacturer's name.

2. RLS 122,62: (bb. 14-21)

Undesignated.

Dated at the end: *26/1 50*.

1 leaf, 34,5 × 26 cm; 2 unnumbered pages of writing. The sketch is on the recto ('upside down') and comprises bb. 14-21, in continuation of C1. The leaf also contains a partly erased title designation, and on the verso, an undesignated and undated sketch for *Prelude in F Major* [II] (BVN 397).

Paper type: 20 staves without manufacturer's name.

#### D. Skitser til sats III

Det Kongelige Bibliotek. Rued Langgaards Samling. Autograf. Skitser med blæk.

1. RLS 53b,3 (mu 8811.1063) [blad 2-3] (t. 1-15)

Betegnet: *Indledning*

2 blade, 12 × 26 cm (udsnit af nodeblad); 4 beskrevne, upaginerede sider. Skitsen findes blad 1v og blad 2r (blad 1r og 2v rummer to skitsefragmenter for orgel, det ene dateret 18/12 49). Papirtype: 4 systemer (udsnit); ingen angivelse af fabrikat.

2. RLS 122,68 (t. 16-47)

Ubetegnet og udateret.

1 blad, 27 × 34 cm; 2 beskrevne, upaginerede sider. Skitsen findes verso sammen med ubetegnet og udateret skitse til prælu-diet *Juledagshøjmesse* (BVN 396). Bladet rummer også fragment af liturgisk musik.

Papirtype: 10 systemer uden angivelse af fabrikat.

#### E. Skitser til sats IV

Det Kongelige Bibliotek. Rued Langgaards Samling. Autograf. Skitser med blæk.

1. RLS 53b,3 (mu 8811.1063) [blad 4] (t. 3-35, orgel solo)

Ubetegnet (*Roligt / piano espressivo*)

Dateret til slut: *Sluttet / 5,45 Morgen / 16 Maj 1950 Ribe*

1 blad, 34,5 × 27 cm; 2 beskrevne, upaginerede sider. Skitsen findes recto; verso rummer titelpåskrift vedr. et andet værk.

Papirtype: 12 systemer uden angivelse af fabrikat.

2. RLS 124,3 (t. 36-51, orkester)

Betegnet: *Parforce! / Symfoni Nr 16 / i 16 Takter. / af / R. L. – og: Finale breve til / Anton Bruckners / IX Symfoni / af / Rued L – – [samt flere forslag]*

Dateret ved begyndelsen: *3 Morgen efter Søvn og Tur. / 21/10 49 – til slut: 3½ Morgen*

2 blade, 33,5 × 27 cm; 4 beskrevne sider, pagineret: 12, 13, 26, 27. Skitsen findes s. 26 ('på hovedet'). De 2 blade udgør et fragment af en renskrift af *Hermod* (BVN 391); s. 12 rummer 1 takt med noder og 2 tomme takter nummereret 1-2 samt anvisning vedr. gentagelser; s. 13, 26, 27 har hver 3 tomme takter med numrene 3-5, 9-11, 12-14; s. 27 rummer skitsefragment vedr. sangen *I Bjerget* (BVN 392) dateret *17 October / 49 / 7¾ Morgen*. Papirtype: *GSchirmer / Royal Brand / No. 61 – 24 Staves / Printed in U. S. A.*

#### REDAKTIONSGRUNDLAG

Udgaven er baseret på partituret kilde A. For så vidt angår sats I og II suppleres A af violinstemmen B, idet RL ved udarbejdelsen af stemmen har tilføjet og præciseret en række detaljer. De øvrige kilder er uden betydning for udgaven.

#### RETNINGSLINJER FOR UDGAVEN

Udgiverens tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser; tilføjede buer er angivet med brudt streg og bueændringer som en kombination af hel og brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren. Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noteapparatet, herunder tilføjelser, som har hjemmel i den separate violinstemme og som ikke er typografisk markeret i partituret.

Der er foretaget stiltiende komplettering for så vidt angår manglende triolangivelser (og lignende) samt manglende nodepunkteringer. Det samme gælder manglende bueafslutning efter

#### D. Sketches for movement III

The Royal Library. Rued Langgaard's Collection. Autograph. Sketches in ink.

1. RLS 53b,3 (mu 8811.1063) [fols. 2-3] (bb. 1-15)

Designated: *Introduction*

2 leaves, 12 × 26 cm (section of music sheet); 4 unpaginated pages of writing. The sketch is on fol. 1v and fol. 2r (fols. 1r and 2v contain two fragments of sketches for organ, one of them dated 18/12 49).

Paper type: 4 staves (section); without manufacturer's name.

2. RLS 122,68 (bb. 16-47)

Undesignated and undated.

1 leaf, 27 × 34 cm; 2 unpaginated pages of writing. The sketch is on the verso together with an undesignated and undated sketch for the prelude *Christmas Day Service* (BVN 396). The leaf also contains a fragment of liturgical music.

Paper type: 10 staves without manufacturer's name.

#### E. Sketches for movement IV

The Royal Library. Rued Langgaard's Collection. Autograph. Sketches in ink.

1. RLS 53b,3 (mu 8811.1063) [fol. 4] (bb. 3-35, organ solo)

Undesignated (*Calmly / piano espressivo*)

Dated at the end: *Completed / 5,45 in the morning / 16 May 1950 Ribe*

1 leaf, 34.5 × 27 cm; 2 unpaginated pages of writing. The sketch is on the recto; verso contains a title designation concerning a different work.

Paper type: 12 staves without manufacturer's name.

2. RLS 124,3 (bb. 36-51, orchestra)

Designated: *Parforce! / Symphony No. 16 / in 16 bars. / by / R. L. – and: Finale breve for / Anton Bruckner's / IX Symphony / by / Rued L – – [together with other suggestions]*

Dated at the beginning: *3 in the morning after sleep and a walk. / 21/10 49 – at the end: 3½ in the morning*

2 leaves, 33.5 × 27 cm; 4 pages of writing, paginated: 12, 13, 26, 27. The sketch is on p. 26 ('upside down'). The 2 leaves form a fragment of a fair copy of *Hermod* (BVN 391); p. 12 contains 1 bar of music and 2 empty bars numbered 1-2, together with an instruction regarding repetitions; pp. 13, 26, 27 each have 3 empty bars with the numbers 3-5, 9-11, 12-14; p. 27 contains a sketch fragment concerning the song *In the Mountain* (BVN 392), dated *17 October / 49 / 7¾ in the morning*.

Paper type: *GSchirmer / Royal Brand / No. 61 – 24 Staves / Printed in U. S. A.*

#### TEXTUAL BASIS OF THE EDITION

The edition is based on the score source A. With respect to movements I and II, A is supplemented by the violin part B, since RL added and clarified a number of details in the preparation of this part. The other sources are of no significance to this edition.

#### EDITORIAL GUIDELINES

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

Missing triplet (and similar) markings are supplied tacitly, as are wrongly placed or missing dots. Missing 'half' ties in the context of a new staff or a new page are likewise supplied tacitly as

side- eller systemskift i hovedkilden, såfremt der ikke er tvivl om intentionen. Små justeringer af uegalt anbragte foredragsbetegnelser og dynamiske angivelser er foretaget uden videre.

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

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

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

## NOTER

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

takt	stemme	kommentar
<b>sats I</b>		
1	-	<i>Poco allegro marcato</i> tilføjet iht. B
1-3	pno hh	A har <i>f</i> i t. 1, som gentages i t. 2 og t. 3, men oven over systemet i t. 1 findes tillige: < og i t. 2-3: >, begge kiler er kraftigt markeret med farvestift
3	pno	oprindeligt noteret 1 oktav over i såvel hh som vh (i lighed med samme figur i t. 51, 78 og 106); rettelser i t. 3 er utvetydig
4	vl	<i>fz marcato, vibrato</i> tilføjet iht. B (A har kun <i>f</i> ) node 1-2: ten. tilføjet iht. B node 4: stacc.(?) i A udeladt
5	vl	node 1-2: ten. tilføjet iht. B
7	vl	< tilføjet iht. B sidste node: stacc. (A) udeladt; findes ikke i B
8	vl	<i>marc.</i> tilføjet iht. B
9	vl	node 2-3: ten. tilføjet iht. B node 4: ten. og stacc. udeladt; findes ikke i B
17, 23	pno	<i>p</i> findes kun i vl, både i A og B
20	vl	node 1-2: bue udeladt i analogi med t. 19, 25, 26 (buen findes i B; i A kun med blyant)
24	vl	node 3: <i>marc.</i> tilføjet iht. B (A har ten.)
32	vl	node 4: B har es <sup>2</sup> som i t. 31; udgaven følger A
34	vl	<i>p</i> tilføjet iht. B
37	vl	<sup>0</sup> tilføjet iht. B
40	vl	node 1, 2: stacc. findes ikke i B
41	vl	<i>cresc.</i> findes ikke i B
44	pno hh	node 1-2: <i>marc.</i> skrevet med blyant i A udeladt (erstattet af blækmarc. node 1)
45	vl	node 2-4: <i>marc.</i> tilføjet iht. B (A har stacc.)
47	vl	<i>vibr.</i> tilføjet iht. B
	vl	node 3-4: bue tilføjet iht. B
48	vl	<i>dim.</i> skrevet med blyant i begyndelsen af takten i A udeladt (findes ikke i B)

long as there is no doubt about the composer's intention. Adjustments of unequally placed indications of tempo, expression and dynamics are usually undertaken without comment.

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

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

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

## NOTES

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

bar	part	comment
<b>movement I</b>		
1	-	<i>Poco allegro marcato</i> supplied in accordance with B
1-3	pno rh	A has <i>f</i> in b. 1, which is repeated in b. 2 and b. 3, but above the staff in b. 1 there is also: < and in bb. 2-3: >, both hairpins are strongly marked in crayon
3	pno	originally notated 1 octave above in rh as well as lh (as is the case with the same figure in bb. 51, 78 and 106); the correction in b. 3 is unambiguous
4	vl	<i>fz marcato, vibrato</i> supplied in accordance with B (A has only <i>f</i> ) notes 1-2: ten. supplied in accordance with B note 4: stacc.(?) in A suppressed
5	vl	notes 1-2: ten. supplied in accordance with B
7	vl	< supplied in accordance with B last note: stacc. (A) suppressed; is not in B
8	vl	<i>marc.</i> supplied in accordance with B
9	vl	notes 2-3: ten. supplied in accordance with B note 4: ten. and stacc. suppressed; not in B
17, 23	pno	<i>p</i> is only in vl, in A as well as B
20	vl	notes 1-2: tie suppressed in analogy with bb. 19, 25, 26 (the tie is in B; only in pencil in A)
24	vl	note 3: <i>marc.</i> supplied in accordance with B (A has ten.)
32	vl	note 4: B has e flat <sup>2</sup> as in b. 31; the edition follows A
34	vl	<i>p</i> supplied in accordance with B
37	vl	<sup>0</sup> supplied in accordance with B
40	vl	notes 1, 2: stacc. is not in B
41	vl	<i>cresc.</i> is not in B
44	pno rh	notes 1-2: <i>marc.</i> written in pencil in A suppressed (replaced by <i>marc.</i> in ink at note 1)
45	vl	notes 2-4 <i>marc.</i> supplied in accordance with B (A has stacc.)
47	vl	<i>vibr.</i> supplied in accordance with B
	vl	notes 3-4: tie supplied in accordance with B
48	vl	<i>dim.</i> written in pencil in the beginning of the bar in A suppressed (not in B)

49	vl	node 2: <i>ffz</i> tilføjet iht. <b>B</b> (A har <i>fz</i> )	49	vl	note 2: <i>ffz</i> supplied in accordance with <b>B</b> (A has <i>fz</i> )
	vl	sidste node: <i>f</i> findes ikke i <b>B</b> , og ikke i t. 104		vl	last note: <i>f</i> is not in <b>B</b> , and not in b. 104
49-51	vl, pno	dynamikken er uklar og er justeret i analogi med parallelstederne t. 77-78 og 104-106 (jfr. noter nedenfor)	49-51	vl, pno	dynamics are unclear and have been adjusted by analogy with the parallel places bb. 77-78 and 104-106 (cf. notes below)
50	vl	node 1: <i>vibr.</i> og marc. tilføjet iht. <b>B</b>	50	vl	note 1: <i>vibr.</i> and marc. supplied in accordance with <b>B</b>
	vl	node 2: ♯ tilføjet iht. <b>B</b>		vl	note 2: ♯ supplied in accordance with <b>B</b>
	vl	node 4: <i>p</i> (i <b>A</b> ) flyttet til t. 51 node 1 iht. <b>B</b> (og i analogi med t. 78)		vl	note 4: <i>p</i> (in <b>A</b> ) moved to b. 51 note 1 in accordance with <b>B</b> (and by analogy with b. 78)
51	pno	<i>p</i> tilføjet redaktionelt i analogi med t. 78 og 106 samt vl	51	pno	<i>p</i> supplied editorially by analogy with bb. 78 and 106, as well as vl
	vl	node 2: marc. tilføjet iht. <b>B</b>		vl	note 2: marc. supplied in accordance with <b>B</b>
53	vl	node 3-4: <b>B</b> har ♭♭ (formodentlig en skrivefejl)	53	vl	notes 3-4: <b>B</b> has ♭♭ (presumably a notational error)
67	pno vh	sidste node: muligvis skal niveauet her være <i>p</i> som i t. 34, jfr <i>p</i> i vl t. 34 og 68 og <i>p</i> i pno t. 35	67	pno lh	last note: possibly, the level here should be <i>p</i> as in bb. 34, cf. <i>p</i> in vl bb. 34 and 68 and <i>p</i> in pno b. 35
68	vl	<i>p</i> tilføjet iht. <b>B</b>	68	vl	<i>p</i> supplied in accordance with <b>B</b>
69	pno	<i>p</i> tilføjet redaktionelt i analogi med t. 35	69	pno	<i>p</i> supplied editorially by analogy with b. 35
72	vl	<i>cresc.</i> tilføjet iht. <b>B</b>	72	vl	<i>cresc.</i> supplied in accordance with <b>B</b>
75	vl	node 2 (samklang): ° tilføjet iht. <b>B</b>	75	vl	note 2 (harmony): ° supplied in accordance with <b>B</b>
	vl	node 2 (samklang): fejlagtigt noteret ♭, for <i>h</i> <sup>1</sup> rettet til ♯ iht. <b>B</b>		vl	note 2 (harmony): erroneously notated ♭ before <i>b</i> <sup>1</sup> emended to ♯ in accordance with <b>B</b>
77	vl	sidste node: marc. tilføjet iht. <b>B</b> (og i analogi med t. 50)	77	vl	last note: marc. supplied in accordance with <b>B</b> (and by analogy with b. 50)
85	vl	<i>p espr.</i> tilføjet iht. <b>B</b>	85	vl	<i>p espr.</i> supplied in accordance with <b>B</b>
86	vl	node 4: ♭ for <i>g</i> <sup>1</sup> tilføjet iht. <b>B</b>	86	vl	note 4: ♭ before <i>g</i> <sup>1</sup> supplied in accordance with <b>B</b>
	vl	<i>vibrato!</i> tilføjet iht. <b>B</b>		vl	<i>vibrato!</i> supplied in accordance with <b>B</b>
87	vl	node 3: <=> tilføjet iht. <b>B</b>	87	vl	note 3: <=> supplied in accordance with <b>B</b>
89-100	pno	<b>A</b> rummer ingen dynamiske angivelser, <b>B</b> har <i>f</i> i t. 90 og i t. 98	89-100	pno	<b>A</b> has no dynamic markings, <b>B</b> has <i>f</i> in b. 90 and in b. 98
90	vl	node 1: <i>f</i> findes ikke i <b>B</b>	90	vl	note 1: <i>f</i> is not in <b>B</b>
91	vl	node 2: marc. tilføjet iht. <b>B</b>	91	vl	note 2: marc. supplied in accordance with <b>B</b>
94	vl	<i>vibr.</i> tilføjet iht. <b>B</b>	94	vl	<i>vibr.</i> supplied in accordance with <b>B</b>
98	vl	node 1-4: ten. tilføjet iht. <b>B</b>	98	vl	notes 1-4: ten. supplied in accordance with <b>B</b>
99	vl	node 1-3: ten. tilføjet iht. <b>B</b>	99	vl	notes 1-3: ten. supplied in accordance with <b>B</b>
101	vl	<i>fz</i> og marcatissimo tilføjet iht. <b>B</b>	101	vl	<i>fz</i> and marcatissimo supplied in accordance with <b>B</b>
104	vl	<i>p</i> <= tilføjet iht. <b>B</b>	104	vl	<i>p</i> <= supplied in accordance with <b>B</b>
105	vl	node 1: marc. tilføjet iht. <b>B</b>	105	vl	note 1: marc. supplied in accordance with <b>B</b>
	vl	node 2: ♯ tilføjet iht. <b>B</b>		vl	note 2: ♯ supplied in accordance with <b>B</b>
	vl	node 4: marc. og bue ♯ tilføjet iht. <b>B</b>		vl	note 4: marc. and tie ♯ supplied in accordance with <b>B</b>
106	vl	node 1-2: stacc ♯ tilføjet iht. <b>B</b>	106	vl	notes 1-2: stacc ♯ supplied in accordance with <b>B</b>
107	vl	<i>ff</i> tilføjet iht. <b>B</b>	107	vl	<i>ff</i> supplied in accordance with <b>B</b>
	vl	node 1-2: marc. tilføjet iht. <b>B</b>		vl	notes 1-2: marc. supplied in accordance with <b>B</b>
110	vl	node 1, 4, 7, 10: marc. tilføjet iht. <b>B</b>	110	vl	notes 1, 4, 7, 10: marc. supplied in accordance with <b>B</b>
111	vl	node 1: marcatissimo tilføjet iht. <b>B</b>	111	vl	note 1: marcatissimo supplied in accordance with <b>B</b>
112	vl	node 1: marc. tilføjet iht. <b>B</b>	112	vl	note 1: marc. supplied in accordance with <b>B</b>
114	vl	<i>ff</i> tilføjet iht. <b>B</b>	114	vl	<i>ff</i> supplied in accordance with <b>B</b>
115	vl	node 1: <i>ffz</i> tilføjet iht. <b>B</b> (A har <i>fz</i> )	115	vl	note 1: <i>ffz</i> supplied in accordance with <b>B</b> (A has <i>fz</i> )
116	vl	<i>ff</i> tilføjet iht. <b>B</b>	116	vl	<i>ff</i> supplied in accordance with <b>B</b>
117	vl	node 2 (akkord): <i>fz</i> og stac. tilføjet iht. <b>B</b>	117	vl	note 2 (chord): <i>fz</i> and stac. supplied in accordance with <b>B</b>

**sats II**

–	–	A har <i>Langsomt indtrængende</i> , B <i>Langsomt. Indtrængende</i>
12	vl	portamento tilføjet iht. B
23	vl	<i>p</i> tilføjet iht. B
24	vl	note 3: ♯ for d <sup>3</sup> tilføjet iht. B
25	vl	<i>p</i> tilføjet iht. B

sats III og IV (ingen noter)

*Bendt Viinholt Nielsen, februar 2020*

**movement II**

–	–	A has <i>Slowly earnestly</i> , B <i>Slowly. Earnestly</i>
12	vl	portamento supplied in accordance with B
23	vl	<i>p</i> supplied in accordance with B
24	vl	note 3: ♯ before d <sup>3</sup> supplied in accordance with B
25	vl	<i>p</i> supplied in accordance with B

movement III and IV (no remarks)

*Bendt Viinholt Nielsen, February 2020*