

Rued Langgaard
SONATE NR. 1 "VIOLE"

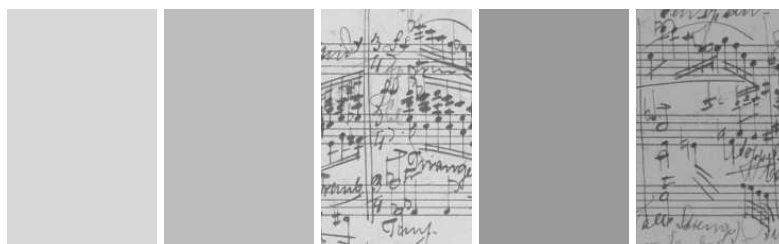
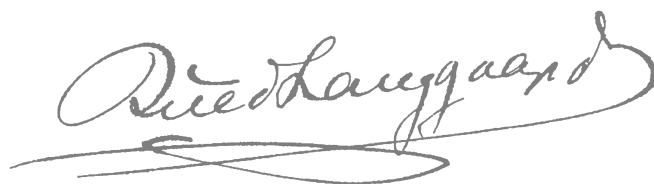
SONATA NO. 1 "VIOLE"

1915, rev. 1945

BVN 94

FOR VIOLIN OG KLAVER
FOR VIOLIN AND PIANO

Kritisk udgave ved
Critical edition by
Bendt Viinholt Nielsen
og / and Ole Ugilt Jensen



Rued Langgaard: Sonate nr. 1 "Viole" (BVN 94)
Kritisk udgave ved Bendt Viinholt Nielsen og Ole Ugilt Jensen
© 2002 Edition SAMFUNDET, København
Copyright overført 2014 til Edition Wilhelm Hansen AS, København
Nærværende, reviderede udgave publiceret 2020

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.
Engelsk oversættelse: James Manley og Rune Kühl.
Layout: Hans Mathiasen.

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

Den her foreliggende udgivelse er støttet af Langgaard-Fonden og Augustinus Fonden.

Rued Langgaard Udgaven skylder fondene en varm tak for den velvil- lige støtte.

Tak til violinisten Gunvor Sihm og pianisten Berit Johansen Tange for nyttige oplysninger.

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

ISBN 978-87-598-3300-1
WH32274

Spilletid: ca. 40 minutter.

Tilegnet Axel Gade (1860-1921)

Rued Langgaard: Sonata no. 1 "Viole" (BVN 94)
Critical edition by Bendt Viinholt Nielsen and Ole Ugilt Jensen
© 2002 by Edition SAMFUNDET, Copenhagen
Copyright assigned 2014 to Edition Wilhelm Hansen AS, Copenhagen
The present revised edition published 2020

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.
English translation: James Manley and Rune Kühl.
Layout: Hans Mathiasen.

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

The present publication was subsidised by the Langgaard Foundation and the Augustinus Foundation.

The Rued Langgaard Edition would like to express its great gratitude to the foundations for their willing support.

Thanks to violinist Gunvor Sihm and pianist Berit Johansen Tange for useful information.

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

ISBN 978-87-598-3300-1
WH32274

Duration: c. 40 minutes.

Dedicated to Axel Gade (1860-1921)



INDHOLD

OM UDGAVEN	3
OM VIOLINSONATE NR. 1	4
SONATE NR. 1 "VIOLE"	
I. Maestoso fiero espressivo (♩ = 100)	7
II. Molto allegro scherzoso	21
III. Lento cogitoso	30
IV. Molto allegro marcato	36
KILDER OG KRITISK BERETNING	49

CONTENTS

ABOUT THIS EDITION	3
ABOUT VIOLIN SONATA NO. 1	4
SONATA NO. 1 "VIOLE"	
I. Maestoso fiero espressivo (♩ = 100)	7
II. Molto allegro scherzoso	21
III. Lento cogitoso	30
IV. Molto allegro marcato	36
SOURCES AND CRITICAL COMMENTARY	49

OM UDGAVEN

Denne kritiske udgave af violinsonate nr. 1 er baseret på manuskripter i Det Kongelige Bibliotek i København (Rued Langgaards Samling). Udgaven præsenterer værket i dets reviderede, endelige version. Hovedkilden er et manuskript-partitur fra 1945, som dels er i autograf, dels i afskrift ved komponistens hustru, Constance Langgaard (RLS 71,1). Manuskriptet er af komponisten forsynet med en del rettelser og tilføjelser, som respekteres i udgaven, men kilden bærer ikke desto mindre præg af inkonsekvent og vilkårlig notation. Forglemmelser og unøjagtigheder, som er opstået ved udarbejdelsen af 1945-partituret, er elimineret ved kollation med det gennemrettede autografpartitur fra 1915, hvoraf dog kun sats 1-3 er bevaret (RLS 71,3).

Udgivernes tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiverne. Passager, der gentages, samt parallelsteder er i et vist omfang gensidigt kompletteret, hvad angår dynamik, artikulation og frasering, specielt i den meget mangelfuld og inkonsekvent noterede sats IV.

Der henvises i øvrigt til *Kilder og kritisk beretning* s. 49.

ABOUT THIS EDITION

This critical edition of Violin Sonata No. 1 is based on manuscripts in the Royal Danish Library in Copenhagen (Rued Langgaard's Collection). The edition presents the revised, final version of the work. The main source is a manuscript score from 1945, partly autograph, partly in transcript by the composer's wife, Constance Langgaard (RLS 71,1). The manuscript was furnished by the composer with a number of corrections and additions, which are respected in the edition, but the source still bears the marks of inconsistent and arbitrary notation. Oversights and inaccuracies that have arisen in the preparation of the 1945 score have been eliminated by collation with the thoroughly corrected autograph score from 1915, of which, however, only movements 1-3 have been preserved (RLS 71.3).

The editors' additions and emendations are marked typographically in the score by square brackets and broken-line slurs and ties. Cautionary accidentals in round brackets are also editorial. Repeated and parallel passages are to some extent mutually completed in terms of dynamics, articulation and phrasing, especially in the very deficient and inconsistently notated movement IV.

For further information see *Sources and critical commentary* p. 49.



OM VIOLINSONATE NR. 1 “VIOLE”

Om værket's tilblivelse noterer Rued Langgaard i 1940'erne, at det blev komponeret under et sommerophold på Tyringe Badesanatorium i Skåne (Sverige) i løbet af fire dage i midten af juni 1915. Det renskrevne partitur blev udfærdiget i forlængelse heraf – de tre første satser er slutdateret henholdsvis 19., 22. og 25. juni 1915 (manuskriptets fjerde sats er forsvundet). Tredive år senere foretog Langgaard en gennemgribende revision. Værket's storform forblev dog uforandret, idet der kun er tale om få spring og tilføjelser. Revisionen omfatter derimod et utal af detaljer i første og tredje sats, hvor næsten alle takter rummer én eller flere ændringer. Anden sats svarer i alt væsentligt til den oprindelige version. Det samme synes at gælde fjerde sats, men dette indtryk beror udelukkende på sammenligning mellem en foreliggende, oprindelig violinstemme og det reviderede partitur, idet satsen mangler i 1915-partituret. Den nøjagtige revisionsperiode oplyses ikke i kilderne, men renskriften af den nye version blev slutdateret 1. december 1945.

Værket's oprindelige titel var *Sonate No 1 (E-mol)*. Omkring revisionstidspunktet fremkom betegnelsen *Grand Sonate*, der ligesom titlen “*Viole*” findes på den reviderede versions titel-side. Også titelforslaget *Ardore* (Glød) ses i kilderne. Det står ikke ganske klart, hvad der ligger i titlen *Viole*. Af partitur og violinstemme fremgår det, at Langgaard har forestillet sig, at violinstemmen alternativt kunne udføres af en viola (bratsch), som han begge steder betegner “*Viole*”. Men en bratsch hedder “alto” på fransk, og “viole” betyder viol, altså gambe. Misforståelsen skyldes sandsynligvis, at Langgaards kilde har været Gyldendals røde ordbøger, som både i gamle og nye udgaver af den dansk-franske ordbog fejlagtigt oversætter “viole” med “viola, bratsch”. En anden ting er så, at det slet ikke ligger lige for at udføre værket for bratsch og klaver, selv om Langgaard øjensynlig har ønsket en mørk klang i soloinstrumentet, i hvert fald i første sats, hvor lange passager foreskrives udført på violinens G- og D-streng. Det noget usædvanlige valg af en instrumentbetegnelse som titel skyldes vel, at den poetiske klang af ordet *viole* har tiltalt Langgaard, eller at titlen skal forstås som en cadeau til soloinstrumentet.

Sammen med violinisten Gunna Breuning-Storm (1891-1966) uropførte den 22-årige komponist sonaten i Stockholm (Kungliga Vetenskaps Akademiens hørsal) den 17. januar 1916. Der var tale om en koncert med et rent Langgaard-program som opfølgning af den svenske førsteopførelse af orkesterværket *Sphinx* i Konsertforeningen den 13. januar. Anmeldelserne var ikke synderligt positive. Den frygtede Wilhelm Peterson-Berger skrev således i sin anmeldelse i *Dagens Nyheter* (18.1.1916), at indtrykket af værket var noget uklart og ujævnt og at opførelsen næppe gav nogen klar forestilling om, hvad komponisten virkelig formår. Langgaard kritiseres som pianist for sit vage anslag og sin alt for rigelige brug af pedal. I Danmark blev sonaten præsenteret første gang i Privat

ABOUT VIOLIN SONATA NO. 1 “VIOLE”

Rued Langgaard notes in the 1940s that the work was composed during a summer stay at the Tyringe Hydro Sanatorium in Scania (Sweden) in the course of four days in mid-June 1915. The fair-copied score was drawn up almost simultaneously – the first three movements are end-dated 19th, 22nd and 25th June 1915 respectively (the fourth movement in the manuscript has disappeared). Thirty years later Langgaard carried out a radical revision. The overall form of the work remained unaltered, however, as there are only a few cuts and additions. The revision does however involve a wealth of details in the first and third movements, where almost all bars have one or more changes. The second movement corresponds in all essentials to the original version. The same appears to be true of the fourth movement, but this impression stems exclusively from a comparison between the available original violin part and the revised score, since the movement is missing from the 1915 score. The exact revision period is not stated in the sources, but the fair copy of the new version was end-dated 1st December 1945.

The original title of the work was *Sonata No. 1 (E minor)*. Around the time of the revision the name *Grand Sonata* appeared; like the title “*Viole*” this appears on the title page of the revised version. The title suggestion *Ardore* (Ardour) can also be seen in the sources. It is not wholly clear what is meant by the title *Viole*. From the score and violin part it seems that Langgaard thought that the violin part could be played alternatively by a viola, which he calls “*Viole*” in both places. But the modern viola is called ‘alto’ in French, and ‘viole’ means viol. The misunderstanding is probably due to the fact that Langgaard's source was a *Gyldendal* French-Danish dictionary which both in old and new editions erroneously translates French ‘viole’ as Danish ‘viola, bratsch’. Another thing is that it is by no means an easy matter to perform the work on viola and piano, although Langgaard apparently wanted a dark sound in the solo instrument, at least in the first movement, where long passages are to be executed on the violin's G and D strings. The rather unusual choice of an instrument name as a title is presumably due to the poetic sound of the word ‘viole’ for Langgaard, or perhaps the title is to be understood as a tribute to the solo instrument.

With the violinist Gunna Breuning-Storm (1891-1966) the 22-year-old composer gave the sonata its first performance in Stockholm (in the auditorium of the Royal Academy of Sciences) on 17 January 1916. This was a concert with an all-Langgaard programme as a follow-up to the Swedish first performance of the orchestral work *Sphinx* in the musical society *Konsertforeningen* on 13 January. The reviews were not particularly positive. The fearsome Wilhelm Peterson-Berger wrote for example in his review in *Dagens Nyheter* (18 Jan. 1916) that the impression of the work was rather unclear and uneven and that the performance hardly gave any clear impression of what the composer was really capable of. Langgaard is criticized as a pianist for his vague attack and his far too plentiful use of the pedal. In

Kammermusikforening to år efter, den 7. januar 1918. Her var det Langgaards onkel, koncertmester i Det Kongelige Kapel Axel Gade (1860-1921), som opførte værket sammen med komponisten. Sonaten blev tilegnet Axel Gade, men sandsynligvis posthumt. Sonaten opnåede kun de to nævnte opførelser i komponistens levetid. Der synes ikke at have været tale om nogen offentlig opførelse af den reviderede version, før den første indspilning blev udgivet i 2002 (Serguei Azizian, Anne Øland, Dacapo 8.224153). Nærværende reviderede, kritiske udgave danner basis for Gunvor Sihms og Berit Johansen Tanges indspilning, som blev udgivet i 2018 (*Rued Langgaard Complete Works for Violin and Piano vol. 2*. Dacapo 8.226131).

Bendt Viinholt Nielsen

Denmark, the sonata was presented for the first time at the society *Privat Kammermusikforening* two years later, on 7 January 1918. This time it was Langgaard's uncle, the leader of the Royal Danish Orchestra, Axel Gade (1860-1921), who performed the work with the composer. The sonata was dedicated to Axel Gade, probably posthumously, however. The sonata only achieved these two performances in the composer's lifetime. No public performance of the revised version is known prior to the release of the first recording of the sonata in 2002 (Serguei Azizian, Anne Øland, Dacapo 8.224153). The present revised, critical edition forms the basis for Gunvor Sihm and Berit Johansen Tange's recording, which was released in 2018 (*Rued Langgaard Complete Works for Violin and Piano vol. 2*. Dacapo 8.226131).

Bendt Viinholt Nielsen

Sonate nr. 1

“Viole”

I

Rued Langgaard
(BVN 94)

Maestoso fiero espressivo (♩ = 100)

The score is written for Violino and Piano. It begins with a tempo marking of *Maestoso fiero espressivo* and a metronome marking of $\text{♩} = 100$. The key signature is one sharp (F#) and the time signature is 4/4. The first system (measures 1-5) features a complex texture with sixteenth-note patterns in both hands. The piano part includes dynamic markings of *ff*, *fz*, and *f*, along with *dim.* and triplet markings. The violin part has various articulations like accents and slurs. The second system (measures 6-9) shows the violin playing a sustained note on the G string (*sul G*) while the piano continues with a rhythmic accompaniment. The third system (measures 10-13) features a *ff* dynamic in the violin and a *f* dynamic in the piano. The fourth system (measures 14) includes a *pizz.* marking in the violin and a *f* dynamic in the piano. The score concludes with a *Red.* (ritardando) marking.

KILDER OG KRITISK BERETNING

KILDER

- A. Partitur 1945 (autograf og afskrift)
- B. Partitur 1915 (autograf, ukomplet)
- C. Violinstemme (1916)

A. Partitur 1945 (autograf og afskrift)

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 71,1. Autograf, delvis afskrift i Constance Langgaards håndskrift. Renskrift med blæk; rettelser og tilføjelser i autograf med blæk, farvestift og blyant.

Titel: *Tilegnet Axel Gade / Først opført i Stockholm / Breuning Storm / og jeg. / "Viole". / Grand Sonate Nr 1. / for / Klaver og Violin (eller Viole) / af / Rued Langgaard / komp. Juni i Tyringe, Sverige 1915.*

Overskrifttitel: *Sonate for Violin og Klaver*

Dateret og signeret til slut: *Ny Renskrift færdig Ribe, 1 Dec. 1945. Rued Langgaard (Tyringe ca 15 Juni 1915)*

49 blade, 34,3 × 27 cm (omslag dog 33,6 × 25 cm); 90 beskrevne sider, pagineret: (titelside), (blank side), 1-62, (2 blanke sider), (1 side med påskrift IV), 63-88, (5 blanke sider).

Papirtype: *W.H. Nr. 3. F. 12* (12 systemer); omslag dog: *Papier Carpentier No. 122, Système Siestrop, déposé* (22 systemer).

Kommentar.

Autograf veksler med Constance Langgaards afskrift i manuskriptet. CLs forlæg har været kilde B, men gentagelser er i reglen kopieret efter allerede afskrevne passager i kilde A. Afskriftpassagerne omfatter:

sats I

t. 153-180	afskrift efter	A t. 14-41
t. 181-210	-	B tilsvarende takter s. 13-16
t. 215-238	-	B tilsvarende takter s. 16-18
t. 239-247	-	B tilføjelse på titelbladets upag. bagside

sats II

t. 1-184	afskrift efter	B tilsvarende takter s. 20-27
t. 185-198	-	A t. 1-14
t. 199-234	-	A t. 33-68
t. 235-262	-	B tilsvarende takter s. 29-31
t. 263-274	-	B upag. "Bilag x" (x refererer til B s. 31)
t. 275-298	-	B tilsvarende takter s. 32-33

SOURCES AND CRITICAL COMMENTARY

SOURCES

- A. Score 1945 (autograph and transcript)
- B. Score 1915 (autograph, incomplete)
- C. Violin part (1916)

A. Score 1945 (autograph and transcript)

The Royal Danish Library, Rued Langgaard's Collection RLS 71,1. Autograph, partly transcript in Constance Langgaard's handwriting. Fair copy in ink; autograph corrections and additions in ink, crayon and pencil.

Title: *Dedicated to Axel Gade / First performed in Stockholm / Breuning Storm / and I. / "Viole". / Grand Sonata No 1. / for / piano and violin (or viola) / by / Rued Langgaard / comp. June in Tyringe, Sweden 1915.*

Title heading: *Sonata for Violin and Piano*

Dated and signed at the end: *New fair copy completed Ribe, 1 Dec. 1945. Rued Langgaard (Tyringe app. 15 June 1915)*

49 leaves, 34.3 × 27 cm (however, the cover is 33.6 × 25 cm); 90 pages of writing, paginated: (title page), (blank page), 1-62, (2 blank pages), (1 page with the designation IV), 63-88, (5 blank pages).

Paper type: *W.H. Nr. 3. F. 12* (12 staves); the cover, however: *Papier Carpentier No. 122, Système Siestrop, déposé* (22 staves).

Commentary.

The autograph alternates with Constance Langgaard's transcript in the manuscript. CL's contribution is based on source B, but repetitions are generally copied from passages which have already been transcribed in source A. The transcribed passages comprise:

movement I

bb. 153-180	transcript after	A bb. 14-41
bb. 181-210	-	B corresponding bars pp. 13-16
bb. 215-238	-	B corresponding bars pp. 16-18
bb. 239-247	-	B addition on the unpag. reverse of the title leaf

movement II

bb. 1-184	transcript after	B corresponding bars pp. 20-27
bb. 185-198	-	A bb. 1-14
bb. 199-234	-	A bb. 33-68
bb. 235-262	-	B corresponding bars pp. 29-31
bb. 263-274	-	B unpag. "Appendix x" (x refers to B p. 31)
bb. 275-298	-	B corresponding bars pp. 32-33

sats III			
t. 13 (pno)/			
t. 17 (vl)-26	afskrift efter	B tilsvarende takter s. 35	
t. 26-28	-	A t. 1-3	
t. 29-36	-	B tilsvarende takter s. 36	
t. 74-79	-	A t. 6-11	
t. 103-115	-	B tilsvarende takter s. 43-44	

sats IV
t. 1-159 afskrift efter ? (sats IV mgl. i B)

Alt det øvrige er i autograf. Manuskriptet rummer RLs rettelser og tilføjelser, navnlig i de afskrevne partier (fortegn, artikulation, tempoangivelser, pedalangivelser, dynamik). Ved kollation med kilde B kan man konstatere, at afskriveren, særligt i sats II, har udeladt eller overset en række detaljer, som findes i B, og at disse ikke senere er blevet indføjede af komponisten. Kildens angivelser af frasering og især artikulation og dynamik er i det hele taget præget af vilkårlighed. Slutningen af sats IV, som fra t. 160 og frem er i komponistens håndskrift, virker for klaverstemmens vedkommende særligt ufærdig, om end det meste af musikken er gentagelser af tidligere passager.

B. Partitur 1915 (autograf, ukomplet)

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 71,3. Autograf. Renskrift med blæk (rettelser og tilføjelser med blæk og blyant). Ukomplet (sats IV mangler).

Titel: *Sonate N^o 1 (E-mol) / for / Violin og Pianoforte / af / Rud Imm. Langgaard. / komp. Juni 1915 i Tyringe*

Overskrifttitel: *Sonate for Violin og Pianoforte*

Dateret efter sats I: 19 Juni 1915 – efter sats II: (22. Juni 1915.) – efter sats III: 25. Juni 1915

25 blade, 34,8 × 26,7 cm; 49 beskrevne sider, pagineret: (titelside), (1 upag. side med blyantstilføjelse), 1-19, (blank side), 20-31, (1 indlagt upag. blad betegnet *Bilag*), 32-44, (1 upag. side).

Papirtype: Blad 1-11: *B.& H. Nr. 11. C. 2.13.* (18 systemer); blad 12-17, 19-25: *B.& H. Nr. 11. A. 16.12.* (18 systemer); det indlagte blad 18 er uden angivelse af fabrikat (14 systemer). Påskrift på titelsiden for oven med blyant: *Berømmelsesmusik, Energimusik.*

Kommentar:

Der er tale om den oprindelige renskrift fra 1915, som er gennemrevideret og benyttet som forlæg for kilde A. Af de tre bevarede satser er især sats I og III forsynet med utallige, skitseagtige blyantstilføjelser og rettelser, overstregede takter og anvisninger til afskriveren (Constance Langgaard) af typen "fortsæt her", "hertil" og "herfra skriver jeg" (eksempler fra s. 36). Den forsvundne sats IV må have foreligget, da A blev udfærdiget. – De oprindelige satsbetegnelser fremgår af kilden: 1. *Allegro molto appassionata*; 2. *Molto allegro scherzoso e con fuoco*; 3. *Lento molto e molto amoroso*. Den manglende finale betegnes i de samtidige koncertprogrammer *Poco allegro e risoluto*.

C. Violinstemme (1916)

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 71,2. Afskrift i blæk, dateret og signeret til slut: 17/1 16. *Nalle Hof* [?]; rettelser i autograf med blæk.

Titel (autograf): *Tilegnet Axel Gade. Violin / Violen (Bratsch) / "Violen." / Grand Sonate (Sonate Nr. 1) / for / Klaver og Violin (eller*

movement III			
b. 13 (pno)/			
bb. 17 (vl)-26	transcript after	B corresponding bars p. 35	
bb. 26-28	-	A bb. 1-3	
bb. 29-36	-	B corresponding bars p. 36	
bb. 74-79	-	A bb. 6-11	
bb. 103-115	-	B corresponding bars pp. 43-44	

movement IV
bb. 1-159 transcript after ? (movement IV missing in B)

Everything else is in autograph. The manuscript contains RLs corrections and additions, especially in the transcribed passages (accidentals, articulation, tempo indications, pedal markings, dynamics). By collation with source B, it can be deduced that the copyist, especially in movement II, omitted or overlooked a number of details, which are in B, and that the composer did not subsequently insert these. Generally, the indications of phrasing and especially articulation and dynamics in the source are characterised by a certain arbitrariness. The ending of movement IV, which is in the composer's handwriting from b. 160 onwards, seems especially incomplete with regard to the piano part, although most of the music consists of repetitions of previous passages.

B. Score 1915 (autograph, incomplete)

The Royal Danish Library, Rued Langgaard's Collection RLS 71,3. Autograph. Fair copy in ink (corrections and additions in ink and pencil). Incomplete (movement IV is missing).

Title: *Sonata N^o 1 (E minor) / for / Violin and Piano / by / Rud Imm. Langgaard. / comp. June 1915 in Tyringe*

Title heading: *Sonata for Violin and Pianoforte*

Dated after movement I: 19 June 1915 – after movement II: (22 June 1915.) – after movement III: 25 June 1915

25 leaves, 34.8 × 26.7 cm; 49 pages of writing, paginated: (title page), (1 unnumbered page with addition in pencil), 1-19, (blank page), 20-31, (1 inserted unnumbered leaf designated *Appendix*), 32-44, (1 unnumbered page).

Paper type: Fols. 1-11: *B.& H. Nr. 11. C. 2.13.* (18 staves); fols. 12-17, 19-25: *B.& H. Nr. 11. A. 16.12.* (18 staves); the inserted fol. 18 is without manufacturer's name (14 staves).

Designation at the top of the title page in pencil: *Music of Fame, Music of Energy.*

Commentary:

This is the original fair copy from 1915, which is thoroughly revised and was used as the basis for source A. Of the three preserved movements, movements I and III in particular have been provided with numerous sketchy additions and corrections in pencil, deletion of bars and instructions for the copyist (Constance Langgaard), for example "continue here", "up to this point" and "I will continue writing from this point" (examples from p. 36). The missing movement IV must have been extant when A was prepared. – The original designations of the movements can be seen in the source: 1. *Allegro molto appassionata*; 2. *Molto allegro scherzoso e con fuoco*; 3. *Lento molto e molto amoroso*. The missing finale is designated *Poco allegro e risoluto* in contemporary concert programmes.

C. Violin part (1916)

The Royal Danish Library, Rued Langgaard's Collection RLS 71,2. Transcript in ink, dated and signed at the end: 17/1 16. *Nalle Hof* [?]; autograph corrections in ink.

Title (autograph): *Dedicated to Axel Gade. Violin / Violen (Viola) / "Violen." / Grand Sonata (Sonata No. 1) / for / Piano and Violin*

Violen / af / Rued Langgaard / komponeret i Tyringe Blekinge [i.e. Skåne] i Begyndelsen af Juni 1915 (i Løbet / af 4 Dage).

Indklæbte koncertprogrammer: 17.1.1916 Stockholm og 7.1.1918 København.

Kommentar.

Stemmen er udskrevet i Stockholm og dateret af nodeskriveren samme dag som uropførelsen fandt sted! RL har foretaget visse sene rettelser, men ikke systematisk søgt at bringe stemmen i overensstemmelse med det reviderede partitur (A).

REDAKTIONSGRUNDLAG

Udgaven præsenterer værket reviderede version på grundlag af partituret fra 1945 (kilde A). Komponistens rettelser heri respekteres. Forglemmelser og unøjagtigheder i de dele af kilden, som er i Constance Langgaards afskrift, er elimineret ved kollation med det rettede autografmanuskript fra 1915 (B), som dog kun omfatter sats I-III. Der er endvidere foretaget kollation mellem autografpassagerne i A og B, primært med henblik på tilføjelse i udgaven af betydende detaljer, som skønnes oversat af komponisten ved udarbejdelsen af A. Violinstemmen (C) er uden kildemæssig betydning for udgaven.

RETNINGSLINJER FOR UDGAVEN

Udgivernes tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser; tilføjede buer er dog angivet med brudt streg og buændringer som en kombination af hel og brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiverne. Komplettering og korrektion foretaget med hjemmel i kilde B er ikke typografisk markeret i udgaven, men dokumenteres i noterne nedenfor.

Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noteapparatet. Der er foretaget stiltiende komplettering for så vidt angår manglende triol-, kvintol- og sekstolangivelser. Mindre justeringer af uegalt anbragte dynamiske angivelser er foretaget uden videre.

Gentagelser og paralleltakter er i et vist omfang redaktionelt kompletteret. I sats IV har udgiveren fundet det fornødent at gøre den mangelfulde og stærkt uregelmæssige notation af dynamik, artikulation og frasering mere ensartet gennem satsen ved at komplettere parallelsteder og passager, der gentages.

NOTER

sats I

takt	stemme	kommentar
6-9	vl	hovedtematet blev ved revisionen 1945 ændret således, at der på fjerdeslaget blev tilføjet en oversekund som ottendelsnode (taktens sidste ottendedel var uændret overbundet til følgende takt); temaet omfattede i t. 6 således tonerne dis-f-e, i t. 7 tonerne cis-e-d osv. (samme ændring fandtes ved gentagelserne t. 21-24, 73-76, 145-148, 160-163, 222-226); temaet er af RL i A med rød farvestift efterfølgende ført tilbage til sin oprindelige form fra 1915
44-47	pno	martellato på andet taktslag tilføjet iht. B
47, 48	vl	node 3: martellato tilføjet iht. B
50	pno hh	akkord 2: (♯) skyldes RL

(or Violen) / by / Rued Langgaard / comp. in Tyringe Blekinge [i.e. Skåne] in the beginning of June 1915 (within / 4 days).

Inserted concert programmes: 17 Jan. 1916 Stockholm and 7 Jan. 1918 Copenhagen.

Commentary.

The part was copied in Stockholm and dated by the copyist on the same day that the first performance took place! RL made some late corrections, but he has not systematically attempted to bring the part into agreement with the revised score (A).

TEXTUAL BASIS OF THIS EDITION

The edition presents the revised version of the work, on the basis of the 1945 score (source A). The composer's corrections in this source are respected. Oversights and inaccuracies in those parts of the source, which are transcribed by Constance Langgaard, have been eliminated by collation with the corrected autograph manuscript from 1915 (B), which, however, only comprises movements I-III. Furthermore, the autograph passages in A have been collated with B, primarily in order to add significant details to the edition, which are considered to be overlooked by the composer in connection with the preparation of A. The violin part (C) is of no editorial significance to the edition.

EDITORIAL GUIDELINES

The editors' additions and emendations are indicated typographically in the score by square brackets; added slurs and ties are shown with broken lines and altered slurs and ties with a combination of unbroken and broken lines. Cautionary accidentals in round brackets are also editorial. Completion and emendation based on source B is not typographically indicated in the edition but documented in the notes below.

Editorial comments and information about things not indicated typographically in the edition are to be found in the notes. Missing triplet, quintuplet and sextuplet markings are supplied tacitly. Minor adjustments of unequally placed indications of expression and dynamics are undertaken without comment.

Repetitions and parallel bars are to some extent editorially supplemented. In movement IV, the editors have found it necessary to make the incomplete and highly irregular notation of dynamics, articulation and phrasing more uniform throughout the movement by completing parallel and repeated passages.

NOTES

movement I

bar	part	comment
6-9	vl	in connection with the revision in 1945, the main theme was altered in such a way that on the fourth beat, a second above was added in the form of a quaver (the last quaver of the bar was still tied to the following bar); thus, the theme comprised the notes d♯-f-e in b. 6, and the notes c♯-e-d in b. 7, etc. (the same alteration was found at the repetitions bb. 21-24, 73-76, 145-148, 160-163, 222-226); in A, the original version of the theme from 1915 was subsequently restored by RL in red crayon
44-47	pno	martellato on the second beat supplied in accordance with B
47, 48	vl	node 3: martellato supplied in accordance with B
50	pno rh	chord 2: (♯) is due to RL

50-51	-	i A skrev RL opr. kun <i>Tranquillo</i> i t. 51 ved sidste fjerdedel; herefter rykkede han angivelsen ca. en takt tilbage, idet han midt i t. 50 tilføjede <i>Più - - -</i> , og endelig føjede han <i>piu. lento</i> til i t. 52 ved sidste fjerdedel	50-51	-	In A , RL originally wrote <i>Tranquillo</i> in b. 51 at the last crotchet; subsequently, he moved the mark app. one bar back, adding <i>Più - - -</i> in the middle of b. 50, and finally adding <i>piu. lento</i> at the last crotchet of b. 52
54-55	pno	◁▷ tilføjet iht. B	54-55	pno	◁▷ supplied in accordance with B
64	vl	forslagsnoder før sidste node tilføjet iht. B	64	vl	grace notes before the last note supplied in accordance with B
66	pno	samklang 2: martellato tilføjet iht. B	66	pno	harmony 2: martellato supplied in accordance with B
79	vl	node 2: <i>f</i> tilføjet iht. B	79	vl	note 2: <i>f</i> supplied in accordance with B
92	pno hh	samklang 4, 5: marc. tilføjet iht. B	92	pno rh	harmonies 4, 5: marc. supplied in accordance with B
93	pno	marc. i begge hænder tilføjet iht. B	93	pno	marc. in both hands supplied in accordance with B
94	pno hh	samklang 3: marc. tilføjet iht. B	94	pno rh	harmony 3: marc. supplied in accordance with B
95	pno hh	samklang 1, 4, 5: marc. tilføjet iht. B	95	pno rh	harmonies 1, 4, 5: marc. supplied in accordance with B
	pno vh	node 2: marc. udeladt i analogi med t. 91, 99 og 125		pno lh	note 2: marc. suppressed by analogy with bb. 91, 99 and 125
96	pno hh	samklang 4, 5: marc. tilføjet iht. B	96	pno rh	harmonies 4, 5: supplied in accordance with B
97	pno	marc. i begge hænder tilføjet iht. B	97	pno	marc. in both hands supplied in accordance with B
98	pno hh	akkord 1: stacc. udeladt i analogi med t. 94, 102, 128 og 132	98	pno rh	chord 1: stacc. suppressed by analogy with bb. 94, 102, 128 and 132
		samklang 3: marc. tilføjet iht. B			harmony 3: marc. supplied in accordance with B
99,			99,		
100,			100,		
101	pno hh	samklang 4, 5: marc. tilføjet iht. B	101	pno rh	harmonies 4, 5: marc. supplied in accordance with B
104	pno vh	node 6: # for d tilføjet iht. B node 8: # for c tilføjet iht. B	104	pno vh	note 6: # before d supplied in accordance with B note 8: # before c supplied in accordance with B
118	pno	fortegn i [] tilføjet i analogi med t. 84-85	118	pno	accidental in [] supplied by analogy with bb. 84-85
125	pno hh	akkord 1: marc. tilføjet iht. B	125	pno rh	chord 1: marc. supplied in accordance with B
125,			125,		
126	pno hh	samklang 4, 5: marc. tilføjet iht. B	126	pno rh	harmonies 4, 5: marc. supplied in accordance with B
143	pno hh	understemmen, node 2: overflødig \sharp udeladt	143	pno rh	the lower part, note 2: superfluous \sharp suppressed
153-			153-		
154	pno hh, vh	overflødig buer fra t. 153 node 1 til t. 154 node 12 udeladt (jfr. <i>legato</i> t. 145)	154	pno rh, lh	superfluous slurs from b. 153 note 1 to b. 154 note 12 suppressed (cf. <i>legato</i> b. 145)
171	vl	bue node 7-8 tilføjet iht. t. 32 (glemt af afskriver)	171	vl	slur notes 7-8 supplied in accordance with b. 32 (forgotten by the copyist)
181	vl	bue i A node 2-6 forlænget til node 1-6 iht. B	181	vl	slur in A notes 2-6 extended to include notes 1-6 in accordance with B
182	vl	<i>ben tenuto</i> tilføjet iht. B	182	vl	<i>ben tenuto</i> supplied in accordance with B
	pno vh	understemme: martellato tilføjet iht. B		pno lh	lower part: martellato supplied in accordance with B
184	pno vh	samklang 2: martellato tilføjet iht. B	184	pno lh	harmony 2: martellato supplied in accordance with B
185,			185,		
186	pno hh	overstemme: bue node 1-2 tilføjet iht. B	186	pno rh	top part: tie notes 1-2 supplied in accordance with B
186	pno hh	anden fjerdedel: martellato tilføjet iht. B	186	pno rh	second crotchet: martellato supplied in accordance with B
187	pno	anden fjerdedel: martellato tilføjet iht. B	187	pno	second crotchet: martellato supplied in accordance with B

189	-	<i>più tranquillo</i> tilføjet iht. B	189	-	<i>più tranquillo</i> supplied in accordance with B
195	vl	<i>sul A</i> tilføjet iht. B	195	vl	<i>sul A</i> supplied in accordance with B
199	pno	<i>mp</i> tilføjet iht. B	199	pno	<i>mp</i> supplied in accordance with B
200-			200-		
201	pno	◀▶ tilføjet iht. B	201	pno	◀▶ supplied in accordance with B
205	pno vh	akkord 1: arpeggio tilføjet iht. B	205	pno lh	chord 1: arpeggio supplied in accordance with B
206,			206,		
207	pno	sidste fjerdedel: notation justeret iht. B (afskriverfejl i A)	207	pno	last crotchet: notation adjusted in accordance with B (copyist's error in A)
207	pno	akkord 1: <i>sf</i> tilføjet iht. B	207	pno	chord 1: <i>sf</i> supplied in accordance with B
	pno vh	understemme, bue sekstendedelsnode 1-8 ændret til node 2-8 i analogi med t. 205 og 206 (passagen er i CLs afskrift, men buen findes ikke i B)	207	pno lh	lower part, slur at semiquavers 1-8 emended to notes 2-8 by analogy with bb. 205 and 206 (the passage is in CLs transcript, but the slur is not in B)
209	pno hh	overstemme, node 5: martellato tilføjet iht. B	209	pno rh	top part, note 5: martellato supplied in accordance with B
	pno vh	overstemme, node 13: martellato tilføjet iht. B		pno lh	top part, note 13: martellato supplied in accordance with B
210	pno	tredje fjerdedel: <i>sf</i> tilføjet iht. B	210	pno	third crotchet: <i>sf</i> supplied in accordance with B
219	pno hh	sidste fjerdedel: <i>sf</i> tilføjet iht. B	219	pno rh	last crotchet: <i>sf</i> supplied in accordance with B
222	pno hh	andet <i>sff</i> tilføjet iht. B	222	pno rh	second <i>sff</i> supplied in accordance with B
	pno	<i>sempre legato</i> tilføjet iht. B	222	pno	<i>sempre legato</i> supplied in accordance with B
231	pno	<i>sf</i> tilføjet iht. B	231	pno	<i>sf</i> supplied in accordance with B
241	vl	RL har først tilføjet <i>ossia</i> -taktten og efterfølgende sat en streg over den oprindelige takt, uden dog at fjerne ordet <i>ossia</i> ; begge versioner bringes	241	vl	RL first add the <i>ossia</i> bar, and subsequently deleted the original bar, albeit without removing the word <i>ossia</i> ; both versions are included
	pno vh	akkord 1: rettet fra ↓ til ↘ iht. B (afskriverfejl)		pno lh	chord 1: emended from ↓ to ↘ in accordance with B (copyist's error)
sats II			movement II		
<i>takt</i>	<i>stemme</i>	<i>kommentar</i>	<i>bar</i>	<i>part</i>	<i>comment</i>
5	pno	<i>mf</i> tilføjet iht. B	5	pno	<i>mf</i> supplied in accordance with B
17	vl	sidste ottendedel: bue til t. 18 tilføjet iht. B	17	vl	last quaver: slur to b. 18 supplied in accordance with B
19	pno vh	overflødigt <i>mf</i> under systemet udeladt (tilføjet af afskriver i A)	19	pno lh	superfluous <i>mf</i> below the staves suppressed (added by the copyist in A)
34	vl	node 5 (samklang): i t. 200, men ikke i t. 34, har RL overstreget tonen h; udgiverne har anbragt tonen i () begge gange	34	vl	note 5 (harmony): in b. 200, but not in b. 34, RL crossed over the note b; the editors have placed the note in () both times
35	pno vh	samklang 4: marc. tilføjet iht. B	35	pno lh	harmony 4: marc. supplied in accordance with B
39	pno vh	samklang 2 og 4: marc. tilføjet iht. B	39	pno lh	harmonies 2 and 4: marc. supplied in accordance with B
47	pno hh	akkord 2: marc. tilføjet iht. B	47	pno rh	chord 2: marc. supplied in accordance with B
49	pno	<i>burlesco giocoso</i> tilføjet iht. B	49	pno	<i>burlesco giocoso</i> supplied in accordance with B
57	pno	<i>sf</i> tilføjet iht. B	57	pno	<i>sf</i> supplied in accordance with B
61	vl	node 1: trem. udeladt iht. B (tilføjet af afskriver i A)	61	vl	note 1: trem. suppressed in accordance with B (added by the copyist in A)
78	pno hh	akkord 2: ♯ for c ¹ tilføjet iht. B	78	pno rh	chord 2: ♯ before c ¹ supplied in accordance with B
85	pno	akkord 3: <i>sf</i> tilføjet iht. B	85	pno	chord 3: <i>sf</i> supplied in accordance with B
89	pno	akkord 3: <i>sf</i> tilføjet iht. B	89	pno	chord 3: <i>sf</i> supplied in accordance with B
99	vl	samklang sidste ottendedel: marc. tilføjet iht. B	99	vl	harmony last quaver: marc. supplied in accordance with B
	pno	bindebuer fra akkord 2 til t. 100 akkord 1 tilføjet iht. B		pno	ties from chord 2 to b. 100 chord 1 supplied in accordance with B
101	pno	<i>sf</i> tilføjet iht. B	101	pno	<i>sf</i> supplied in accordance with B
105/06-			105/06-		
109/10	pno vh	◀ tilføjet iht. B	109/10	pno lh	◀ supplied in accordance with B
112	pno hh	akkord 2: ♯ for h tilføjet iht. B	112	pno rh	chord 2: ♯ before b supplied in accordance with B
113-			113-		
116	pno vh	3 × ◀ og 2 × marc. tilføjet iht. B	116	pno lh	3 × ◀ and 2 × marc. supplied in accordance with B
120	vl	▶ tilføjet iht. B	120	vl	▶ supplied in accordance with B

121	pno hh	akkord 2, understemme: marc. tilføjet iht. B	121	pno rh	chord 2, lower part: marc. supplied in accordance with B
129	pno	<i>dim.</i> tilføjet iht. B	129	pno	<i>dim.</i> supplied in accordance with B
131	pno	<i>dim.</i> tilføjet iht. B	131	pno	<i>dim.</i> supplied in accordance with B
135	pno vh	sidste akkord: marc. tilføjet iht. B	135	pno lh	last chord: marc. supplied in accordance with B
	pno	≧ tilføjet iht. B		pno	≧ supplied in accordance with B
139-			139-		
145	pno vh	≦ tilføjet iht. B	145	pno lh	≦ supplied in accordance with B
145	pno vh	samklang 1: marc. tilføjet iht. B	145	pno lh	harmony 1: marc. supplied in accordance with B
148-			148-		
154	pno vh	≦ tilføjet iht. B	154	pno lh	≦ supplied in accordance with B
155	vl, pno	<i>p</i> tilføjet iht. B	155	vl, pno	<i>p</i> supplied in accordance with B
158-			158-		
162	pno vh	≦ tilføjet iht. B	162	pno lh	≦ supplied in accordance with B
162	pno	<i>sf</i> tilføjet iht. B	162	pno	<i>sf</i> supplied in accordance with B
168	pno vh	node 1, overstemme: marc. tilføjet iht. B	168	pno lh	note 1, top part: marc. supplied in accordance with B
170	pno	<i>pp</i> tilføjet iht. B	170	pno	<i>pp</i> supplied in accordance with B
185	-	tempobetegnelse tilføjet iht. B	185	-	tempo indication supplied in accordance with B
	vl	<i>f</i> tilføjet iht. B		vl	<i>f</i> supplied in accordance with B
201	vl	bue node 3 til t. 202 node 1 tilføjet iht. B	201	vl	slur from note 3 to b. 202 note 1 supplied in accordance with B
	pno hh	akkord 5: # for c ² tilføjet iht. B		pno rh	chord 5: # before c ² supplied in accordance with B
202	pno hh	akkord 4: marc. tilføjet iht. B	202	pno rh	chord 4: marc. supplied in accordance with B
203	pno hh	akkord 1: # for c ² tilføjet iht. B	203	pno rh	chord 1: # before c ² supplied in accordance with B
205	pno vh	samklang 2 og 4: marc. tilføjet iht. B	205	pno lh	harmonies 2 and 4: marc. supplied in accordance with B
206	pno hh	akkord 4: marc. tilføjet iht. B	206	pno rh	chord 4: marc. supplied in accordance with B
207	pno	<i>f</i> tilføjet iht. B	207	pno	<i>f</i> supplied in accordance with B
215	pno	<i>giocoso</i> tilføjet iht. B	215	pno	<i>giocoso</i> supplied in accordance with B
217	vl	<i>burlesco</i> tilføjet iht. B	217	vl	<i>burlesco</i> supplied in accordance with B
223	pno	<i>sf</i> tilføjet iht. B	223	pno	<i>sf</i> supplied in accordance with B
227	vl	node 1: trem. udeladt iht. B (tilføjet af afskriver i A)	227	vl	note 1: trem. suppressed in accordance with B (added by the copyist in A)
231	pno	<i>sf</i> tilføjet iht. B	231	pno	<i>sf</i> supplied in accordance with B
240	pno	<i>mf</i> tilføjet iht. B	240	pno	<i>mf</i> supplied in accordance with B
247	pno hh	akkord 1: # for e ¹ udeladt iht. B (afskriverfejl)	247	pno rh	chord 1: # before e ¹ suppressed in accordance with B (copyist's error)
248	pno hh	akkord 4: marc. tilføjet i analogi med vh og B, der har <i>sf</i> her	248	pno rh	chord 4: marc. supplied by analogy with lh and B, which has <i>sf</i> here
249	pno vh	samklang 4: marc. tilføjet iht. B	249	pno lh	harmony 4: marc. supplied in accordance with B
250	vl	<i>f</i> rettet til <i>sf</i> iht. B	250	vl	<i>f</i> emended to <i>sf</i> in accordance with B
255	pno	<i>sf</i> tilføjet iht. B	255	pno	<i>sf</i> supplied in accordance with B
263	pno	<i>ff</i> tilføjet iht. B	263	pno	<i>ff</i> supplied in accordance with B
271,			271,		
272,			272,		
273	pno vh	bue node 1-3 udeladt (afskriverfejl) og erstattet af bindebue node 2-3 iht. B)	273	pno lh	slur notes 1-3 suppressed (copyist's error) and replaced by a tie at notes 2-3 in accordance with B)
275	pno	≦ og <i>cresc.</i> tilføjet iht. B	275	pno	≦ and <i>cresc.</i> supplied in accordance with B
277	vl	<i>molto cresc.</i> tilføjet iht. B	277	vl	<i>molto cresc.</i> supplied in accordance with B
278,			278,		
279	pno vh	samklang 2: marc. tilføjet iht. B	279	pno lh	harmony 2: marc. supplied in accordance with B
sats III					
<i>takt</i>	<i>stemme</i>	<i>kommentar</i>			
1	-	A har <i>Lento coitoso</i> (d.v.s. tankefuld, traurig); det korrekte italienske ord er <i>cogitoso</i> (betegnelsen gentages t. 91)			
5	pno	≧ tilføjet iht. B			
movement III					
<i>bar</i>	<i>part</i>	<i>comment</i>			
1	-	A has <i>Lento coitoso</i> (i.e., pensive, sad); the correct Italian word is <i>cogitoso</i> (the designation is repeated in b. 91)			
5	pno	≧ supplied in accordance with B			

10	pno	<i>dim.</i> tilføjet iht. B	10	pno	<i>dim.</i> supplied in accordance with B
12-13	vl	◀▶ tilføjet iht. B	12-13	vl	◀▶ supplied in accordance with B
13	pno	<i>p</i> tilføjet iht. B	13	pno	<i>p</i> supplied in accordance with B
16	pno	▶ tilføjet iht. B	16	pno	▶ supplied in accordance with B
18	pno hh	<i>espr.</i> tilføjet iht. B	18	pno rh	<i>espr.</i> supplied in accordance with B
19	pno hh	bue node 4-6 (overstemme) tilføjet iht. B	19	pno rh	slur notes 4-6 (top part) supplied in accordance with B
	pno	<i>p</i> tilføjet iht. B		pno	<i>p</i> supplied in accordance with B
26-27	vl	<i>p</i> og efterfølgende ◀▶ tilføjet iht. B	26-27	vl	<i>p</i> and subsequently ◀▶ supplied in accordance with B
27, 28	pno	◀▶ tilføjet iht. B (og i overensst. med A t. 2, 3)	27, 28	pno	◀▶ supplied in accordance with B (and in agreement with A bb. 2, 3)
29	vl	node 6-8: ◀ tilføjet iht. B	29	vl	notes 6-8: ◀ supplied in accordance with B
30	vl	◀ under node 1 og ▶ under node 4-7 udeladt (afskriverfejl; i B anført imellem klaversystemerne, men overstreget)	30	vl	◀ below note 1 and ▶ below notes 4-7 suppressed (copyist's error; in B entered between the piano staves, but deleted)
	pno vh	<i>f</i> tilføjet iht. B		pno lh	<i>f</i> supplied in accordance with B
		akkord 4-5: bue tilføjet iht. B			chords 4-5: slur supplied in accordance with B
31	pno vh	understemme: bue sidste samklang t. 31 til første samklang t. 32 tilføjet iht. B	31	pno lh	lower part: tie from last harmony in b. 31 to first harmony in b. 32 supplied in accordance with B
		◀ tilføjet iht. B			◀ supplied in accordance with B
33	vl	<i>cresc.</i> tilføjet iht. B	33	vl	<i>cresc.</i> supplied in accordance with B
36	pno vh	overstemme, node 1(g): marc. tilføjet iht. B	36	pno lh	top part, note 1(g): marc. supplied in accordance with B
47	vl	<i>pp</i> tilføjet iht. B	47	vl	<i>pp</i> supplied in accordance with B
64	vl	node 2: (♯) skyldes RL	64	vl	node 2: (♯) is due to RL
65	vl	node 5: ♯ tilføjet i analogi med t. 66	65	vl	node 5: ♯ supplied by analogy with b. 66
68-69	vl	A har heltaktpause i t. 69; t. 68 afsluttes med en bindebue uden endepunkt fra tonen c ² ; t. 69 kompletteret iht. B	68-69	vl	In A , there is a whole-bar rest in b. 69; b. 68 ends with a tie without endpoint from the note c ² ; b. 69 completed in accordance with B
70-71	vl	node 1: bue til t. 71 node 2 tilføjet iht. B	70-71	vl	node 1: slur to b. 71 node 2 supplied in accordance with B
		<i>molto espr.</i> tilføjet iht. B			<i>molto espr.</i> supplied in accordance with B
79	vl, pno	efter t. 79 er 5 takter i A (omfattende en varieret gentagelse af t. 1-5) udstreget af RL med blyant; udeladt	79	vl, pno	after b. 79, 5 bars in A are deleted by RL in pencil (comprising a varied repetition of bb. 1-5); omitted
87	vl	sidste node: bue til t. 88 node 2 tilføjet iht. B	87	vl	last note: slur to b. 88 node 2 supplied in accordance with B
103	vl	node 1: stacc. tilføjet iht. B	103	vl	node 1: stacc. supplied in accordance with B
	pno hh	node 2: stacc. tilføjet iht. B		pno rh	node 2: stacc. supplied in accordance with B
		bue node 2-5 (A , B) rettet til bue node 3-5 i analogi med vl			slur notes 2-5 (A , B) emended to slur notes 3-5 by analogy with vl
105	-	<i>a tempo</i> tilføjet iht. B	105	-	<i>a tempo</i> supplied in accordance with B
106	pno	<i>p</i> tilføjet iht. B	106	pno	<i>p</i> supplied in accordance with B
109	vl	<i>dim.</i> tilføjet iht. B	109	vl	<i>dim.</i> supplied in accordance with B
109,			109,		
110	pno	<i>espr.</i> og ◀▶ tilføjet iht. B	110	pno	<i>espr.</i> and ◀▶ supplied in accordance with B
112-			112-		
113	pno	◀▶ tilføjet iht. B	113	pno	◀▶ supplied in accordance with B
114	pno	akkord 2: stacc. og ten. tilføjet iht. B	114	pno	chord 2: stacc. and ten. supplied in accordance with B
sats IV			movement IV		
<i>takt</i>	<i>stemme</i>	<i>kommentar</i>	<i>bar</i>	<i>part</i>	<i>comment</i>
-	-	<i>Quasi alla marcia risoluto</i> rettet af RL til <i>Molto allegro marcato</i>	-	-	<i>Quasi alla marcia risoluto</i> altered by RL to <i>Molto allegro marcato</i>
29	pno vh	bue node 2-8 rettet til node 2-7 i analogi med t. 30 og 31 samt 75 ff.	29	pno lh	slur notes 2-8 emended to notes 2-7 by analogy with bb. 30 and 31 and 75 ff.
39	pno vh	overstemme, node 4: ♯ i A erstatte med tonen g ¹ i analogi med t. 85 og 111	39	pno lh	top part, note 4: ♯ in A is replaced by the note g ¹ by analogy with bb. 85 and 111
40	pno vh	overstemmen, node 8: ♯ udeladt (tilføjet redaktionelt node 7)	40	pno lh	top part, note 8: ♯ suppressed (supplied editorially at note 7)
		bue node 1-7 rettet til node 2-7 i analogi med t. 42			slur notes 1-7 emended to notes 2-7 by analogy with b. 42

58	pno vh	samklang 3: e udeladt i analogi med t. 186 (formodes at være afskriverfejl)	58	pno lh	harmony 3: e suppressed by analogy with b. 186 (assumed to be a copyist's error)
85	pno vh	understemme, samklang 1: ♯ ₇ rettet til ♯ ₇ i analogi med hh, understemme samt t. 39 og 111	85	pno lh	lower part, harmony 1: ♯ ₇ emended to ♯ ₇ by analogy with rh, lower part and bb. 39 and 111
159	pno vh	bue node 2-8 rettet til node 2-7 i analogi med t. 75	159	pno lh	slur notes 2-8 emended to notes 2-7 by analogy with b. 75
183	pno vh	samklang 1-2: bindebue udeladt i analogi med t. 182, 184, 185 (fejlnotation i A)	183	pno lh	harmony 1-2: tie suppressed by analogy with bb. 182, 184, 185 (notational error in A)

Bendt Viinholt Nielsen 2002, rev. 2020

Bendt Viinholt Nielsen 2002, rev. 2020