

Rued Langgaard
ANDANTE RELIGIOSO

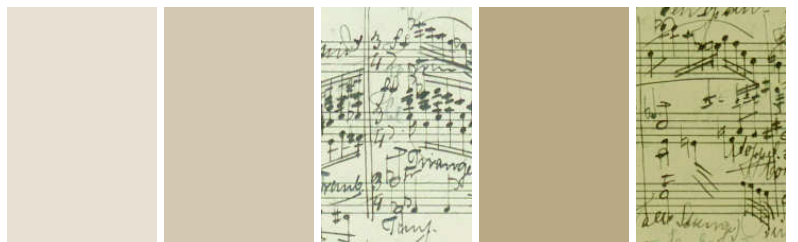
1950

BVN 407

FOR VIOLIN OG ORGEL (UDEN PEDAL)
FOR VIOLIN AND ORGAN (WITHOUT PEDAL)

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

Rued Langgaard



Rued Langgaard: Andante religioso (BVN 407)
Kritisk udgave ved Ole Ugilt Jensen og Bendt Viinholt Nielsen
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OM UDGAVEN

Denne kritiske udgave af *Andante religioso* er baseret på komponistens egenhændige manuskripter i Det Kongelige Bibliotek i København (Rued Langgaards Samling). Hovedkilden er komponistens seneste nedskrift, en renskrift med kuglepen (RLS 75,12). Denne kilde er dog mangelfuld, særlig hvad angår frasering og dynamik i orgelstemmen. Udgaven inkluderer derfor en række supplerende detaljer fra Langgaards førstrenskrift (RLS 75,3) og fra en separat violinstemme, ligeledes udarbejdet af komponisten (RLS 75,13).

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.

Der henvises i øvrigt til *Kilder og kritisk beretning* s. 9.

ABOUT THIS EDITION

This critical edition of *Andante religioso* is based on the composer's autograph manuscripts in the Royal Danish Library in Copenhagen (Rued Langgaard's Collection). The main source is the composer's latest manuscript, a fair copy in ball-point pen (RLS 75,12). However, this source has deficiencies, especially as regards phrasing and dynamics in the organ part. The edition therefore includes a number of supplementary details from Langgaard's first fair copy (RLS 75,3) and from a separate violin part, also in the composer's handwriting (RLS 75,13).

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

For further information see *Sources and critical commentary* p. 9



OM ANDANTE RELIGIOSO

Kompositionen er en af Rued Langgaards seneste. Den blev kantselig skrevet til violinisten, seminarielærer Haakon Raskmark, som Langgaard spillede sammen med under private former i Ribe-årene.

Akkompanimentsstemmen, der er for orgel uden særskilt pedalsystem, synes i lige så høj grad at kunne udføres på klaver. *Andante religioso* blev undtagelsesvis offentligt opført af Raskmark og Langgaard. Det skete ved Aksel Schiøtz' koncert i Ribe Domkirke den 17. december 1950. Koncerten var arrangeret af Arbejdernes Samaritter Forbund i Ribe. Programets punkt 3 omfattede ifølge *Ribe Stiftstidendes* foromtale en afdeling "Solo for Orgel og Violin. Akkompagneret af Rued Langgaard, i Dagens Anledning". Ifølge omtalen i *Ribe Stiftstidende* dagen efter den velbesøgte koncert, drejede det sig om en Andante af Mozart samt *Andante religioso*.

Bendt Viinholt Nielsen

ABOUT ANDANTE RELIGIOSO

The composition is one of Rued Langgaard's last. It was probably written for the violinist and teachers' college instructor Haakon Raskmark, with whom Langgaard played privately in the Ribe years.

The accompanying part, which is for organ with no special pedal system, seems to be just as playable on the piano. Exceptionally for Langgaard, *Andante religioso* was performed in public by Raskmark and Langgaard. This was at the singer Aksel Schiøtz' concert in Ribe Cathedral on 17th December 1950. The concert was arranged by the 'Workers' Samaritan Society' in Ribe. Item 3 on the programme, according to the advance notice in the newspaper *Ribe Stiftstidende*, was a section called "Solo for organ and violin. Accompanied by Rued Langgaard, to mark the occasion". According to the notice in *Ribe Stiftstidende* the day after the well-attended concert, it consisted of an Andante by Mozart and *Andante religioso*.

Bendt Viinholt Nielsen

Andante religioso

Rued Langgaard
(BVN 407)

Andante

Violino

Organo

p dolce

8

15

f

mf

21



KILDER OG KRITISK BERETNING

KILDER

- A. Partitur. Autograf (kuglepen)
- B. Partitur. Autograf (blæk)
- C. Violinstemme. Autograf
- D. Skitse

A. Partitur. Autograf (kuglepen)

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 75,12. Autograf. Renskrift med kuglepen; tilføjelser og rettelser i autograf med blyant; enkelte tilføjelser med sort pen [Constance Langgaard].

Titel: *Andante religioso / Violin og Orgel / af / Rued Langgaard / komp. 9 Sept 50 (6 Morgen)*

4 blade, 25 × 33,5 cm; 7 beskrevne sider, pagineret: (titelside), (1), 2-6, (blank side)

Papirtype: Uidentificeret logo efterfulgt af 1655 (10 systemer).

Kommentar.

Manuskriptet må være blevet til ultimo 1950 – RLS tidligst dokumenterede anvendelse af kuglepen var i oktober 1950, og tilføjede registreringsangivelser i manuskriptet tyder på, at det var dette manuskript, Langgaard anvendte ved uropførelsen i Ribe Domkirke 17. december 1950. Alligevel har manuskriptet, sammenlignet med kilde B, et mangelfuldt præg, idet frase-ringsbuer og dynamik stort set mangler i orgelsatsen. Det skyldes rimeligvis, at RL har udarbejdet manuskriptet til eget brug forud for opførelsen, og enten ikke nået eller ikke haft tid til at gøre orgelsatsen så detaljeret som den oprindeligt var tænkt. Nogle tilføjelser med sort blæk stammer fra en gennemgang af manuskriptet, foretaget sandsynligvis posthumt af Constance Langgaard – hun har dels trukket visse af RLS svage blyants-tilføjelser op, dels – med hjemmel i kilde C – indføjet detaljer og en enkelt rettelser i violinstemmen.

B. Partitur. Autograf (blæk)

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 75,3, blad 7-10. Autograf. Renskrift med blæk; tilføjelser og rettelser i autograf med blyant.

Overskrifttitel: *Andante funebre / religioso*

Dateringer: ved begyndelsen: *Komp. og renskr 9/6 50* [i.e. 6/9 50] / *6 Morgen* – til slut: *Kl. 6 – Morgen* / *6/9 1950*.

4 blade; 34,5 × 26,5 cm; kompositionen omfatter 4 sider, folieret 1-4, og er noteret bagfra på de fire bageste, opr. blanke bagsider af manuskriptet til *Andante funebre* (sats 2 af *Sonata*

SOURCES AND CRITICAL COMMENTARY

SOURCES

- A. Score. Autograph (ball-point pen)
- B. Score. Autograph (ink)
- C. Violin part. Autograph
- D. Sketch

A. Score. Autograph (ball-point pen)

The Royal Danish Library, Rued Langgaard's Collection, RLS 75,12. Autograph. Fair copy in ball-point pen; autograph additions and corrections in pencil; a few additions in black ink [Constance Langgaard].

Title: *Andante religioso / Violin and Organ / by / Rued Langgaard / comp. 9 Sept 50 (6 in the morning)*

4 leaves, 25 × 33.5 cm; 7 pages of writing, paginated: (title page), (1), 2-6, (blank page)

Paper type: Unidentified logo followed by 1655 (10 staves).

Commentary.

The manuscript must have been prepared at the end of 1950 – RLS earliest documented use of a ball-point pen was in October 1950, and added registration marks in the manuscript indicate that this was the manuscript which RL used at the first performance in Ribe Cathedral on 17 December 1950. Nevertheless, the manuscript seems rudimentary compared to source B, as slurs and dynamic marks are virtually missing in the organ part. This is probably due to the fact that RL prepared the manuscript for his own use prior to the performance, and either he did not have time to prepare the organ part as detailed as it was originally intended, or he did not feel the need to do so. Some additions in black ink stem from a review of the manuscript, probably done posthumously by Constance Langgaard – she has drawn up some of RL's faint pencil additions, and – based on source C – she has included some details and a single correction in the violin part.

B. Score. Autograph (ink)

The Royal Danish Library, Rued Langgaard's Collection, RLS 75,3, fol. 7-10. Autograph. Fair copy in ink; autograph additions and corrections in pencil.

Title heading: *Andante funebre / religioso*

Datings: at the beginning: *Comp. and fair copied 9/6 50* [i.e. 6 Sep. 50] / *6 in the morning* – at the end: *6 o'clock – in the morning* / *6/9 1950*.

4 leaves; 34.5 × 26.5 cm; the composition comprises 4 pages, foliated 1-4, written on the back of the last four, originally blank pages of the manuscript of *Andante funebre*, starting from behind (*Andante funebre* is movement 2 of *Sonata (Unfin-*

(*Ufuldendt*) BVN 41 for violin og klaver, i en ufuldstændig "Anden Version", optegnet samme dag, 6.9.1950).
Papirtype: *B&H, Nr. 11. C. / 2.13.* (18 systemer).

Kommentar.

Førsterenskrift uden de indledende 4 takter. Manuskriptet rummer en del detaljer, som ikke findes i kilde A, særligt frasering, dynamik og artikulation i orgelsatsen.

C. Violinstemme. Autograf

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 75,13. Autograf. Renskrift med blæk; tilføjelser med blyant og blå farvestift, dels i autograf, dels i fremmed hånd (Haakon Raskmark?).

Overskrifttitel: *Andante funebre*

Udateret.

1 blad, 34 × 26 cm; 2 beskrevne sider, pagineret: (1), 2.

Papirtype: 12 systemer uden angivelse af fabrikat.

Kommentar.

Stemmen synes at være udskrevet i sammenhæng med B. Manuskriptet rummer imidlertid detaljer, som ikke findes i kilde B og A. Buerne er korrigeret med blå farvestift, antagelig af Haakon Raskmark i forbindelse med uropførelsen.

D. Skitse

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 75,14. Autograf. Skitse med blæk; enkelte tilføjelser og rettelser med blyant.

Overskrifttitel: *Andante religioso.*

Dateret ved begyndelsen: *Komp. Kl. 6. 9/6 [i.e. 6/9] 50 Morgen* – signeret og dateret til slut: *6/9 50. / 6½ Morgen / Rued L.*

2 blade, 33,5 × 25 cm og 34,5 × 26 cm; skitsen findes på 2 (af i alt 3 beskrevne) sider og er pagineret: (1), 2; manuskriptet rummer blad 1v bidrag til andre værker, blad 2v er blank.

Papirtype: blad 1: 20 systemer uden angivelse af fabrikat, blad 2: *HUG & CO. / Nr. 30 / 30 linig.*

REDAKTIONSGRUNDLAG

Udgaven er baseret på komponistens senest nedskrevne partitur, kilde A. Der ses bort fra tilføjelser med sort blæk foretaget sandsynligvis af Constance Langgaard. Nodeteksten i kilde A er kompletteret, særlig for orgelsatsens vedkommende, med informationer fra førsterenskriften (B). Endvidere medtages supplerende detaljer fra den separate violinstemme (C). Skitsen (D) er af prælimerende og ufuldstændig karakter og uden autoritativ kildeværdi.

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 bueændringer som en kombination af hel og brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiverne.

Der er foretaget stiltiende komplettering for så vidt angår manglende triol- og sekstolangelser samt manglende nodepunkter. Uegalt anbragte buer er justeret uden videre.

Komplettering og korrektion foretaget i henhold til kilde B og C er ikke typografisk markeret i udgaven, men dokumenteres i noterne nedenfor.

(*ished*) BVN 41 for violin and piano, in an incomplete "Second version", written on the same day, 6 Sep.1950).

Paper type: *B&H, Nr. 11. C. / 2.13.* (18 staves).

Commentary.

Preliminary fair copy, without the opening 4 bars. The manuscript contains several details which are not in source A, especially with regards to phrasing, dynamics and articulation in the organ part.

C. Violin part. Autograph

The Royal Danish Library, Rued Langgaard's Collection, RLS 75,13. Autograph. Fair copy in ink; additions in pencil and blue crayon, partly autograph, partly in an unknown hand (Haakon Raskmark?).

Title heading: *Andante funebre*

Undated.

1 leaf, 34 × 26 cm; 2 pages of writing, paginated: (1), 2.

Papirtype: 12 staves without manufacturer's name.

Commentary.

The part seems to have been written out in connection with B. However, the manuscript contains details which are not in sources B and A. Ties have been corrected in blue crayon, probably by the violinist Haakon Raskmark in connection with the first performance.

D. Sketch

The Royal Danish Library, Rued Langgaard's Collection, RLS 75,14. Autograph. Sketch in ink; a few additions and corrections in pencil.

Title heading: *Andante religioso.*

Dated at the beginning: *Comp. 6 o'clock. 9/6 50 [i.e. 6 Sep. 50], in the morning* – signed and dated at the end: *6/9 50. / 6½ in the morning / Rued L.*

2 leaves, 33.5 × 25 cm and 34.5 × 26 cm; the sketch is on 2 (out of 3) pages of writing and are paginated: (1), 2; the manuscript comprises fol. 1v contributions to other works, fol. 2v is blank.

Papir type: fol. 1: 20 staves without manufacturer's name, fol. 2: *HUG & CO. / Nr. 30 / 30 linig.*

TEXTUAL BASIS OF THE EDITION

The edition is based on the composer's latest manuscript score, source A. Additions in black ink, probably by Constance Langgaard, are disregarded. The music in A has been supplemented, especially with regards to the organ part, with information from the preliminary fair copy (B). Furthermore, additional details are included from the separate violin part (C). The sketch (D) is preliminary and incomplete and without authoritative source value.

EDITORIAL GUIDELINES

Material supplied or emended by the editors 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. Cautionary accidentals in round brackets have been supplied by the editors.

Missing triplet and sextuplet markings have been supplied tacitly, as are missing dots. Adjustment of unequally placed ties and slurs is undertaken without comment.

Editorial completion and emendation in accordance with sources B and C are not typographically indicated in the score but documented in the notes below.

NOTER

Tonehøjde angives på konventionel vis, dvs. 'nøglehuls-c'et' = c¹.

takt	stemme	kommentar
1	org	<i>dolce</i> tilføjet iht. B
5	vl	<i>dolce</i> tilføjet iht. B
	org hh	bindebue tilføjet iht. B
17	org, vl	<i>mf</i> og <i>f</i> tilføjet iht. B
17-18	org	<i>cresc./dim.</i> tilføjet iht. B
22-23	vl	<i>cresc./dim.</i> tilføjet iht. B
25	vl	<i>dim.</i> tilføjet iht. B
26	org hh	<i>marc.</i> tilføjet iht. B
35	org	<i>cresc.</i> tilføjet iht. B
36	org	<i>f</i> tilføjet iht. B
38	vl	<i>cresc./dim.</i> tilføjet iht. B (også tilføjet i A, sandsynligvis af CL)
41	vl	node 2, overstemme: 0 udeladt (findes i B og er tilføjet i A, sandsynligvis af CL); det noterede dobbeltgreb kan ikke udføres med løs e-streng
	org vh	node 4: ♭ for h tilføjet iht. B
43	vl, org	<i>fz</i> tilføjet iht. B
46	vl	sidste samklang: ♯ for c ¹ tilføjet iht. C (også tilføjet i A, sandsynligvis af CL)
48, 49	org hh	<i>marc.</i> tilføjet iht. B
50	vl	<i>p</i> tilføjet iht. C
52	-	<i>Andante</i> tilføjet iht. B
53	org hh	akkord 1: <i>marc.</i> tilføjet iht. B
54	vl	<i>p</i> tilføjet iht. C (også tilføjet i A, sandsynligvis af CL)
55	org	<i>cresc.</i> tilføjet iht. B
57	org	<i>cresc./dim.</i> tilføjet iht. B
58	org hh	samklang 2, 4, 6: <i>marc.</i> tilføjet iht. B
59	vl	node 4: gis ¹ rettet til d ¹ iht. C, hvor rettelser er foretaget med blyant, uden tvivl af RL (også rettet i A, sandsynligvis af CL)
60, 61	org hh	buer findes undtagelsesvis i A
62	org hh	A har kun fraseringsbue i overstemmen fra node 1 til 2; ført videre til t. 64 iht. B
64	vl	<i>p</i> tilføjet iht. B
65	org hh	samklang 2: es ¹ omskrevet til enharmonisk dis ¹ iht. B
67	vl	<i>dim.</i> tilføjet iht. B
73	vl	<i>dim.</i> tilføjet iht. B
75	org vh	bindebue tilføjet iht. B
76-77	org	<i>cresc./dim.</i> tilføjet iht. B
79	vl	<i>f</i> tilføjet iht. B (også tilføjet i A, sandsynligvis af CL)
82	vl	<i>f</i> tilføjet iht. B
82-83	org, vh	bindebue A ₁ -A ₁ tilføjet iht. B
83	vl, org	<i>p</i> tilføjet iht. B
84	vl	taktangivelsen tilføjet iht. C (også tilføjet i A, sandsynligvis af CL); redaktionelt tilføjet i orgelsatsen i analogi hermed
87	org	<i>cresc.</i> tilføjet iht. B
88-89	org	<i>cresc./dim.</i> tilføjet iht. B
89	org	overstemmen, akkord 2-3: bindebuer tilføjet iht. B
90	vl	<i>p</i> tilføjet iht. C (også tilføjet i A, sandsynligvis af CL)
90-91	vl	<i>cresc./dim.</i> tilføjet iht. B (også tilføjet i A, sandsynligvis af CL)

NOTES

The pitch is indicated conventionally with 'the keyhole c' = c¹.

bar	part	comment
1	org	<i>dolce</i> supplied in accordance with B
5	vl	<i>dolce</i> supplied in accordance with B
	org rh	tie supplied in accordance with B
17	org, vl	<i>mf</i> and <i>f</i> supplied in accordance with B
17-18	org	<i>cresc./dim.</i> supplied in accordance with B
22-23	vl	<i>cresc./dim.</i> supplied in accordance with B
25	vl	<i>dim.</i> supplied in accordance with B
26	org rh	<i>marc.</i> supplied in accordance with B
35	org	<i>cresc.</i> supplied in accordance with B
36	org	<i>f</i> supplied in accordance with B
38	vl	<i>cresc./dim.</i> supplied in accordance with B (also added in A, probably by CL)
41	vl	note 2, top part: 0 suppressed (included in B and added in A, probably by CL); the double stop cannot be performed as written, with an open E string
	org lh	note 4: ♭ before b supplied in accordance with B
43	vl, org	<i>fz</i> supplied in accordance with B
46	vl	last harmony: ♯ before c ¹ supplied in accordance with C (also added in A, probably by CL)
48, 49	org rh	<i>marc.</i> supplied in accordance with B
50	vl	<i>p</i> supplied in accordance with C
52	-	<i>Andante</i> supplied in accordance with B
53	org rh	chord 1: <i>marc.</i> supplied in accordance with B
54	vl	<i>p</i> supplied in accordance with C (also added in A, probably by CL)
55	org	<i>cresc.</i> supplied in accordance with B
57	org	<i>cresc./dim.</i> supplied in accordance with B
58	org rh	harmonies 2, 4, 6: <i>marc.</i> supplied in accordance with B
59	vl	note 4: g sharp ¹ emended to d ¹ in accordance with C, where the correction is done in pencil, no doubt by RL (also corrected in A, probably by CL)
60, 61	org rh	unusually, ties are included in A
62	org rh	in A, the slur in the top part only goes from note 1 to note 2; continued to b. 64 in accordance with B
64	vl	<i>p</i> supplied in accordance with B
65	org rh	harmony 2: e flat ¹ altered to an enharmonic d sharp ¹ in accordance with B
67	vl	<i>dim.</i> supplied in accordance with B
73	vl	<i>dim.</i> supplied in accordance with B
75	org lh	tie supplied in accordance with B
76-77	org	<i>cresc./dim.</i> supplied in accordance with B
79	vl	<i>f</i> supplied in accordance with B (also supplied in A, probably by CL)
82	vl	<i>f</i> supplied in accordance with B
82-83	org, lh	tie supplied at A ₁ -A ₁ in accordance with B
83	vl, org	<i>p</i> supplied in accordance with B
84	vl	the time signature supplied in accordance with C (also added in A, probably by CL); editorially supplied in the organ part by analogy with this
87	org	<i>cresc.</i> supplied in accordance with B
88-89	org	<i>cresc./dim.</i> supplied in accordance with B
89	org	top part, chords 2-3: ties supplied in accordance with B
90	vl	<i>p</i> supplied in accordance with C (also added in A, probably by CL)
90-91	vl	<i>cresc./dim.</i> supplied in accordance with B (also added in A, probably by CL)

91 org vh mellemstemme: fraseringsbuen findes undtagelsesvis i **A**
92 vl bue node 2 til t. 93 node 1 tilføjet iht. **B**
93 vl bue node 2-5 tilføjet iht. **B**
94 vl, org *pp* tilføjet iht. **B**
98 vl, org fermat tilføjet iht. **B**

Bendt Viinholt Nielsen 2002, rev. 2019

91 org lh middle part: unusually, the slur is included in **A**
92 vl slur from note 2 to b. 93 note 1 supplied in accordance with **B**
93 vl slur at notes 2-5 supplied in accordance with **B**
94 vl, org *pp* supplied in accordance with **B**
98 vl, org fermata supplied in accordance with **B**

Bendt Viinholt Nielsen 2002, rev. 2019