

Rued Langgaard
SYMFONI NR. 7

SYMPHONY NO. 7

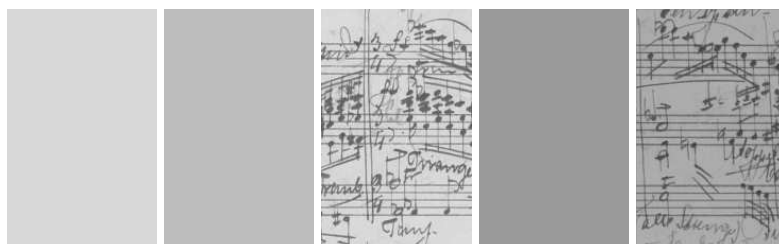
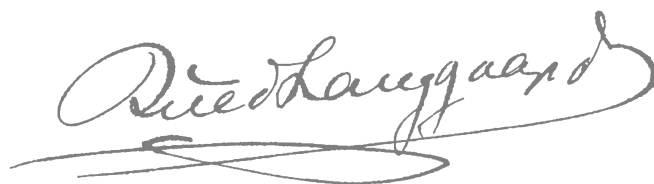
[Version 1930-32]

1925-26, rev. 1930-32

BVN 212

Kritisk udgave ved
Critical edition by
Bendt Viinholt Nielsen

PARTITUR / SCORE



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RUED LANGGAARD UDGAVERN
THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Symfoni nr. 7 (Version 1930-32) (BVN 212)
Kritisk udgave ved Bendt Viinholt Nielsen
© 2020 Rued Langgaard Udgaven og Edition Wilhelm Hansen AS,
Copenhagen

BVN-numre refererer til Bendt Viinholt Nielsen: *Rued Langgaards Kompositioner. Annoteret værkfortegnelse. (Rued Langgaard's Compositions. An Annotated Catalogue of Works: With an English Introduction)*. Odense Universitetsforlag, 1991.

Hovedredaktør for Rued Langgaard Udgaven: Bendt Viinholt Nielsen.
Redaktionsassistent på nærværende udgivelse: Ole Ugilt Jensen.
Engelsk oversættelse: John Irons og Rune Kühl.
Layout: Hans Mathiasen.

Rued Langgaard Udgaven blev etableret i 2000 med støtte fra Carlsbergfondet.

Den her foreliggende udgivelse er udarbejdet med støtte fra Augustinus Fonden.
Rued Langgaard Udgaven skylder fonden tak for den velvillige støtte.

Rued Langgaard Udgaven
c/o Edition Wilhelm Hansen AS
Bornholmsgade 1A
1266 København K
Danmark
www.wisemusicclassical.com/publishers/edition-wilhelm-hansen
www.langgaard.dk/RLU

ISBN 978-87-598-4335-2
WH33341

Orkestermateriale til leje.

Spilletid: ca. 18 minutter.

Rued Langgaard Udgaven publicerer også
Symfoni nr. 7 (Version 1925-26) (BVN 188):
ISBN: 978-87-598-4334-5 / ISMN: 979-0-66134-642-5 / WH33340

Rued Langgaard: Symphony no. 7 (Version 1930-32) (BVN 212)
Critical edition by Bendt Viinholt Nielsen
© 2020 The Rued Langgaard Edition and Edition Wilhelm Hansen AS,
Copenhagen

BVN numbers refer to Bendt Viinholt Nielsen: *Rued Langgaards Kompositioner. Annoteret værkfortegnelse. (Rued Langgaard's Compositions. An Annotated Catalogue of Works: With an English Introduction)*. Odense Universitetsforlag, 1991.

General editor of The Rued Langgaard Edition: Bendt Viinholt Nielsen.
Editorial assistant for the present publication: Ole Ugilt Jensen.
English translation: John Irons and Rune Kühl.
Layout: Hans Mathiasen.

The Rued Langgaard Edition was established in 2000 with the support of the Carlsberg Foundation.

The present publication is subsidised by the Augustinus Foundation.
The Rued Langgaard Edition would like to express its gratitude to the fond for its willing support.

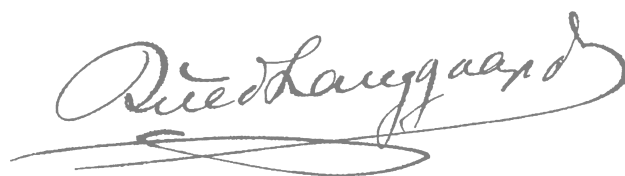
The Rued Langgaard Edition
c/o Edition Wilhelm Hansen AS
Bornholmsgade 1A
DK-1266 Copenhagen K
Denmark
www.wisemusicclassical.com/publishers/edition-wilhelm-hansen
www.langgaard.dk/RLU

ISBN 978-87-598-4335-2
WH33341

Orchestral parts for hire.

Duration: c 18 minutes.

The Rued Langgaard Edition also publishes
Symphony No. 7 (Version 1925-26) (BVN 188):
ISBN: 978-87-598-4334-5 / ISMN: 979-0-66134-642-5 / WH33340

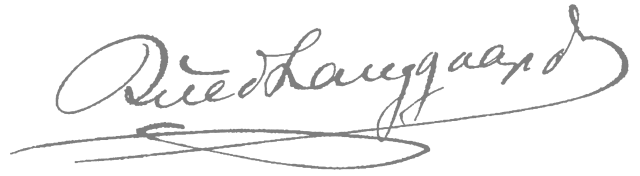


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OM UDGAVEN

Denne kritiske førsteudgave af Symfoni nr. 7 (Version 1930-32) er baseret på manuskripter i Rued Langgaards Samling (RLS) i Det Kongelige Bibliotek i København. Hovedkilden er et renskrevet partitur udført af Rued og Constance Langgaard i 1933-34 (RLS 21,1). Dette partitur indeholder komponistens seneste rettelser og tilføjelser, som respekteres i udgaven. Der er foretaget kollation med et tidligere partitur fra 1932 (RLS 21,2), som blev benyttet som forlæg ved udarbejdelsen af hovedkilden, og en række detaljer herfra, som er oversat ved udarbejdelsen af partituret 1933-34, er inkorporeret i udgaven. De øvrige foreliggende kilder i form af skitser mv. er uden betydning for denne udgave.

Udgiverens tilføjelser og rettelser er typografisk markeret i udgaven 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.

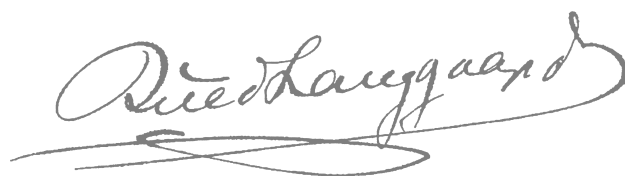
Der henvises i øvrigt til *Kilder og kritisk beretning* s. 56. Nogle forhold af særlig opførelsesmæssig interesse er anført under overskriften *Særlige redaktionelle problemer* s. 60.

ABOUT THIS EDITION

This critical first edition of Symphony No. 7 (Version 1930-32) is based on manuscripts in Rued Langgaard's Collection (RLS) in the Royal Danish Library in Copenhagen. The main source is a fair copy score made by Rued and Constance Langgaard in 1933-34 (RLS 21,1). This score contains the composer's latest corrections and additions, which are respected in the edition. Collating has been made with a previous score from 1932 (RLS 21,2), which was used as the exemplar in the preparation of the main source, and a number of details, which were overlooked in the preparation of the score in 1933-34, are incorporated in the edition. The other available sources in the form of sketches, etc., are of no significance to this edition.

The editor's additions and emendations are indicated typographically in the score by square brackets and broken slurs and ties. Cautionary accidentals in round brackets are also editorial. Key signatures for clarinets have been supplied by the editor.

Further information is given in *Sources and critical commentary* p. 56. Some matters of specific interest for performance are mentioned under the headline *Specific editorial issues* p. 60.



OM SYMFONI NR. 7 (VERSION 1930-32)

Symfonien, som blev påbegyndt i sommeren 1925, fik et langvarigt tilblivelsesforløb. En førsteversion forelå i begyndelsen af 1926, og uropførelsen fandt sted den 8. marts samme år. Komponisten dirigerede selv Københavns Filharmoniske Orkester, og opførelsen fandt sted i Odd Fellow Palæet i København ved en såkaldt "Populær Koncert", som Langgaard havde arrangeret med egne værker. Efter en revision blev partituret udgivet af Wilhelm Hansens Musikforlag, og nogenlunde samtidig, den 11. april 1927, blev værket opført for anden gang. Også denne gang i Odd Fellow Palæet ved en "Populær Orkesterkoncert" arrangeret af Langgaard og med ham selv i spidsen for Københavns Filharmoniske Orkester.

Selv om værket nu (1927) forelå trykt, var symfonien i de følgende år under stadig revision, navnlig hvad angår de to ydersatser, uden at Langgaard nåede frem til et endeligt resultat. I 1930 komponerede han en stærkt omarbejdet første-sats, som blev en milepæl på vejen mod en ny version af symfonien. En ny finale kom til 1931-32, og derved fandt symfonien sin endelige form (BVN 212). De to midterste satser var, bortset fra mindre retoucheringer, identiske med satserne i det trykte partitur (1927). Den nye version blev uropført som studieopførelse i Statsradiofonien den 10. december 1935. Det er denne version, som her foreligger i en kritisk førsteudgave.

Blandt de tidligere versioner er der et fast holdepunkt i det partitur, som Langgaard i 1927 lod publicere på Wilhelm Hansens Musikforlag (BVN 188). Denne version 1925-26 publiceres også af Rued Langgaard Udgaven. Der henvises til forord og revisionsberetning i denne udgave for så vidt angår værkets tidlige historie og modtagelsen af symfonien ved de to opførelser i 1926 og 1927.¹

Sats II og III, som går tilbage til værkets oprindelse, blev skitseret i sommeren 1925, hvor Langgaard i to måneder var indlogeret på rekonvalescenthjemmet *Villa Caris* i Bagsværd sammen med sin mor, Emma Langgaard, og sin senere hustru, Constance Tetens. Satserne var oprindeligt betegnet *Marcia funebre* og *Vivace grazioso*, men blev i den trykte form (1927) betegnet *Allegro moderato maestoso* og *Scherzoso grazioso*. Nærværende versions nye sats I (som blev betegnet "2den Redaktion") blev skitseret 20. november 1930 og instrumenteret i december samme år. Satsen fik den lidt kryptiske betegnelse *Thema*. På skitserne afslører Langgaard (for første gang), at det karakteristiske opadspringende hovedmotiv, som også benyttes

ABOUT SYMPHONY NO. 7 (VERSION 1930-32)

The symphony, which was started in the summer of 1925, was a long time in the making. A first version existed at the beginning of 1926, and its first performance took place on 8 March of the same year. The composer himself conducted the Copenhagen Philharmonic Orchestra, and the performance took place in the Odd Fellow Palace in Copenhagen at a so-called 'Popular Concert' that Langgaard had arranged with his own works. After a revision, the score was published by Wilhelm Hansens Musikforlag, and at roughly the same time, on 11 April 1927, the work was performed for the second time. This also took place at the Odd Fellow palace at a 'Popular Orchestral Concert' that Langgaard had arranged with (primarily) his own compositions, and with himself at the head of the Copenhagen Philharmonic Orchestra.

Although the work now (1927) existed in a printed form, the symphony was permanently under revision during the following years, especially the two outer movements, without Langgaard arriving at any final result. In 1930, he composed a greatly revised version of the first movement that was a milestone on the road towards a new version of the symphony. A new finale was written in 1931-32, which gave the symphony its final form. Apart from some minor changes, the two middle movements remained identical with those of the printed score (1927). The new version was first given a studio performance on the Danish National Radio (Statsradiofonien) on 10 December 1935. It is this version that is presented here in a critically revised first edition.

Among the earlier versions there is a firm anchorage point in the score that Langgaard published in 1927 at Wilhelm Hansens Musikforlag (BVN 188). This version of 1925-26 is also published by the Rued Langgaard Edition. Further information is found in the foreword and the revisional account in this edition regarding the early history of the work and the reception of the symphony at the two performances in 1926 and 1927.¹

The second and third movements, which go back to the origin of the work, were sketched out in the summer of 1925, when Langgaard stayed for two months at a convalescent home *Villa Caris* in Bagsværd along with his mother, Emma Langgaard, and his later wife, Constance Tetens. The movements were originally marked *Marcia funebre* and *Vivace grazioso*, but in the printed form (1927) were marked *Allegro moderato maestoso* and *Scherzoso grazioso*. The new movement I of the present version (which was marked '2nd edition') was sketched out on 20 November 1930 and orchestrated in December of the same year. The movement was somewhat cryptically marked *Thema*. In the sketches, Langgaard reveals (for the first time) that the characteristic upward-leaping main

1 Rued Langgaard: Symfoni nr. 7 (BVN 188). Kritisk udgave ved Bendt Viinholt Nielsen. Rued Langgaard Udgaven, 2020. ISBN: 978-87-598-4334-5 / ISMN: 979-0-66134-642-5 / WH33340.

1 Rued Langgaard: Symphony no. 7 (BVN 188). Critical edition by Bendt Viinholt Nielsen. The Rued Langgaard Edition, 2020. ISBN: 978-87-598-4334-5 / ISMN: 979-0-66134-642-5 / WH33340.

i tidligere versioner af satsen, er et lån fra *Lisette, Lystspil til Musik i 4 Akter* (1921) af violinisten og komponisten Axel Gade (1860-1921), der var Rued Langgaards onkel. Dette lystspil, som aldrig har været opført, foreligger i manuskriptform i Det Kongelige Bibliotek.² Motivet er fra værkets forspil, og Langgaard genbrugte det i 1946-47 i sin symfoni nr. 13 (BVN 319).

Symfoni nr. 7 havde ikke tidligere båret en titel. Hverken i forbindelse med den trykte originaludgave (1927) eller de to tidlige opførelser 1926 og 1927 blev der offentliggjort programnoter til værket. I et avisinterview op til uropførelsen udtalte Langgaard dog følgende:

Min syvende Symfoni, den er komponeret i Sommeren 1925, det var denne herlige Sol-Sommer, som inspirerede mig, [...] der er noget italiensk i den Komposition.... Ogsaa noget historisk i Sørgemarchen for Eksempel.³

Men den 1930-version, som nu forelå med en ny førstesats, blev ledsaget af titelforslaget *Danske Billeder* og satstitlerne 1. *Holmens Kirke (Eroico)*, 2. *Roskilde (Funebre)*, 3. *Gurre (Scherzoso)* og 4. *Sukkenes Allé (Solenne)*.⁴ Et samtidigt, alternativt forslag lyder: *Danske Steder* med satserne 1. *Holmens Kirke*, 2. *Kongegravene*, 3. *Gurre*, 4. "Freias Sal".⁵ Den 'gamle', trykte finalesats var stadig gældende, men fra 1930 findes to renskrevne bilag til det trykte partitur: dels 6 indledende takter, dels en ændring af passagen mellem cfr. 26 og cfr. 27 (12 takter). Under sommeropholdet i 1931 på Thurø fik Langgaard imidlertid idéen til en ny finalesats. Partiturskitsen er dateret august 1931, men renskriften blev først afsluttet den 21. september 1932. En fanfareagtig sats (*Maestoso*) på 79 takter kom således til at erstatte den tidligere finale på næsten 250 takter. I 1932 sammenstykkede Langgaard et partitur med de to nye satser I og IV i manuskriptform samt satserne II og III fra det trykte partitur, men forsynet med en lang række håndskrevne retoucheringer.⁶ Det fremgår, at sats I stadig voldte komponisten problemer efter 1930, idet manuskriptet omfatter sammenklæbede blade, overklæbede takter og udskiftede sider. Den seneste ændring, der blev foretaget, var en forkortelse med 10 takter. Overskriften *Tema* (eller *Thema*) over sats I blev elimineret og sats III fik nu betegnelsen *Fiorito (Slm. 103:15-16)*. Skriftstedet Salme 103:15-16 lyder i bibeloversættelsen fra 1922: *Menneskets liv er som græsset, det blomstrer som markens blomster; når vinden blæser over det, er det der ikke mere, dér; hvor det stod, ser man det ikke mere*. Langgaard har ikke uddybet, hvorfor han har valgt dette motto, som her refererer til sats III, men (som det fremgår nedenfor) kom til at dække hele symfonien. Partituret blev forsynet med hovedtitlen "Ved Tordenskjold i Holmens Kirke"; den er dels anført på bindet, dels på titelbladet, hvor den er streget over, og endelig som overskrift på første nodeside, hvor den ledsages af fodnoten "provisorisk". Man konstaterer altså et vist ambivalent forhold til denne titel.

I 1933-34 udarbejdede Rued og Constance Langgaard et nyt partitur i form af en renskrift af indholdet af det sammenstykkede partitur fra 1932, en renskrift som blev indbundet

motif, which is also used in earlier versions of the movement, was borrowed from *Lisette, Musical Comedy in Four Acts* (1921) by the violinist and composer Axel Gade (1860-1921), who was Rued Langgaard's uncle. This ballad opera, which has never been performed, exists in manuscript form at The Royal Library.² The motif is from the prelude of the work, and Langgaard re-used it in 1946-47 in his Symphony no. 13 (BVN 319).

Symphony no. 7 had not earlier been given a title. Neither in connection with the printed original edition (1927), nor at the two early performances in 1926 and 1927 were programme notes for the work published. In a newspaper interview in connection with the first performance, Langgaard did, however, state the following:

My seventh symphony was composed in the summer of 1925, it was that marvellous sunny summer that inspired me, [...] there is something Italian in the composition... Also something historical in the funeral march for instance.³

But the 1930 version, which now existed with a new first movement, was accompanied by the title suggestion *Danish Images* and the movement titles: 1. *Holmen's Church*, 2. *Roskilde (Funebre)*, 3. *Gurre (Scherzoso)* and 4. *The Avenue of Sighs (Solenne)*.⁴ A contemporary alternative suggestion is: *Danish Locations* with the movements: 1. *Holmen's Church*, 2. *The Royal Tombs*, 3. *Gurre*, 4. *'Freia's Hall'*.⁵ The 'old' printed final movement still applied, but from 1930 onwards, two fair-copy attachments exist to the printed score: partly six introductory bars, partly a change to the passage between cf. 26 and cf. 27 (12 bars). However, during a summer stay on the island of Thurø, Langgaard got the idea for a new finale movement. The score sketch is dated August 1931, but the fair copy was not completed until 21 September 1932. A fanfare-like movement (*Maestoso*) of 79 bars thus came to replace the former finale of almost 250 bars. In 1932, Langgaard put together a score with the two new movements (first and fourth) in manuscript form along with the second and third movements from the printed score, but provided with a whole series of handwritten retouchings.⁶ It is clear that the first movement still caused the composer problems after 1930, as the manuscript includes stuck-together pages, superimposed bars and replaced pages. The latest change that was carried out was a shortening by 10 bars. The heading *Tema* (or *Thema*) above the first movement was removed and the third movement was now marked *Fiorito (Ps. 103:15-16)*. The biblical Psalm 103:15-16 is as follows: *As for man, his days are as grass: as a flower of the field, so he flourisheth. For the wind passeth over it, and it is gone; and the place thereof shall know it no more*. Langgaard offers no explanation as to why he has chosen this motto, which here refers to the third movement, but (as can be seen below) it came to apply to the whole symphony. The score was provided with the main title 'At Tordenskjold in Holmen's Church' (i.e. 'At Tordenskjold's Tomb in Holmen's Church'); this is placed on the cover as well as the title page, where it has been struck through, and finally as a heading on the first page of music, where it has been given the footnote 'provisionally'. So one senses a certain ambivalent attitude towards this title.

In 1933-34, Rued and Constance Langgaard prepared a new score in the form of a fair copy of the contents of the assembled score from 1932, a fair copy which was choicely bound

2 Partitur og klaverpartitur findes i Axel Gades Samling, nr. 8.

3 B.T. 8. marts 1926 (signeret: Christian Houmark).

4 Kilde F (se s. 59).

5 Kilde K (se s. 60).

6 Kilde B (se s. 57). RL betegnede denne version som "tredje version", idet han regnede de to versioner opført hhv. 1926 og 1927 som første og anden version; han er imidlertid ikke konsekvent med disse versionsangivelser.

2 The score and piano score are in the Axel Gade Collection, no 8.

3 B.T. 8 March 1926 (signed: Christian Houmark).

4 Source F (see p. 59).

5 Source K (see p. 60).

6 Source B (see p. 57). RL referred to this version as 'the third version', since he counted the two versions performed in 1926 and 1927 respectively as the first and second versions; he is, however, not consistent in his indications of these versions.

forneemt i rødt helbind med guldtryk.⁷ Som overskrift på første nodeside findes følgende påskrift i Langgaards hånd: "Ved Tordenskjold i Holmens Kirke, (kan ogsaa betitles 'Fra Davids 103 (eller 16) Salme.' Maaske bedst helt at udelade Titel)". Ingen af de to titler figurerer på det nye partiturs titelblad, ej heller på bindet eller det omslag, Langgaard har lagt omkring bindet. Udgaven her er derfor ikke forsynet med nogen titel. "Ved Tordenskjold i Holmens Kirke" refererer i øvrigt til søhelten Peter Wessel Tordenskiold (1690-1720), hvis sarkofag står i Holmens Kirkes kapelsal i København. Samme sted findes også Niels W. Gades (1817-90) sarkofag.

I partituret ses en del mindre justeringer og tilføjelser, foretaget af Langgaard efter at renskriften var gjort færdig, væsentligst en blæserindsats (klarinet 1-2, fagot 1, horn 1) i sats III, t. 1-3, som kan forekomme ulogisk i sammenhæng med det B som cello og kontrabas spiller. Ikke desto mindre findes blæsertakterne indskrevet i begge de to nævnte partiturer og i det gældende stemmesæt, som er blevet anvendt ved opførelser og indspilning af denne version frem til fremkomsten af nærværende udgave. Om blæserindsatsen nogensinde har været anvendt er uklart; det skulle i givet fald have været ved uropførelsen af denne version, som fandt sted i Statsradiofonien den 10. december 1935 med Radio-Symfoniorkestret, dirigeret af Emil Reesen. Der var tale om en studiekoncert (uden publikum), som begyndte kl. 22 og bar overskriften "Dansk Symfonikoncert". Langgaards symfoni stod sidst på programmet efter værker af Nancy Dahlberg og Erling Brene og var programsat som *Symfoni Nr. 7. Opus 15. "Ved Tordenskjold i Holmens Kirke"*. Langgaard benyttede ikke opusnumre, men en kort overgang i begyndelsen af 1930'erne forsynede han et stærkt selektivt udvalg af sine kompositioner med opusnumre. Nummeret 15 ses endnu på titelbladet til symfoni nr. 7, men Langgaard opgav hurtigt denne nummerering og fjernede angivelserne på (næsten) alle de manuskripter, han havde nået at nummerere. Koncerten blev omtalt i avisen *Dagens Nyheder* den 11. december 1935. Erling Abrahamsen skriver her, at "Reesen fik det alt sammen til at klinge i inderlig Overensstemmelse med Værkets Karakter, snart kammermusikalsk, snart i storladen Symfonistil." Anderledes negativ var Walter Zakarias, der i sin anmeldelse i *Dansk Musik Tidsskrift (DMT)* skrev:

Radioen burde absolut have forskaanet os for Langgaards Følelser i Anledning af Tordenskjold – tilmed udtrykt i en hel Symfoni. Med sin Mellemsats, der var et Udtog af alle Sørgemarscher fra Beethoven til Wagner, sine Akkordbrydninger, der vist skulde være Temaer, sine heroiske Trompet-skrald o.s.v. burde dette Opus have hvilet endnu tryggere i sin Ophavsmands Skuffe end Tordenskjold i sin Sarkofag. (*DMT*, 11. årgang, nr. 2, s. 55).

Den her udgivne version af symfonien blev ikke opført igen i Langgaards tid, men er siden blevet koncertopført to gange. Artur Rubinstein Filharmoniske Orkester fra Lodz i Polen var i 1993 på turné til Danmark med dirigenten Ilya Stupel og opførte symfonien i Musikhuset Århus den 24. juli 1993 og i Tivolis koncertsal den 25. juli 1993. Året forinden havde orkestret og Stupel indspillet symfonien i denne version som led i deres samlede indspilning af Langgaards symfonier.⁸

Bendt Viinholt Nielsen, juni 2020

in a red full binding with gold lettering.⁷ As a heading on the first page of music there is the following inscription in Langgaard's hand: 'At Tordenskjold's Tomb in Holmen's Church, (can also be given the title 'From Psalm 103 (or 16). Possibly best to omit the title)'. Neither of the two titles figure on the title page of the new score, nor on the binding cover or the book band Langgaard has placed round the cover. The edition has therefore not been provided with any title. 'At Tordenskjold's Tomb in Holmen Church' incidentally refers to the naval hero Peter Wessel Tordenskjold (1690-1720), whose sarcophagus stands in the chapel of Holmen's Church in Copenhagen. Here too is the sarcophagus of Niels W. Gade (1817-1890).

In the score a number of minor adjustments and additions can be found, carried out by Langgaard after the fair copy had been completed, most importantly is the wind entry (clarinet 1-2, bassoon 1, horn 1) in the third movement, bars 1-3, which might seem illogical in connection with the B flat played by the cello and double bass. Nevertheless, the wind instrument bars have been written into both the scores mentioned and in the applicable set of parts used and in the performances and recording of this version up until the emergence of the present edition. It is not clear if this wind instrument entry was ever used; if so, it would have been at the first performance of this version, which took place on the Danish National Radio on 10 December 1935 with the Radio Symphony Orchestra, conducted by Emil Reesen. This was a studio concert (without an audience) which started at 10pm, entitled 'Danish Symphony Concert'. Langgaard's symphony was the last item on the programme, after works by Nancy Dahlberg and Erling Brene and it was called *Symphony No. 7. Opus 15. 'At Tordenskjold's Tomb in Holmen's Church'*. Langgaard did not use opus numbers, but for a short while in the early 1930s he provided a highly restricted selection of his compositions with opus numbers. Number 15 can still be seen on the title page of Symphony no. 7, but Langgaard soon abandoned this numeration and removed the markings on (almost) all the manuscripts he had managed to give opus numbers. The concert was reviewed in the newspaper *Dagens Nyheder* on 11 December 1935. Erling Abrahamsen writes here that 'Reesen succeeded in getting everything to sound in intimate accordance with the nature of the work, at times like chamber music, at other times in a grandiose symphonic style.' Walter Zakarias was far more negative in his review published in *Dansk Musik Tidsskrift (DMT)*:

The radio really ought to have spared us Langgaard's emotions on the occasion of Tordenskjold – in the form of an entire symphony, into the bargain. With his intermezzo that was a procession of all the funeral marches from Beethoven to Wagner, his broken chords that were presumably meant to be themes, his heroic trumpet peals etc., this opus ought to have rested even more securely in the drawer of its originator than Tordenskjold in his sarcophagus. (*DMT*, Vol. 11, no. 2, p. 55).

The version of the symphony published here was not performed again during Langgaard's lifetime, but has since been given two concert performances. In 1993, the Artur Rubinstein Philharmonic Orchestra from Lodz in Poland was touring Denmark with the conductor Ilya Stupel and gave a performance at Musikhuset Århus (Aarhus Concert Hall) on 24 July 1993 and at the Tivoli Concert Hall on 25 July 1993. The previous year, the orchestra and Stupel had recorded the symphony in this version as part of their complete recording of Langgaard's symphonies.⁸

Bendt Viinholt Nielsen, June 2020

⁷ Kilde A (se s. 56).

⁸ Langgaard: *The Complete Symphonies* Vol. 4. Danacord DACOCD 407 (1992). CD.

⁷ Source A (see p. 56).

⁸ Langgaard: *The Complete Symphonies* Vol. 4. Danacord DACOCD 407 (1992). CD.

STRUMENTI DELL' ORCHESTRA

Flauto piccolo

2 Flauti grande

3 Oboi

3 Clarinetti in Si,

3 Fagotti

4 Corni in Fa

3 Trombe in Si,

3 Tromboni (anche tromboni contralti)

Tuba

Timpani

Tam-tam

Piatti

Triangolo

Arpa

Archi

Symfoni nr. 7

[Version 1930/32]

Maestoso fiero sostenuto (♩ = 58)

I

Rued Langgaard
(BVN 212)

Flauto piccolo

1

Flauti grande

2

Oboi

1

2-3

Clarinetti (S^b)

1

2-3

Fagotti

1

2-3

Corni (Fa)

1-2

3-4

Trombe (Fa)

1

2-3

Tromboni

1-2

3

Tuba

Timpani

Tamtam

Triangolo

Piatti

Arpa

Maestoso fiero sostenuto (♩ = 58)

I

Violini

II

Viole

Violoncelli

Contrabbassi

KILDER OG KRITISK BERETNING

KILDER

- A. Partitur 1933-34
- B. Partitur 1932
- C. Partiturfragment (sats I)
- D. Partiturskitse sats I
- E. Partiturskitse sats IV
- F. Skitse sats I
- G. Partiturbilag til den trykte version (BVN 188), sats IV
- H. Skitse til sats IV
- J. Orkesterstemmer
- K. Titelblade (uden noder)

A. Partitur 1933-34

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21,1. Autograf og afskrift (Constance Langgaard). Renskrift med blæk; rettelser og tilføjelser med blyant (autograf). Enkelte dirigentnotater med blyant og farveblyant.

Titel: *Symfoni No 7. I for I Orkester I af I Rued Langgaard. I Op. 15. I Trykt 1927 hos Vilhelm Hansen [sic] (Partitur) I Omarbejdet 1932. I Partitur. I (1933)*

Bindtitel (trykt i guldtryk): *Rued Langgaard I Symfoni Nr. 7. I Partitur*

Bindet er forsynet med et gråbrunt papiromslag med påskrift i autograf: *Rued Langgaard: I Symfoni Nr. 7. I Partitur*

Overskrift s. 1 (autograf): *Ved Tordenskjold i Holmens Kirke, I (kan ogsaa betitles "Fra Davids 103 (eller 16) Salme." Maaske bedst I helt at udelade Titel.)*

Dateret efter sats I (s. 11): *Komponeret 1930 (December) – signeret og dateret efter sats IV (s. 57): Rued Langgaard / Finale komp. 1932. / Renskrevet 1934.*

36 blade, 32,5 × 26,5 cm; 59 beskrevne sider, pagineret: (titel), (side med oplysning om opførelse), 1-11, (5 blanke sider), 12-24, (3 blanke sider), 25-41, (3 blanke sider), 42-57, (2 blanke sider); indbundet i rødt shirtingsbind med guldtryk, forsats og bagsats samt friblade (2 foran og 1 bagest, ubeskrevne).

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

Påskrift på titelbladets bagside (autograf): *Opført i Statsradiofonien d. 10 December 1935. I Dir: Reesen.*

Kommentar.

Renskriften er udført 1933-34 af CL og RL, hvis håndskrifter veksler igennem manuskriptet; sats IV dog næsten udelukkende i autograf. På mange sider er det vanskeligt at skelne den ene håndskrift fra den anden. Der findes rettelser og tilføjelser med blyant i autograf og også udraderinger og ændringer foretaget med blæk. I sats I finder man komponistens håndskrift s. 1-3 (t. 1-37), s. 6 (t. 64-74), s. 7-9 (t. 84-108)

SOURCES AND CRITICAL COMMENTARY

SOURCES

- A. Score 1933-34
- B. Score 1932
- C. Score fragment (movement I)
- D. Score sketch, movement I
- E. Score sketch, movement IV
- F. Sketch, movement I
- G. Appendix to the printed score (BVN 188), movement IV
- H. Sketch, movement IV
- J. Orchestral parts
- K. Title pages (without music)

A. Score 1933-34

The Royal Danish Library. Rued Langgaard's Collection, RLS 21,1. Autograph and transcript (Constance Langgaard). Fair copy in ink; corrections and additions in pencil (autograph). A few conductor's notes in pencil and crayon.

Title: *Symphony No 7. I for I Orchestra I by I Rued Langgaard. I Op. 15. I Printed 1927 by Vilhelm Hansen [sic] (Score) I Reworked 1932. I Score. I (1933)*

Title on the binding (printed in gold): *Rued Langgaard I Symphony No. 7. I Score*

The binding is provided with a taupe paper cover with an inscription in autograph: *Rued Langgaard: I Symphony No. 7. I Score* Heading p. 1 (autograph): *At Tordenskjold[’s Tomb] in Holmen’s Church, I (could also be titled “From the 103rd (or 16th) Psalm of David.” Perhaps best I to leave out title altogether.)*

Dated after movement I (p. 11): *Composed 1930 (December) – signed and dated after movement IV (p. 57): Rued Langgaard / Finale comp. 1932. / Fair copy 1934.*

36 leaves, 32.5 × 26.5 cm; 59 pages of writing, paginated: (title), (page with information about a performance), 1-11, (5 blank pages), 12-24, (3 blank pages), 25-41, (3 blank pages), 42-57, (2 blank pages); bound in red shirting with gold printing, endpapers and fly leaves (2 at the front and 1 at the back, without writing).

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

Designation on the reverse of the title page (autograph): *Performed on the Danish National Radio on 10 December 1935. I Conductor: Reesen.*

Commentary.

The fair copy was done in 1933-34 by CL and RL, their handwritings alternating all through the manuscript, although movement IV is almost entirely in autograph. On many of the pages, it is difficult to discern one handwriting from the other. There are corrections and additions in pencil in autograph, as well as erasures and alterations done in ink. In movement I, the composer's handwriting can be found on pp. 1-3 (bb. 1-37),

og s. 11 (t. 118-123), mens CLs håndskrift ses s. 4 (t. 38-45), s. 6 (t. 75-83) og s. 10 (t. 109-117). I sats II og III er autograf og afskrift blandet. Sats IV er i autograf s. 42-52 (t. 1-57), s. 54 (t. 63-77), mens CL blot har udført s. 53 (t. 58-62). Renskriften har kilde B som forlæg, men visse detaljer er korrigeret eller tilføjet ved udarbejdelsen af A, og RL har senere foretaget tilføjelser og mindre ændringer. En blæserindsats i sats III, t. 1-3, er tilføjet med blyant i både A og B og tillige indført i orkesterstemmerne kilde I. En lang række detaljer, specielt dynamik samt staccato- og marcato-angivelser, er imidlertid blevet oversat af såvel RL som CL i forbindelse med kopieringen fra kilde B.

B. Partitur 1932

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21.2. Sats I og IV: Autograf og afskrift (Constance Langgaard). Renskrift med blæk; enkelte rettelser og tilføjelser med blyant (autograf). Sats II-III: s. 11-39 af trykt udgave (BVN 188, 1927) med rettelser og ændringer i autograf.

Titel: *Symfoni (No 7.)* | [overstreget: ("Ved Tordenskjold i Holmens Kirke.")] | for | Orkester | af | Rued Langgaard. | Komponeret 1925-26. | Omkomponeret 1930-32. (3die version) [CLs tilføjelse: denne.] | Partitur.

Overskrift (s.[1]): *Symfoni No 7 ** ("Ved Tordenskjold i Holmens Kirke") – fodnote: *) *Provisorisk*

Bindtitel (autograf på påklæbet mærkat): *Rued Langgaard: I Symfoni No 7. I ("Ved Tordenskjold i Holmens Kirke") | Partitur. I (Omarb. 1932)*

Dateringer: før sats I: (*3die Version af I | komp. 1930.*) – efter I: *Komp. i Novbr. 1930, instr. Dec. 1930.* – før sats II tilføjet: *Komp. 1926* – før sats III tilføjet: *Komp. 1926.* – før sats IV (titelside): *IV (Finale) | 2den Redaktion (Komp. 1932.)* – efter sats IV: *21 September 1932. | Komp. August 1931. (Grasten) | Rued Langgaard.* 32 blade, 29,5 × 22 cm (beskåret i forbindelse med indbinding); friblad med titel (bagsiden med oplysninger om opførelser 1925, 1926, 1935) + sats I: 6 blade med 11 beskrevne sider, pagineret: [1], 2-11, (blank) + sats II-III: 15 blade i trykt udgave s. 11-39, (påklæbet blank side) + Sats IV: 10 blade med 17 beskrevne sider, pagineret: (titel til sats IV), (blank side), 1-16, (2 blanke sider); blad 6 består af to sammenklæbte blade. Indbundet i sort papirbind med læderryg og -hjørner. Friblad anvendt som titelblad, bagsats blank.

Papirtype: Ingen angivelse af fabrikat; beskårne sider (24 systemer).

Sats I betegnet "*Tema*" (overstreget). Sats III betegnet: *Fiorito (Slm. 103:15-16)* [hertil har CL tilføjet ordlyden af skriftstedet].

Kommentar.

Som det fremgår, er partituret sammenstykket af tre, separat paginerede dele. Sats I var oprindelig i afskrift ved CL, men de første to blade (s. 1-4) er blevet udskiftet med nye sider i autograf (de udtagne blade findes som kilde C). Efter satsen har CL skrevet: *Renskrevet af Constance Langgaard*. Dernæst følger som sats II og III et udsnit af den trykte version (BVN 188) med rettelser, og til slut renskriften af sats IV. I sats II (pag. 11-22) findes blyantsrettelser og -ændringer i autograf i takterne 1-2, 4-6, 8, 9-11, 13, 16-18, 20, 29-31, 35, 37-39, 41, 48, 55, 58, 64-65, 67, 70, 74, 79, 81-84, 90, 92 og 100-101. I sats III (pag. 23-39) findes blyantsrettelser og -ændringer i autograf i

p. 6 (bb. 64-74), pp. 7-9 (bb. 84-108) and p. 11 (bb. 118-123), while CLs handwriting is on p. 4 (bb. 38-45), p. 6 (bb. 75-83) and p. 10 (bb. 109-117). In movements II and III, autograph and transcript passages are mixed. Movement IV is in autograph pp. 42-52 (bb. 1-57), p. 54 (bb. 63-77), while CL only did p. 53 (bb. 58-62). The fair copy is based on source B, but certain details were corrected or added during the preparation of A, and RL later made additions and minor alterations. A wind entrance in movement III, bb. 1-3, was added in pencil in A as well as B, and was also entered in the orchestral parts source I. However, RL as well as CL overlooked a number of details when they were copying from source B, especially regarding dynamics and staccato and marcato markings.

B. Score 1932

The Royal Danish Library. Rued Langgaard's Collection, RLS 21.2. Movements I and IV: Autograph and transcript (Constance Langgaard). Fair copy in ink; a few corrections and additions in pencil (autograph). Movements II-III: pp. 11-39 of the printed edition (BVN 188, 1927) with corrections and alterations in autograph.

Title: *Symphony (No 7.)* | [crossed over: ("At Tordenskjold[*'s* Tomb] in Holmen Church.")] | for | Orchestra | by | Rued Langgaard. | Composed 1925-26. | Re-composed 1930-32. (3rd version) [CL's addition: this one.] | Score.

Heading (p.[1]): *Symphony No 7 ** ("At Tordenskjold[*'s* Tomb] in Holmen Church") – footnote: *) *Provisional*

Title on the binding (in autograph on a glued-on label): *Rued Langgaard: I Symphony No 7. I ("At Tordenskjold[*'s* Tomb] in Holmen Church") | Score. I (Reworked 1932)*

Datings: before movement I: (*3rd version of I | comp. 1930.*) – after I: *Comp. in Nov. 1930, orch. Dec. 1930.* – before movement II: *Comp. 1926* – before movement III: *Comp. 1926.* – before movement IV (title page): *IV (Finale) | 2nd version (Comp. 1932.)* – after movement IV: *21 September 1932. | Comp. August 1931. (Grasten) | Rued Langgaard.*

32 leaves, 29.5 × 22 cm (trimmed in connection with the binding); fly leaf with title (information about performances in 1925, 1926, 1935 on the reverse) + movement I: 6 leaves including 11 pages of writing, paginated: [1], 2-11, (blank) + movements II-III: 15 leaves in the printed edition pp. 11-39, (blank page glued on) + movement IV: 10 leaves including 17 pages of writing, paginated: (title for movement IV), (blank page), 1-16, (2 blank pages); fol. 6 consists of two leaves glued together.

Bound in black paper binding with leather back and corners. Fly leaf used as title page, endpaper blank.

Paper type: No manufacturer's name; trimmed pages (24 staves).

Movement I designated "*Theme*" (crossed over). Movement III designated: *Fiorito (Psalms 103:15-16)* [to which CL has added the wording of the scripture].

Commentary.

As it occurs, the score is pieced together from three separately paginated parts. Movement I was originally a transcript by CL, but the first two leaves (pp. 1-4) were replaced by new pages in autograph (the excised pages are preserved as source C). After the movement, CL has written: *Fair copy by Constance Langgaard*. Next, an excerpt of the printed version with corrections (BVN 188) follows as movements II and III, and finally the fair copy of movement IV. In movement II (pag. 11-22), there are corrections and alterations in pencil in autograph in the bars 1-2, 4-6, 8, 9-11, 13, 16-18, 20, 29-31, 35, 37-39, 41, 48, 55, 58, 64-65, 67, 70, 74, 79, 81-84, 90, 92 and 100-101. In movement III (pag. 23-39), there are pencil corrections and alterations in

takterne 1-3 (tilføjet blæserindsats), 5-6 (samt alle parallelsteder), 34-35, 38, 125, 142, 145. Sats IV er i blandet håndskrift med følgende passager i autograf: s. 3-6 (t. 11-31), s. 8 (t. 37-40), s. 9 (t. 46) og s. 10-12 (t. 47-58), mens CL har skrevet s. 7 (t. 32-36), s. 8 (t. 41), s. 9 (t. 42-45), s. 12 (t. 59-62) og s. 15-16 (t. 73-77); de to håndskrifter er blandet på s. 1-2 (t. 1-10) og s. 13-15 (t. 63-72). Man kan skimte, at satsbetegnelserne II, III har været ændret til III, II, en ombytning, som også spores i stemmesættet kilde J.

C. Partiturfragment (sats I)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21,17. Autograf og afskrift [Constance Langgaard]. Renskrift med blæk; enkelte tilføjelser med blyant.

Titel: [...] *Symfoni No 7. I af Rued Langgaard. I I.* ("Thema.") / (*2den Redaktion*. 1930) – for oven tilføjet med blyant: ("Fra Davidssalmen 103")

Overskrift (s.2): *Symfoni No 7. I I.* "Thema." (*2den Redaktion*)
Signeret og dateret ved begyndelsen: *Rued Langgaard I (1930)* [delvis bortskåret]

2 blade, 29,5 × 22 cm (beskåret), 4 beskrevne sider, pagineret: (titel), 2-4. Side 2 opr. pagineret 1, blad 2 består af to sammenklæbte blade.

Papirtype: Ingen angivelse af fabrikat; beskårne sider (blad 1 har 21, blad 2 25 systemer).

Kommentar.

Fragmentet er udtaget af kilde B og rummer, sådan som det fremtræder nu, titelside + t. 1-35 af sats I i samme version som i kilde B. En tidlig version skjuler sig bag de sammenklæbte sider. Afskrift og autograf veksler. Bladene er skåret til, så de passer med formatet i kilde B.

En påbegyndt, udateret partiturside (pag. 1) med en lidt divergerende, tidligere version af t. 1-4 findes under RLS 115,1.

D. Partiturskitse sats I

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21,14. Autograf. Skitse med blæk; rettelser og tilføjelser med rød farvestift og blyant.

Overskrift: "Atterglans" / "Morven" (begge overstreget)
Dateret ved begyndelsen: *I omKomp og instr I December 1930*
5 blade, 34,5 × 26 cm; 9 beskrevne sider, pagineret: [1], 2-8, [9], (sidste side blank); pagineringen ikke fortløbende.
Papirtype: 20 systemer uden angivelse af fabrikat.

Påskrift ved begyndelsen: *Thema af Axel Gade (Fra Operaen: Lisette)*; side 2 for neden findes en oversigt over fire sats i symfoni nr. 8. Efter sidste takt s. [9]: *X Fortsæt i det trykte ved [cfr.] 5.*

E. Partiturskitse sats IV

Det Kongelige Bibliotek. Rued Langgaards Samling. Autograf. Skitse med blæk; rettelser og tilføjelser med rød farvestift og blyant.

a) Side I og III. RLS 21,16.

Overskrift: *Symfoni No 7 (Sidste Del. Ny) I Fanfare.*

Dateret ved begyndelsen: *August 1931.*

1 blad, 32,5 × 23,5 cm; 2 beskrevne sider, pagineret I og III.
Papirtype: Mrk. 24; ingen angivelse af fabrikat (24 systemer).

b) Side II. RLS 21,11.

Ubetegnet; udateret.

1 blad, 32,5 × 23,5 cm; 2 beskrevne sider. Skitsen findes verso, pagineret II. Recto rummer renskrevet partiturside, bilag til sats IV = kilde G2

autograph in the bars 1-3 (an added wind entrance), 5-6 (as well as all parallel places), 34-35, 38, 125, 142, 145. Movement IV is in alternating handwritings with the following passages in autograph: pp. 3-6 (bb. 11-31), p. 8 (bb. 37-40), p. 9 (b. 46) and pp. 10-12 (bb. 47-58), while CL copied p. 7 (bb. 32-36), p. 8 (b. 41), p. 9 (bb. 42-45), p. 12 (bb. 59-62) and pp. 15-16 (bb. 73-77); the two handwritings are mixed on pp. 1-2 (bb. 1-10) and pp. 13-15 (bb. 63-72). It can be discerned that the designation of movements II, III were previously altered to III, II, a change of order which can also be traced in the set of parts source J.

C. Score fragment (movement I)

The Royal Danish Library. Rued Langgaard's Collection, RLS 21,17. Autograph and transcript [Constance Langgaard]. Fair copy in ink; a few additions in pencil.

Title: [...] *Symphony No 7. I by Rued Langgaard. I I.* ("Theme.") / (*2nd version*. 1930) – added in pencil at the top: ("From Psalm of David No. 103")

Heading (p. 2): *Symphony No 7. I I.* "Theme." (*2nd version*)
Signed and dated at the beginning: *Rued Langgaard I (1930)* [partly cut off]

2 leaves, 29.5 × 22 cm (trimmed), 4 pages of writing, paginated: (title), 2-4. Page 2 originally paginated 1, fol. 2 consists of two leaves glued together.

Paper type: Without manufacturer's name; cropped pages (fol. 1 has 21 staves, fol. 2 has 25).

Commentary.

The fragment was excised from source B, and in its present appearance it contains title page + bb. 1-35 of movement I in the same version as in source B. An early version is concealed between the pages that are glued together. Transcript and autograph alternate. The leaves are trimmed so that they fit the format of source B.

The start of an undated score page (pag. 1) with a slightly divergent, earlier version of bb. 1-4 is filed under RLS 115,1.

D. Score sketch, movement I

The Royal Danish Library. Rued Langgaard's Collection, RLS 21,14. Autograph. Sketch in ink; corrections and additions in red crayon and pencil.

Heading: "Reflection" / "Morven" (both deleted)
Dated at the beginning: *I re-Comp and orch I December 1930*
5 leaves, 34.5 × 26 cm; 9 pages of writing, paginated: [1], 2-8, [9], (last page blank); the pagination is not continuous.
Paper type: 20 staves without manufacturer's name.

Annotation at the beginning: *Theme by Axel Gade (From the opera: Lisette)*; at the bottom of page 2, there is an overview of four movements of Symphony no. 8. After the last bar on p. [9]: *X Continue from the printed version at [figure] 5.*

E. Score sketch, movement IV

The Royal Danish Library. Rued Langgaard's Collection. Autograph. Sketch in ink; corrections and additions in red crayon and pencil.

a) Page I and III. RLS 21,16.

Heading: *Symphony No 7 (Last part. New) I Fanfare.*

Dated at the beginning: *August 1931.*

1 leaf, 32.5 × 23.5 cm; 2 pages of writing, paginated I and III.
Paper type: Marked 24; without manufacturer's name (24 staves).

b) Page II. RLS 21,11.

Undesignated; undated.

1 leaf, 32.5 × 23.5 cm; 2 pages of writing. The sketch is on the verso, paginated II. Recto contains the fair copy of a page of the score, an appendix for movement IV = source G2

Papirtype: Mrk. 24**; ingen angivelse af fabrikat (24 systemer).
c) Side IV. RLS 21,15.

Ubetegnet; udateret.

1 blad, 32,5 × 23,5 cm; 2 beskrevne sider. Skitsen findes verso, pagineret IV. Recto rummer renskrevet partiturside, bilag til sats IV = kilde G1

Papirtype: Mrk. 24; ingen angivelse af fabrikat (24 systemer).

F. Skitse sats I

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21,13. Autograf. Renskrift med blæk; rettelser og tilføjelser med blyant. Overskrift: *Symfoni No 7. Ny version til første Afsnit.*

Dateret til slut: 20 November. / 30.

1 blad, 29,5 × 35 cm; 2 beskrevne, upaginerede sider. Skitsen findes recto og efterfølges for neden af skitse til *Finale. Begyndelsen* (6 t.; renskrift = kilde G1); verso rummer skitser til scherzo i *Strygekvartet No 1* (= nr. 4), dateret 27.4.1931.

Ved begyndelsen påtegnet: *Motiv af Axel Gade*; til slut sats-oversigt til symfonien: "Danske Billeder." / 1. "Holmens Kirke" (Eroico) / 2. "Roskilde." (Funebre) / 3. "Gurre." (Scherzoso) / 4. "Sukkenes Allé" (Solenne).

G. Partiturbilag til det trykte partitur (BVN 188), sats IV

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

1. Indledningstakter (6 takter). RLS 21,15.

Overskrift: *IV. Fastoso allegro.*

Udateret.

1 blad, 32,5 × 23,5 cm; 2 beskrevne sider. Takterne findes recto (upagineret); verso rummer s. IV af skitse til ny finalesats = kilde E (c).

Papirtype: Mrk. 24**; ingen angivelse af fabrikat (24 systemer).

2. Indskud efter cfr. 26. RLS 21,11.

Påtegnet for neden: *Bilag til min 7 Symfoni. – samt for oven: fra [X] og til X spilles istedetfor det trykte følgende Takter. – til slut: X Side 58. / Partitur.* Det hele overstreges med blå farvestift.

Dateret: 8/8 30.

1 blad, 32,5 × 23,5 cm; 2 beskrevne, upaginerede sider. Bilaget findes recto (10 takter) + verso (2 takter); verso rummer også s. II af skitse til ny finalesats = kilde E (b).

Papirtype: Mrk. 24**; ingen angivelse af fabrikat (24 systemer).

Kommentar.

Skitse til de 6 indledningstakter (G1) findes sammen med kilde F og synes samtidig med denne (nov. 1930). Bilaget G2 (8.8.1930) er således tidligere. Det omfatter 12 takter begyndende ved cfr. 26. Bilaget erstatter en passage i det trykte partitur fra cfr. 26 (s. 55) til et sted på s. 58, umiddelbart før cfr. 27.

H. Skitse sats IV

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 132,1 [blad 8v]. Autograf. Skitse med blæk, delvis blyant.

Overskrift: *Ny Sidste Del til Symfoni 7.*

Dateret foroven: *Komp. 13/8 31. Thurö.*

1 blad, 35,5 × 27 cm; 2 beskrevne, upaginerede sider. Skitsen findes på bagsiden af det sidste blad af renskrift (1917) til *Summer (Fire Sangtonebilleder)* (BVN 139); recto rummer slutningen af sang 4 med dateringen 28.10.1917.

Paper type: Marked 24**; without manufacturer's name (24 staves).

c) Page IV. RLS 21,15.

Undesignated; undated.

1 leaf, 32.5 × 23.5 cm; 2 pages of writing. The sketch is on the verso, paginated IV. Recto contains a fair copy of a page of the score, an appendix for movement IV = source G1

Paper type: Marked 24; without manufacturer's name (24 staves).

F. Sketch for movement I

The Royal Danish Library. Rued Langgaard's Collection, RLS 21,13. Autograph. Fair copy in ink; corrections and additions in pencil.

Heading: *Symphony No 7. New version for first section.*

Dated at the end: 20 November. / 30.

1 leaf, 29.5 × 35 cm; 2 unnumbered pages of writing. The sketch is on the recto and is followed at the bottom by a sketch for *Finale. Beginning* (6 bb.; fair copy = source G1); verso contains sketches for the scherzo of the *String Quartet no. 1* (= no. 4), dated 27 Apr. 1931.

Designated at the beginning: *Motif by Axel Gade*; at the end an overview of the movements of the symphony: "Danish Images." / 1. "Holmen's Church" (Eroico) / 2. "Roskilde." (Funebre) / 3. "Gurre." (Scherzoso) / 4. "The Avenue of Sighs" (Solenne).

G. Appendix for the printed score (BVN 188), movement IV

The Royal Danish Library. Rued Langgaard's Collection. Autograph. Fair copy in ink.

1. Opening bars (6 bars). RLS 21,15.

Heading: *IV. Fastoso allegro.*

Undated.

1 leaf, 32.5 × 23.5 cm; 2 pages of writing. The bars are on the recto (unpaginated); verso contains p. IV of a sketch for a new finale movement = source E (c).

Paper type: Marked 24**; without manufacturer's name (24 staves).

2. Insert after fig. 26. RLS 21,11.

Designated at the bottom: *Appendix for my 7 Symphony. – and at the top: from [X] and to X the following bars are to be played instead of the printed version. – at the end: X page 58. / Score.*

All of it crossed over with a blue crayon.

Dated: 8/8 30.

1 leaf, 32.5 × 23.5 cm; 2 unnumbered pages of writing. The appendix is on the recto (10 bars) + verso (2 bars); verso also contains p. II of a sketch for a new final movement = source E (b).

Paper type: Marked 24**; without manufacturer's name (24 staves).

Commentary.

Sketch for the 6 opening bars (G1) is on the same leaf as source F and seems to be from the same period (Nov. 1930). Thus, the appendix G2 (8 Aug. 1930) predates it. It comprises 12 bars beginning at fig. 26. The appendix replaces a passage in the printed score from fig. 26 (p. 55) to a place on p. 58, just before fig. 27.

H. Sketch for movement IV

The Royal Danish Library. Rued Langgaard's Collection, RLS 132,1 [fol. 8v]. Autograph. Sketch in ink and partly in pencil.

Heading: *New conclusion for Symphony 7.*

Dated at the top: *Comp. 13/8 31. Thurö.*

1 leaf, 35.5 × 27 cm; 2 unnumbered pages of writing. The sketch is on the verso of the last leaf of a fair copy (1917) for *Summer (Four Song Tone Pictures)* (BVN 139); recto contains the ending of song no. 4, dated 28 Oct. 1917.

J. Orkesterstemmer

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 22. Forskellige kopister, bl.a. Constance Langgaard; enkelte partier samt påskrifter og rettelser i autograf.

Omfatter: 3 fl, 3 ob, 3 cl, 3 fag, 4 cor, 3 tr, 3 trb, 1 tuba, pauker, 1 slagtøj, 1 harpe, 4 vl I, 4 vl II, 3 vla, 3 vcl, 3 cb.

Kommentar.

Stemmesættet er i overensstemmelse med kilde A og blev benyttet ved førsteopførelsen af denne version 10.12.1935. Materialet blev dog oprindeligt udskrevet til brug for uropførelsen 8. marts 1926 og blev igennem de følgende år revideret i flere omgange. Dette arbejde udførte RL selv sammen med CL.

I 1930 omarbejdede RL sats I, og stemmerne til denne sats blev udskiftet med nye i CLs håndskrift. Disse stemmer blev forsynet med en titel: *Thema* (eller: *Tema*), ligesom de blev betegnet *Indlæg* og dateret 1930. Et partitur i fuld overensstemmelse med denne 1930-version kendes ikke (jfr. fragmentet kilde C, og skitserne kilde D og F). Inden opførelsen i 1935 blev disse stemmer revideret i overensstemmelse med kilde A (primært en forkortelse på 10 takter), og en del stemmer, specielt strygerne, blev erstattet af nye, ligeledes i CLs hånd. Sats II og III er hovedsageligt bevaret i form af udskriften fra 1926 med senere spring og rettelser. I sats III t. 1-3 er indføjede den blæserindsats, som findes tilføjet med blyant i A og B; den er imidlertid sat i parentes her og har måske aldrig været anvendt ved opførelse. I 1932 fuldførte RL en ny finale (sats IV) og stemmerne til denne sats blev alle udskiftet med nye stemmer i CLs håndskrift.

K. Titelblad (uden noder)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21,18 [blad 1r]. Autograf. Renskrift med blæk; tilføjelser med blyant. Titel (blæk): *Rud Langgaard: / Symfoni No 7. / Version II. / December. 1930. / Partitur.* – tilføjelser (blyant, delvis udvisket): (*“Danske Steder”*) / *Capella Turchina / 1. Holmens Kirke. / 2. Kongegravene. / 3 Gurre. / 4. “Freias Sal”.* – desuden: *Komp. 1926 og: Maa renskrives helt igennem.*

Der foreligger desuden forskellige titelblade med påskrifter vedrørende skitser og udkast.

REDAKTIONSGRUNDLAG

Udgaven er baseret på kilde A. Fejl og forglemmelser i de dele af A, som er i Constance Langgaards håndskrift, er elimineret ved kollation med kilde B. Detaljer i kilde B, der antages at være oversat af RL ved udarbejdelsen af A, er implementeret i udgaven. Kilde C er konsulteret; det øvrige kildemateriale er uden betydning for udgaven.

Særlige redaktionelle problemer

RLs staccato-angivelser har ofte form som en lille lodret streg i stedet for en prik og kan derfor forveksles med staccatissimo ('spiccato'). Da disse små streger forekommer generelt i hans manuskripter, er der grund til at tro, at formen i reglen er begrundet i RLs intention om, at de håndskrevne staccato-prikker er visuelt tydelige, snarere end der er tale om et bevidst valg af spillemåden staccatissimo. I partituret kilde A er staccatissimo-formen ikke markant eller konsekvent til stede, hvorfor notationen generelt tolkes som 'almindeligt' staccato. Det gælder også i sats III, som er kopieret efter den trykte 1927-udgave i hvilken denne sats er præget af staccatissimo-angivelser. I stemmesættet er staccatissimo-varianten ikke specielt fremtrædende eller klar, og ganske ofte har kopisterne benyttet almindelige staccatoprikker, hvor der i det trykte 1927-partitur findes staccatissimo.

J. Orchestral parts

The Royal Danish Library. Rued Langgaard's Collection, RLS 22. Various copyists, a.o. Constance Langgaard; a few parts as well as designations and corrections in autograph.

Comprises: 3 fl, 3 ob, 3 cl, 3 fag, 4 cor, 3 tr, 3 trb, 1 tuba, timpani, 1 percussion, 1 harp, 4 vl I, 4 vl II, 3 vla, 3 vcl, 3 cb.

Commentary.

The set of parts corresponds to source A and was used at the first performance of this version on 10 Dec. 1935. However, the material was originally written out for the first performance on 8 March 1926 and was revised several times during the following years. This was done by RL himself together with CL.

In 1930, RL reworked movement I, and the parts for this movement were replaced by new ones in CL's handwriting. These parts were provided with a title: *Thema* (or: *Tema*), and they were designated *Insert* and dated 1930. A score matching this 1930 version completely is not known (cf. the fragment source C, and the sketches sources D and F). Before the performance in 1935, these parts were revised in agreement with source A (primarily an abbreviation of 10 bars), and some parts, especially the strings, were replaced by new ones, also in CL's hand. Movements II and III are mainly preserved in the form of the transcript from 1926 with later leaps and corrections. In movement III bb. 1-3, the wind entrance is inserted, which is added in pencil in A and B; however, it is put in parentheses here and might never have been used in a performance. In 1932, RL completed a new finale (movement IV) and all the parts for this movement were replaced by new parts in CL's handwriting.

K. Title leaf (without music)

The Royal Danish Library. Rued Langgaard's Collection, RLS 21,18 [fol. 1r]. Autograph. Fair copy in ink; additions in pencil. Title (ink): *Rud Langgaard: / Symphony No 7. / Version II. / December. 1930. / Score.* – additions (pencil, partly erased): (*“Danish Locations”*) / *Capella Turchina / 1. Holmen's Church. / 2. The Royal Tombs. / 3 Gurre. / 4. “Freia's Hall”.* – Furthermore: *Comp. 1926* and: *Fair copy must be made of entire score.*

In addition, there are various title pages with inscriptions regarding sketches and drafts.

THE BASIS OF THIS EDITION

The edition is based on source A. Errors and omissions in those parts of A, which are in Constance Langgaard's handwriting, are eliminated by collation with source B. Details in source B, which are presumed to be overlooked by RL during the preparation of A, have been implemented in the edition. Source C has been consulted; the remaining source material is of no significance to the edition.

Specific editorial issues

RL's staccato markings are often shaped like small vertical lines rather than dots, and therefore they can be mistaken for staccatissimo ('spiccato'). Since these small lines occur everywhere in his manuscripts, there is reason to believe that the shape is due to RL's intention that the handwritten staccato dots are clearly visible rather than an intentional choice of staccatissimo as an expressive mode. In the score source A, the staccatissimo shape is not significantly or consistently present, and therefore the notation is generally interpreted as 'ordinary' staccato. This is also the case in movement III, which is transcribed after the printed 1927 edition, in which this movement is characterized by frequent staccatissimo markings. In the set of orchestral parts, the staccatissimo variant is not especially prominent or clear, and quite often, the copyists have used ordinary staccato dots where the printed 1927 score has staccatissimo.

I sats III er der imidlertid et andet udgivelsesmæssigt spørgsmål vedrørende staccato. Satsen fremstår i kilde A i RLs og CLs vekslende håndskrift efter den trykte version (i kilde B), og begge har til en vis grad reproduceret den mangelfulde notation af staccato i violin I-II i passagen t. 66-71 med gentagelser i t. 80-85, 94-99, 108-114. I en lidt anden kontekst gentages figuren i t. 142-145 og 150-153. Ligesom det var tilfældet med symfoniens version 1925-26 (BVN 188) har udgiveren tolket komponistens intention således, at alle ikke-underdelte fjerdedele i figuren skal spilles staccato.

Et tredje spørgsmål vedrører inkonsekvenser i sats III, violin 2, *sidste node* i t. 3, 4, 7. I t. 8 findes en akkordvariant, men figuren til sidst i takten gentages derefter i følgende taktgrupper: (11, 12, 15, 16), (34, 35, 38, 39), (126, 127, 130, 131). I kilde A er de pågældende takter udført af CL efter B, men rettelser foretaget af RL i B er ikke overført konsekvent til A af CL. Situationen i kilde A [og B] er følgende: i t. 3-7 er tonerne a-a-a (i t. 8 findes varianten b), i t. 11-16: b-b-b-b [B har a-a-a-b], i t. 34-39: b-b-a-b [i B rettet til: b-b-b-b], i t. 126-131: b-b-b-b [B har b-b-b-b]. Udgiveren har rettet t. 11-16 til a-a-a-a (idet de tre første b'er i A opfattes som CLs afskriverfejl, mens det fjerde b tolkes som en fejl i B), og i t. 38 rettet a til b i overensst. med RLs rettelser i B.

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 buændringer som en kombination af hel og brudt streg. Tilføjelser, som er foretaget med hjemmel i kilde B er ikke typografisk markeret i partituret, men dokumenteret i noteapparatet. Orienteringsfortegn i runde parenteser skyldes udgiveren.

Der er foretaget stiltiende komplettering for så vidt angår manglende triolangivelser samt manglende nodepunktering. Det samme gælder manglende bueaftslutning 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 er tilføjet for klarinet 1-3, og trombone alto er ændret fra notation i alt-nøgle til notation i tenor-nøgle.

Passager, der gentages, er i et vist omfang redaktionelt kompletteret og notationsmæssigt egaliseret. Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noteapparatet.

NOTER

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

Sats I

takt	stemme	kommentar
1	cl	node 2: stacc tilføjet iht. B (findes også i C)
16-17	cor 1-2	◀▶ tilføjet i analogi med t. 24-25 (findes i C)
17-18	vcl	node 2: bue til t. 18 node 1 tilføjet iht. B
18	vla	div. tilføjet iht. B
18-19	vla	node 2: bue til t. 19 node 2 tilføjet iht. B
18-20	cl 2, fg 3	node 2: bue til t. 20 node 1 tilføjet i analogi med fg 1 (buen i fg 3 findes i C)

In movement III, however, there is another editorial matter regarding staccato. In source A, the movement appears in the alternating handwritings of RL and CL, based on the printed version (in source B), and to some extent both of them have reproduced the inadequate notation of staccato in violin I-II in the passage bb. 66-71 with repetitions in bb. 80-85, 94-99, 108-114. In a somewhat different context, the figure is repeated in bb. 142-145 and 150-153. As was the case with the 1925-26 version of the symphony (BVN 188), the editor has interpreted it as the composer's intention that all crotchets in the figure that are not subdivided, should be played staccato.

There is a third matter regarding inconsistencies in movement III, violin 2, *last note* in bb. 3, 4, 7. In b. 8 there is a varying chord, but subsequently the figure at the end of the bar is repeated in the following groups of bars: (11, 12, 15, 16), (34, 35, 38, 39), (126, 127, 130, 131). In source A, the bars in question are copied down by CL, based on B, but corrections done by RL in B were not transferred consistently to A by CL. The situation in source A [and B] is the following: in bb. 3-7, the notes a-a-a (in b. 8 there is the variant b₁), in bb. 11-16: b₁-b₁-b₁-b₁ [B has a-a-a-b₁], in bb. 34-39: b₁-b₁-a-b₁ [in B altered to: b₁-b₁-b₁-b₁], in bb. 126-131: b₁-b₁-b₁-b₁ [B has b₁-b₁-b₁-b₁]. The editor has emended bb. 11-16 to a-a-a-a (as b₁-b₁-b₁ in A is interpreted as CL's transcription error, while the fourth b₁ is interpreted as an error in B), and in b. 38, a is emended to b₁ in agreement with RL's correction in B.

EDITORIAL GUIDELINES

Material supplied or emended by the editor is identified typographically in the score by square brackets; supplied slurs and ties are shown with a broken line and emended slurs and ties by a combination of unbroken and broken lines. Material supplied from source B is not marked typographically in the score but documented in the apparatus below. Cautionary accidentals in round brackets have been supplied by the editor.

Missing triplet markings are supplied tacitly, as are missing dots. Missing 'half' ties in the context of a new page or a new staff 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 is undertaken without comment. Key signatures have been supplied for clarinets 1-3, and trombone alto is emended from notation in the alto clef to notation in the tenor clef.

Passages, which are repeated, have been editorially completed and equalised to a certain extent as regards notation. Editorial comments as well as information about matters, which are not indicated typographically in the edition, are to be found in the critical apparatus.

NOTES

Pitch is indicated in the conventional way with middle c = c¹.

Movement I

bar	part	comment
1	cl	node 2: stacc supplied in accordance with B (it is also in C)
16-17	cor 1-2	◀▶ supplied by analogy with bb. 24-25 (it is in C)
17-18	vcl	node 2: tie to b. 18 note 1 supplied in accordance with B
18	vla	div. supplied in accordance with B
18-19	vla	node 2: slur to b. 19 note 2 supplied in accordance with B
18-20	cl 2, fg 3	node 2: slur to b. 20 note 1 supplied by analogy with fg 1 (the slur in fg 3 is in C)

37	fg 2-3	node 2: stacc. tilføjet iht. B	37	fg 2-3	note 2: stacc. supplied in accordance with B
41	vla 1	node 2: marc. tilføjet iht. B	41	vla 1	note 2: marc. supplied in accordance with B
42	fg 3	node 2: uklart anbragt marc. hører if. B til fg 3 (ikke cor 1)	42	fg 3	note 2: according to B , the imprecisely placed marc. belongs to fg 3 (not cor 1)
	vl II, vla	node 1: marc. tilføjet iht. B		vl II, vla	note 1: marc. supplied in accordance with B
57	cor 1-2	node 1: stacc. tilføjet iht. B	57	cor 1-2	note 1: stacc. supplied in accordance with B
59-60	str	◀ tilføjet iht. B	59-60	str	◀ supplied in accordance with B
60	fg 1-2	node 1-2: marc. tilføjet iht. B	60	fg 1-2	notes 1-2: marc. supplied in accordance with B
62	picc	node 1: stacc. tilføjet iht. B	62	picc	note 1: stacc. supplied in accordance with B
	ob 2	node 2: stacc. tilføjet iht. B		ob 2	note 2: stacc. supplied in accordance with B
84	fg, cor	◀ tilføjet iht. B	84	fg, cor	◀ supplied in accordance with B
	fg 1-2	node 2: marc. tilføjet iht. B		fg 1-2	note 2: marc. supplied in accordance with B
	cor 1-2	node 2: marc. tilføjet iht. B		cor 1-2	note 2: marc. supplied in accordance with B
87	fl 2	node 1: stacc. tilføjet iht. B	87	fl 2	note 1: stacc. supplied in accordance with B
88	str	node 2: marc. tilføjet iht. B og i analogi med t. 89, 90	88	str	note 2: marc. supplied in accordance with B and by analogy with bb. 89, 90
93	vcl 1	node 3: marc. tilføjet iht. B og i analogi med t. 94	93	vcl 1	note 3: marc. supplied in accordance with B and by analogy with b. 94
	vcl 2	node 1: marc. tilføjet iht. B og i analogi med t. 94		vcl 2	note 1: marc. supplied in accordance with B and by analogy with b. 94
94	vl I	node 2: marc. tilføjet iht. B	94	vl I	note 2: marc. supplied in accordance with B
95	fl 2	◀ tilføjet iht. B	95	fl 2	◀ supplied in accordance with B
97	timp	node 1: stacc. tilføjet iht. B	97	timp	note 1: stacc. supplied in accordance with B
111	cl 2-3,		111	cl 2-3,	
	fg 1-2, vla	node 1: stacc. tilføjet iht. B		fg 1-2, vla	note 1: stacc. supplied in accordance with B
112, 113,			112, 113,		
114	cl 2-3	node 1: stacc. tilføjet iht. B	114	cl 2-3	note 1: stacc. supplied in accordance with B

Sats II

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
2	timp	node 1-2: bindebue tilføjet iht. B
7	fg 2	<i>f</i> tilføjet iht. B
8	fg 2, tuba	⇒ tilføjet iht. B
	timp	<i>p</i> tilføjet iht. B
14	tuba	⇒ tilføjet iht. B
21	fg 1	node 2: ♯ for a tilføjet iht. B (rettelse af trykfejl)
36	cl 2	node 2: marc. tilføjet iht. B
	fg 1	◀ tilføjet iht. B
	str	◀ tilføjet iht. B
38	cor 3	node 1: <i>fz</i> tilføjet iht. B
39	tam-tam	<i>fz</i> tilføjet iht. B
41	tam-tam	node 1: stacc. udeladt, idet nodens værdi er ændret af RL fra ♩ til ♪
48	–	<i>Tranquillamente</i> rettet til <i>Poco tranquillamente</i> iht. B
55	vla 1	node 1: trem. tilføjet iht. B (findes ikke i paralleltakterne 67, 79)
55, 67	vla 1	sidste node ændret fra ottendedel til fjerdedel iht. B
84	cor 3	♯ for e tilføjet iht. B
92	timp	node 1: marc. ændret til ⇒ iht. B
	vla	node 1: marc. tilføjet iht. B
93	vl II, vla,	
	vcl	node 1: marc. tilføjet iht. B
103	tuba	node 1-2: marc. tilføjet iht. B

Movement II

<i>bar</i>	<i>part</i>	<i>comment</i>
2	timp	notes 1-2: tie supplied in accordance with B
7	fg 2	<i>f</i> supplied in accordance with B
8	fg 2, tuba	⇒ supplied in accordance with B
	timp	<i>p</i> supplied in accordance with B
14	tuba	⇒ supplied in accordance with B
21	fg 1	note 2: ♯ before a supplied in accordance with B (emendation of misprint)
36	cl 2	note 2: marc. supplied in accordance with B
	fg 1	◀ supplied in accordance with B
	str	◀ supplied in accordance with B
38	cor 3	note 1: <i>fz</i> supplied in accordance with B
39	tam-tam	<i>fz</i> supplied in accordance with B
41	tam-tam	note 1: stacc. suppressed, as the note value was changed by RL from ♩ to ♪
48	–	<i>Tranquillamente</i> emended to <i>Poco tranquillamente</i> in accordance with B
55	vla 1	note 1: trem. supplied in accordance with B (it is not in the parallel bars 67, 79)
55, 67	vla 1	last note emended from a quaver to a crotchet in accordance with B
84	cor 3	♯ before e supplied in accordance with B
92	timp	note 1: marc. emended to ⇒ in accordance with B
	vla	note 1: marc. supplied in accordance with B
93	vl II, vla,	
	vcl	note 1: marc. supplied in accordance with B
103	tuba	notes 1-2: marc. supplied in accordance with B

Sats III

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
1-3	cl 1-2, fg 1, cor 1	blæserindsatsen er tilføjet enslydende i A, B og J; RL har ikke annulleret vlc og cb i t. 1-2 i nogen af de tre kilder
5	vla	node 1: ♯ tilføjet iht. B
11, 12, 15	vl II	sidste node: ændret fra b ¹ til a ¹ iht. B (tolkes som fejl i CLs afskrift)
16	vl II	sidste node: rettet fra b ¹ til a ¹ i analogi med B t. 3, 4, 7
34, 35	vl II	sidste node: i B er a ¹ rettet til b ¹ (rettelsen implementeret i A)
38	vl II	sidste node: ændret fra a ¹ til b ¹ iht. rettelse i B (rettelsen ikke implementeret i A)
40	vl II	node 3: fejlanbragt ♭, for d ² udeladt iht. B og i analogi med vcl
63, 71	ob 1	node 2: ♯ for e ² tilføjet iht. B
65, 79	ob 2	node 2: ♯ for e ² tilføjet iht. B
70, 84	triang	B har triangel (gentagelse af foregående figur); mangler i A, måske glemt (i t. 70 findes pause, t. 84 er blank, i t. 98 er triang med)
126	vl I	<i>p</i> tilføjet iht. B
133	vl II	node 1: ♭ for d ² tilføjet iht. B
146-147	vl II	bue tilføjet iht. B
148	vl II	node 1: stacc. tilføjet iht. B
150	triang	node 2: stacc. tilføjet iht. B

Sats IV

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
-	-	A har <i>Maestoso (Tempo primo)</i> ; Tempo primo må referere til begyndelsestempoet af sats I, men RL har efterfølgende tilføjet metronomtallet, som modsiger denne relation, hvorfor udgiveren har udeladt <i>Tempo primo</i>
3	fg 1-2	node 1: marc. tilføjet iht. B
6	ob 2-3	node 5: umotiveret stacc. udeladt (findes ikke i B)
9	vla 2	node 1-2: bue tilføjet iht. B
10	cor 1-2 timp	node 2: marc. tilføjet iht. B <i>f</i> tilføjet iht. B
11	cor 1-4 trb 3	sidste node: marc. tilføjet iht. B node 2: <i>fz</i> tilføjet iht. B
12	trb 1-3	node 2: marc. tilføjet iht. B
14	tr 1, trb 1 ob 1-2, cl, fg 3, cor 1-2 vl I, vla	to sidste noder: stacc. tilføjet iht. B sidste node: stacc. tilføjet iht. B
16	tuba	node 1-2: marc. tilføjet iht. B
19	cl 2-3 fg 3	tredjesidste node: stacc. tilføjet iht. B node 1-3: bue tilføjet iht. B

Movement III

<i>bar</i>	<i>part</i>	<i>comment</i>
1-3	cl 1-2, fg 1, cor 1	the entrance of the winds was added in an identical way in A, B and J; RL did not annull vlc and cb in bb. 1-2 in any of the three sources
5	vla	note 1: ♯ supplied in accordance with B
11, 12, 15	vl II	last note: emended from b _b ¹ to a ¹ in accordance with B (interpreted as an error in CLs transcript)
16	vl II	last note: emended from b _b ¹ to a ¹ by analogy with B bb. 3, 4, 7
34, 35	vl II	last note: in B, a ¹ is altered to b ¹ (the correction is implemented in A)
38	vl II	last note: emended from a ¹ to b _b ¹ in accordance with correction in B (the correction is not implemented in A)
40	vl II	note 3: misplaced ♭ before d ² suppressed in accordance with B and by analogy with vcl
63, 71	ob 1	note 2: ♯ before e ² supplied in accordance with B
65, 79	ob 2	note 2: ♯ before e ² supplied in accordance with B
70, 84	triang	B has triangle (repetition of the preceding figure); missing in A, perhaps forgotten (in b. 70, there is a rest, b. 84 is blank, in b. 98 triang is included)
126	vl I	<i>p</i> supplied in accordance with B
133	vl II	node 1: ♭ before d ² supplied in accordance with B
146-147	vl II	tie supplied in accordance with B
148	vl II	node 1: stacc. supplied in accordance with B
150	triang	node 2: stacc. supplied in accordance with B

Movement IV

<i>bar</i>	<i>part</i>	<i>comment</i>
-	-	A has <i>Maestoso (Tempo primo)</i> ; Tempo primo must refer to the initial tempo in movement I, but RL has subsequently added metronome numbers, which contradicts this relation, and therefore the editor has suppressed <i>Tempo primo</i>
3	fg 1-2	note 1: marc. supplied in accordance with B
6	ob 2-3	note 5: unmotivated stacc. suppressed (it is not in B)
9	vla 2	notes 1-2: slur supplied in accordance with B
10	cor 1-2 timp	note 2: marc. supplied in accordance with B <i>f</i> supplied in accordance with B
11	cor 1-4 trb 3	last note: marc. supplied in accordance with B note 2: <i>fz</i> supplied in accordance with B
12	trb 1-3	note 2: marc. supplied in accordance with B
14	tr 1, trb 1 ob 1-2, cl, fg 3, cor 1-2 vl I, vla	two last notes: stacc. supplied in accordance with B last note: stacc. supplied in accordance with B
16	tuba	notes 1-2: marc. supplied in accordance with B
19	cl 2-3 fg 3	third last note: stacc. supplied in accordance with B notes 1-3: slur supplied in accordance with B

19	cor 3-4 tr 1-2	node 2-4: stacc. tilføjet iht. B node 1-3: stacc. tilføjet iht. B	19	cor 3-4 tr 1-2	notes 2-4: stacc. supplied in accordance with B notes 1-3: stacc. supplied in accordance with B
21	picc cl 2 cor 1 vl I vla 1	node 4: marc. tilføjet iht. B node 1: marc. tilføjet iht. B node 3: marc. tilføjet iht. B node 4: marc. tilføjet iht. B node 1: marc. tilføjet iht. B	21	picc cl 2 cor 1 vl I vla 1	note 4: marc. supplied in accordance with B note 1: marc. supplied in accordance with B note 3: marc. supplied in accordance with B note 4: marc. supplied in accordance with B note 1: marc. supplied in accordance with B
23	tr, trb trb 3	node 2: <i>fz</i> tilføjet iht. B node 2-3: bue tilføjet iht. B	23	tr, trb trb 3	node 2: <i>fz</i> supplied in accordance with B notes 2-3: tie supplied in accordance with B
24	fl 1 tuba	node 1: stacc. tilføjet iht. B node 1: stacc. tilføjet iht. B	24	fl 1 tuba	note 1: stacc. supplied in accordance with B note 1: stacc. supplied in accordance with B
26	trb 1	<i>f</i> tilføjet iht. B	26	trb 1	<i>f</i> supplied in accordance with B
27	fl 1-2 ob 1	node 1: stacc. tilføjet iht. B node 1: stacc. tilføjet iht. B	27	fl 1-2 ob 1	note 1: stacc. supplied in accordance with B note 1: stacc. supplied in accordance with B
27-28	fg 1-3	◀▶ tilføjet iht. B	27	fg 1-3	◀▶ supplied in accordance with B
28-29	fg 1-3	bue fra t. 27 node 7 til t. 29 node 1 tilføjet iht. B	27-28	fg 1-3	slur from b. 27 note 7 to b. 29 note 1 supplied in accordance with B
29	cl 1-2	<i>p</i> tilføjet iht. B	28-29	fg 1-3	slur from b. 27 note 7 to b. 29 note 1 supplied in accordance with B
32	tr 1, trb 1	node 1-6: stacc. tilføjet iht. B	29	cl 1-2	<i>p</i> supplied in accordance with B
33	ob 1	node 1: stacc. tilføjet i overensst. med t. 27	32	tr 1, trb 1	notes 1-6: stacc. supplied in accordance with B
40	picc, cl 2-3, cor 1-2, vla	sidste node: stacc. tilføjet iht. B	33	ob 1	note 1: stacc. supplied in agreement with b. 27
42	ob 2-3 cl 1	<i>a 2</i> tilføjet iht. B node 1: marc. tilføjet iht. B	40	picc, cl 2-3, cor 1-2, vla	last note: stacc. supplied in accordance with B
43	fl 2, ob 1 cor 1-2	tre sidste noder. stacc. tilføjet iht. B <i>mf</i> tilføjet iht. B	42	ob 2-3 cl 1	<i>a 2</i> supplied in accordance with B note 1: marc. supplied in accordance with B
44	fl 1 fg 1-2, cor 1-2	node 2-4, 8-9: stacc. tilføjet iht. B node 2-4, 6-8: tilføjet iht. B	43	fl 2, ob 1 cor 1-2	last three notes. stacc. supplied in accordance with B <i>mf</i> supplied in accordance with B
45	ob 2-3	tre sidste noder: stacc. tilføjet iht. B	44	fl 1	notes 2-4, 8-9: stacc. supplied in accordance with B
47	vl I vcl, cb	node 4: marc. tilføjet iht. B node 2: marc. tilføjet iht. B	44	fg 1-2, cor 1-2	notes 2-4, 6-8: supplied in accordance with B
49	trb 3	node 2-3: bue tilføjet iht. B	45	ob 2-3	last three notes: stacc. supplied in accordance with B
50-51	ob 3	bue og stacc. × 2 tilføjet iht. B	47	vl I vcl, cb	note 4: marc. supplied in accordance with B note 2: marc. supplied in accordance with B
53	fl 1-2 ob 2	node 1: stacc. tilføjet iht. B 2. tilføjet iht. B	49	trb 3	notes 2-3: tie supplied in accordance with B
56	vl II, vla	<i>dim.</i> tilføjet iht. B	50-51	ob 3	tie and stacc. × 2 supplied in accordance with B
60	fl 1 vl I	node 2, 6: stacc. tilføjet iht. B node 2: marc. udeladt (tilføjet af dirigent?)	53	fl 1-2 ob 2	note 1: stacc. supplied in accordance with B 2. supplied in accordance with B
63	timp	B : fjerdelsnode c på sidste taktslag sat i parentes; udeladt i A	56	vl II, vla	<i>dim.</i> supplied in accordance with B
66	vla	node 1: marc. tilføjet iht. B	60	fl 1	notes 2, 6: stacc. supplied in accordance with B
68	tr 2-3	◀ tilføjet iht. B		vl I	note 2: marc. suppressed (added by conductor?)
74	fg 1	node 2, 8: marc. tilføjet iht. B	63	timp	B : crotchet c on the last beat is in parenthesis; suppressed in A
74, 75	fg 2	marc. tilføjet i overensst. med fg 1 (mgl. i A og B, hvor fg 2 er noteret på separat system)	66	vla	note 1: marc. supplied in accordance with B
77	trb alto, cb	node 1: stacc. tilføjet iht. B	68	tr 2-3	◀ supplied in accordance with B
			74	fg 1	notes 2, 8: marc. supplied in accordance with B
			74, 75	fg 2	marc. supplied in agreement with fg 1 (missing in A and B, where fg 2 is notated on a separate staff)
			77	trb alto, cb	note 1: stacc. supplied in accordance with B

Bendt Viinholt Nielsen, juni 2020

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