

Rued Langgaard

SONATE NR. 3

SONATA NO. 3

1945-49

BVN 312

FOR VIOLIN OG KLAVER

FOR VIOLIN AND PIANO

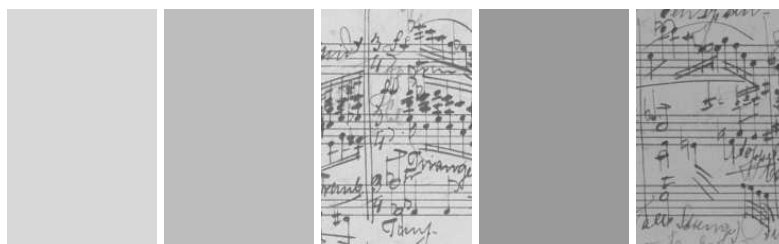
Kritisk udgave ved

Critical edition by

Bendt Viinholt Nielsen og/and

Ole Ugilt Jensen

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RUED LANGGAARD UDGAVERN
THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

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Kritisk udgave ved Bendt Viinholt Nielsen og Ole Ugilt Jensen
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Tak til violinisten Gunvor Sihm og pianisten Berit Johansen Tange for nyttige oplysninger.

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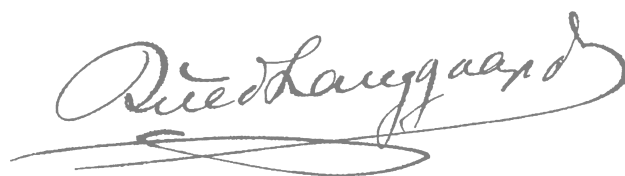
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OM UDGAVEN

Denne kritiske udgave af violinsonate nr. 3 er baseret på komponistens egenhændige manuskripter i Det Kongelige Bibliotek i København (Rued Langgaards Samling). Hovedkilden er det renskrevne partitur (RLS 73,1), som dog er præget af omredigering og skitseagtige tilføjelser. En række supplerende detaljer fra den separate violinstemme (RLS 73,2) er integreret i udgaven. Langgaards seneste korrektioner respekteres, det gælder også enkelte ændringer, som er foretaget i stemmen, men ikke indført i partituret.

Udgivernes tilføjelser er typografisk markeret ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiverne. Pedalangivelser er anført som de står i hovedkilden.

Manuskripterne bærer præg af inkonsekvente angivelser af buer, accenter og dynamik i forbindelse med gentagelser og parallelsteder. Disse, ofte ganske arbitrære, inkonsekvenser er i vidt omfang bibeholdt i udgaven.

Langgaard bringer to forskellige slutninger på sats II. Begge publiceres i udgaven, således at den først angivne er den seneste (3 takter, C-dur), mens den oprindelige (som ikke er overstreget i Langgaards partiturrenskrift) anføres til sidst (2 takter, d-mol).

Der henvises i øvrigt til *Kilder og kritisk beretning* s. 32.

ABOUT THIS EDITION

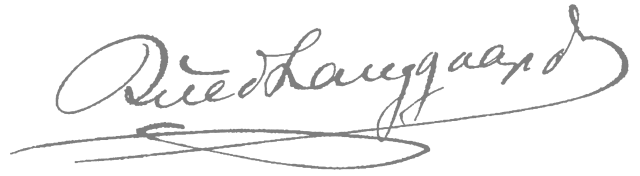
This critical edition of Violin Sonata no. 3 is based on the composer's autograph manuscripts in the Royal Danish Library in Copenhagen (Rued Langgaard's Collection). The principal source is the fair-copied score (RLS 73,1), which however has some instances of editing and sketch-like additions. A number of supplementary details from the separate violin part (RLS 73,2) have been integrated in the edition. Langgaard's last corrections have been respected, as have certain changes made in the part but not added to the score.

Additions by the editors are indicated typographically by square brackets and broken-line slurs and ties. Guiding accidentals in round brackets have also been inserted by the editors. Pedalling is indicated as in the principal source.

The manuscripts are characterized by inconsistent indications of slurs, accents and dynamics in connection with repetitions and parallel passages. These, often quite arbitrary, inconsistencies are largely retained in the edition.

Langgaard brings two different endings to movement II. Both are published in this edition, so that the first one mentioned is the most recent (3 bars, C major), while the original ending (which is not deleted in Langgaard's manuscript score) is printed as the second one (2 bars, d minor).

For further information, see *Sources and critical commentary* p. 32



OM VIOLINSONATE NR. 3

Kompositionen har en særpræget tilblivelseshistorie, som afspejles i de mere end 20 dateringer mellem 1945 og 1949, som findes i manuskriptpartituret og den separate violinstemme. Typisk for Langgaard er dateringerne fra 1948 og 1949 i reglen forsynet med klokkeslæt, der viser at kompositionerne blev til i de meget tidlige morgentimer mellem kl. 3 og 7. Slutningen af anden sats blev eksempelvis komponeret og renskrevet mellem kl. 3 og 5 den 1. oktober 1949 (efter en spadseretur!). Den langsomme fjerde sats angives at være komponeret 1925 og omkomponeret 1948, men en eventuel tidlig version fra 1925 af denne musik er ikke identificeret.

Kildematerialet viser, hvorledes kompositionen blev udvidet gradvis fra én kort sats til den endelige versions fem satser:

- 26.-28.11.1945 Sats I (fra regnet det senere indskudte afsnit t. 88-150) komponeres som et selvstændigt værk under titlen *Stretto-Sonate*.
- 28.5.-1.6.1946 En finalesats føjes til som sats II (nuværende sats V).
- 19-20.3.1948 En enkeltstående scherzosats komponeres og indskydes kort efter i sonaten som sats II (nuværende sats III).
- 15.9.1948 En 63 t. lang indledning komponeres, vistnok oprindelig som starten på et nyt værk, men føjes snart til sats I, og en gentagelse heraf indskydes som midterafsnit i samme sats.
- 17.11.1948 Nuværende sats IV komponeres og indsættes som sats III (der er nu fire satser).
- 1.10.1949 Indledningen fjernes fra sats I og udvides med et slutafsnit til en selvstændig sats, som indsættes som sats II. Derved får værket fem satser, og den særprægede form opstår, hvor første halvdel af sats II er (næsten) identisk med den midterste del af sats I.

Når sonaten igennem så lang tid har haft Langgaards bevågenhed og kan siges at have fungeret som et 'samleværk' for violin/klaver-idéer, han fik i årene 1945-49, skyldes det utvivlsomt, at han i disse år jævnlige – men kun under private former – spillede sammen med violinisten Haakon Raskmark, der var seminarlærer i Ribe. Manuskripterne, partituret og den separate violinstemme, bærer uundgåeligt præg af de mange ændringer, der blev foretaget undervejs. Det er også typisk, at partituret, der så at sige har været til Langgaards eget brug, er fyldt med notationsmæssige inkonsekvenser og over længere stræk kan forekomme mangelfuldt, især hvad angår dynamiske angivelser. Langgaard vidste jo selv, hvordan musikken skulle udføres. Den separate violinstemme

ABOUT VIOLIN SONATA NO. 3

The composition has an unusual history, reflected by the more than 20 datings between 1945 and 1949 found in the manuscript score and the separate violin part. Typically for Langgaard, the datings from 1948 and 1949 are as a rule furnished with the time of day, which shows that the compositions were created in the very early morning hours between 3 and 7 a.m. The end of the second movement, for example, was composed and fair-copied between 3 and 5 a.m. on 1st October 1949 (after a stroll!). The slow fourth movement is said to have been composed in 1925 and re-composed in 1948, but no early version of this music from 1925 has been identified.

The source material shows how the composition was gradually expanded from one short movement to the five movements of the final version:

- 26.-28.11.1945 Movement I (minus the later-inserted section bb. 88-150) is composed as an independent work with the title *Stretto-Sonata*.
- 28.5.-1.6.1946 A final movement is added as Movement II (the present Movement V).
- 19-20.3.1948 A free-standing scherzo piece is composed and shortly afterwards inserted in the sonata as Movement II (the present Movement III).
- 15.9.1948 A 63-bar introduction is composed, apparently originally as the start of a new work, but is soon added to Movement I, and a repetition of this is inserted as the middle section of the same movement.
- 17.11.1948 The present Movement IV is composed and inserted as Movement III (there are now four movements).
- 1.10.1949 The introduction is removed from Movement I and expanded with a final section into an independent movement, which is now inserted as Movement II. The work thus now has five movements and the distinctive form arises whereby the first half of Movement II is (almost) identical to the middle section of Movement I.

If the sonata claimed the attention of Langgaard for such a long time and can be said to have functioned as a 'compendium work' for the violin/piano ideas he had in the years 1945-49, this is undoubtedly because in those years he was playing regularly – although only privately – with the violinist Haakon Raskmark, who was an instructor at the teachers' training college in Ribe. The manuscripts, score and a separate violin part bear unmistakable traces of the many changes that were made along the way. It is also typical that the score, which was so

er mere rig på artikulationsmæssige detaljer, og rettelser er i nogle tilfælde kun noteret heri eller er klarere noteret i denne stemme end i partituret.

Sats I, t. 88-150 er næsten identisk med sats II, t. 1-63. Notationsforskelle de to passager imellem er bibeholdt i udgaven. Det gælder også tempoangivelserne. Oprindeligt var tempoet begge steder $\downarrow = 108$; i sats I blev der imidlertid senere foretaget ændringer, mens angivelsen ved sats II forblev uforandret. Hvorvidt de to tempi bør være ens, kan ikke afgøres ud fra kilderne, men må overlades til en musikermæssig fortolkning.

Sonaten er et af de få instrumentalværker af Langgaard, som er uden tilnavn. I kilderne findes dog titler, som tidligere har været knyttet til værket, nemlig ordene *Vesperlys*, *Vanvid* og *Cessé*. Sidstnævnte betyder "ophørt" på fransk, og man må forestille sig, at meningen med dette svarer til, at Langgaard kaldte sin klaversonate nr. 2 *Ex est* – "Det er forbi" – altså en art ironisk kommentar til musikens bevidst tilbageskuende stil. Kompositionen var en overgang betegnet som violinsonate nr. 2.

Den første offentlige opførelse fandt sted i Danmarks Radio 14. januar 1995 som en studieproduktion med Lars Bjørnkær, violin, og Ulrich Stærk, klaver.

Bendt Viinholt Nielsen

to speak for Langgaard's own use, is full of notational inconsistencies and for long stretches appears to have deficiencies, especially as regards dynamic markings. After all, Langgaard knew himself how the music was to be performed. The separate violin part is richer in articulatory details, and in some cases corrections are only noted there or are notated more clearly in this part than in the score.

The first movement bb. 88-150 is almost identical to the second movement bb. 1-63. Notational differences have been retained in the edition. Among the differences are the tempo markings. Originally the tempo in both places was $\downarrow = 108$; however, in the first movement changes were later made, while the indications for the second movement remained unchanged. One cannot tell from the sources whether the two tempi should be identical; this must be left to the interpretation of the musicians.

The sonata is one of the few instrumental works by Langgaard that has no by-name. In the sources, however, one finds titles that had earlier been associated with the work, i.e. the words *Vesperlys* (Vesper Light), *Vanvid* (Madness) and *Cessé*. The last of these means "ceased" in French, and one must imagine that the meaning is the same as when Langgaard called his Piano Sonata no. 2 *Ex est* – "It is over" – that is a kind of ironic comment on the deliberately retrospective style of the music. The composition was at one point designated Violin Sonata no. 2.

The first public performance was given on Danmarks Radio on 14th January 1995 as a studio production with Lars Bjørnkær, violin, and Ulrich Stærk, piano.

Bendt Viinholt Nielsen

Sonate nr. 3

Rued Langgaard
(BVN 312)

I

Allegro sempre (♩ = 184) Præcist og eftertrykkeligt¹⁾

The musical score is written for Violino and Piano. It consists of five systems of staves. The Violino part is in the upper staff of each system, and the Piano part is in the lower two staves. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various musical notations such as dynamics (ff, ffz, fff), articulation (accents, slurs), and performance instructions (8va, Red., *). Measure numbers 5, 10, and 15 are indicated at the beginning of their respective systems. The score ends with a double bar line and repeat dots in measure 15.

¹⁾ Precisely and emphatically
Précisément et en soulignant

KILDER OG KRITISK BERETNING

KILDER

- A. Partitur. Autograf
- B. Violinstemme. Autograf
- C. Skitser

A. Partitur. Autograf

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 73,1 (mu 8811.3061). Autograf. Renskrift med blæk; tilføjelser og rettelser med blæk, farvestift og blyant, til dels i fremmed hånd.

Proveniens: Partitur og violinstemme (kilde B) blev udlånt af Constance Langgaard til violinist i Radiosymfoniorkestret Erling Sell og kom senere i Richard Dahl Eriksens besiddelse.

Titel: *Sonate No. 3. / for / Klaver og Violin / af / Rued Langgaard / komp 1945-1946. / Omkomponeret 1948. / Anden Del forandret 1/10 1949 Kl. 3 Morgen*

Overskrifttitel: *Sonate Nr. 3*

Dateringer: efter sats I: *Ribe 28 Novbr 45 og 11 Sept 48* – før sats II: *Paabegyndt 5¼ Morgen. 15/9 48.* – i sats II før t. 65: *Komp. Morgen 3¾ 1/10 49* – efter sats II: *5 Morgen, 1/10 49 Ribe.* – før sats III: *komp Kl 5¾ Morgen 19/3 48 i Ribe.* – efter sats III: *Ribe 20 Marts 1948. 6¼ Morgen.* – før sats IV: *4½ Morgen. 17/11 48* – efter sats IV: *Omkomponeret. 17 Novbr. 48. Kl. 6 Morgen.* – efter sats V: *Kristi Himmelfartsdag. Ribe 30/5. 1946.* – 9 nye sluttakter dateret 1/6 46

28 blade, 34,5 × 26 cm; omslag dog 34 × 25 cm og blad 20: 27 × 34 cm; 46 beskrevne sider.

Indhold og paginering:

Blad 1 + 28: omslag, upag., med titelpåskrift

Blad 2-9: sats I, pag. 1, 5-18, (blank side)

Blad 10-13: sats II, pag.: (1 upag. side med overstreget påskrift: *Sonate Nr. 3 ("Cessé") [...] Paabegyndt Kl. 5¼ Morgen. / 15 September 1948*), 1-6

Blad 14-19: sats III, pag.: (1 upag. side med påskrift: *III / Scherzo / [...] / Ribe 19 Marts 1948*), 1-7, (4 blanke sider)

Blad 20 (tværformat): sats IV, 2 upaginerede sider med overskrift *N^o IV*

Blad 21-27: sats V, pag. 14-20, (2 upag. sider), 23-26, (blank side)

Papirtype: blad 1 + 28: *Papier Carpentier No. 122, Système Siestrop, déposé* (22 systemer), blad 2-9, 21-27: 10 systemer uden fabrikatangivelse, blad 10 + 13: uidentificeret logo og nummerangivelsen 1652 (12 systemer), blad 11-12, 14-19: 12 systemer uden fabrikatangivelse, blad 20: *W.H. Nr. 14. K. 12* (12 systemer).

SOURCES AND CRITICAL COMMENTARY

SOURCES

- A. Score. Autograph
- B. Violin part. Autograph
- C. Sketches

A. Score. Autograph

The Royal Danish Library, Rued Langgaard's Collection, RLS 73,1 (mu 8811.3061). Autograph. Fair copy in ink; additions and corrections in ink, crayon and pencil, partly in an unknown hand.

Provenance: Score and violin part (source B) was lent by Constance Langgaard to violinist in the National Radio Symphony Orchestra Erling Sell and later came into Richard Dahl Eriksen's possession.

Title: *Sonata No. 3. / for / piano and violin / by / Rued Langgaard / comp 1945-1946. / Recomposed 1948. / Second part altered 1/10 1949 at 3 o'clock in the morning*

Title heading: *Sonata No. 3*

Datings: after movement I: *Ribe 28 Nov 45 and 11 Sept 48* – before movement II: *Begun at 5¼ in the morning. 15/9 48.* – in movement II before b. 65: *Comp. at 3¾ in the morning 1/10 49* – after movement II: *5 in the morning, 1/10 49 Ribe.* – before movement III: *comp at 5¾ in the morning 19/3 48 in Ribe.* – after movement III: *Ribe 20 March 1948. 6¼ in the morning.* – before movement IV: *4½ in the morning. 17/11 48* – after movement IV: *Recomposed. 17 Nov 48. at 6 o'clock in the morning.* – after movement V: *Ascension Day. Ribe 30/5 1946.* – 9 new final bars dated 1/6 46

28 leaves, 34.5 × 26 cm, the cover, however, is 34 × 25 cm and fol. 20 is 27 × 34 cm; 46 pages of writing.

Contents and pagination:

Fols. 1 + 28: cover, unnumbered, with title inscription

Fols. 2-9: movement I, paginated: 1, 5-18, (blank page)

Fols. 10-13: movement II, paginated: (1 unnumbered page with crossed out inscription: *Sonata No. 3 ("Cessé") [...] Begun at 5¼ o'clock in the morning / 15 September 1948*), 1-6

Fols. 14-19: movement III, paginated: (1 unnumbered page with the inscription: *III / Scherzo / [...] / Ribe 19 March 1948*), 1-7, (4 blank pages)

Fol. 20 (landscape format): movement IV, 2 unnumbered pages with the heading *N^o IV*

Fols. 21-27: movement V, paginated: 14-20, (2 unnumbered pages), 23-26, (blank page)

Paper types: fols. 1 + 28: *Papier Carpentier No. 122, Système Siestrop, déposé* (22 staves), fols. 2-9, 21-27: 10 staves without manufacturer's name, fols. 10 + 13: unidentified logo and the numeral 1652 (12 staves), fols. 11-12, 14-19: 12 staves without manufacturer's name, fol. 20: *W.H. No. 14. K. 12* (12 staves).

Kommentar.

Manuskriptet har med de utallige dateringer, vekslende pagineringer, udraderinger og rettelser en umiddelbart temmelig uoverskuelig fremtrædelsesform. Der er foretaget omredigering og tempoændringer i de første to satser, og uaktuelle angivelser er ikke alle steder overstreget eller udraderet. Komponistens tilføjelser og rettelser har visse steder en skitseagtig karakter. I forbindelse med gentagelser og parallelsteder ses ofte divergerende notation og uensartede eller manglende angivelser af dynamik, buer og artikulation. Takttal og forskellige musikeranvisninger er indført med fremmed håndskrift i manuskriptet (blyant og rød farvestift).

B. Violinstemme. Autograf

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 73,2 (mu 8811.3062). Proveniens: se under kilde A.
Autograf. Renskrift med blæk; tilføjelser og rettelser med blæk, farvestift og blyant, til dels i fremmed hånd.
Titel: *Violin / Rued Langgård / Violinsonate Nr. 3* [opr. No 2] / (eller *Violincellistsonate*) / [med pil pegende på andet "i" i "violincellistsonate" og flg. uddybning:] *i istedet for o*
Dateringer: sats II, titelside: *Andel Del* [overstreget: *komp. 28 Novbr. 1945*] og *15 September 1948. Kl. 5 Morgen og 1/10 49 Kl. 3 Morgen efter Spadseretur*. – før sats II: *komp 15/9 48 Kl. 5¼ Morgen*. – efter sats II: *5¼ Morgen 1/10 49* – før sats III: *komp. 19 Marts i Ribe Kl. 5¾ Morgen 1948* – efter sats III: *6¼ Morgen. 21/3. 48* – efter sats IV: *komp. 1925. Omkomp 1948. 17/11 48. Morgen Kl. 4¼-6*. – før sats V: *komp. 28 Maj 1946*
12 blade, 35 × 26,5 cm; 20 beskrevne sider; paginering: (titelside), (blank side), 3-9, (blank side), (titelside til *Anden Del*), 1-3, (4 upag. sider), 1-3, (2 blanke sider), (1 upag. side med titlen *Cessé*)
Papirtype: 10 og 12 systemer uden fabrikatangivelse, blad 10-11 dog: E&S (logo) (18 systemer).

Kommentar.

Den oprindelige blækrenskrift rummer detaljer i stemmen, som ikke findes i partituret (A); RL har desuden, dels under udfærdigelsen af stemmen, dels senere, foretaget ændringer, som ikke er overført til partituret. Takttal, fingersætninger, buændringer og enkelte tilføjelser er indført med fremmed hånd (blyant og farvestift).

C. Skitser

Det Kongelige Bibliotek, Rued Langgaards Samling. Autograf. Skitser hovedsagelig med blæk.
1. Skitse til sats I. RLS 73,3 [blad 1]. Betegnet *Stretto-Sonate* og dateret *26/11 45*
1 blad, 35,5 × 27 cm; 2 beskrevne sider, upagineret.
2. Skitse til sats V. RLS 128,2 (t. 1-58) + RLS 73,3 [blad 2] (resten). Betegnet *Nr 3* og dateret *28/5 46*
2 blade, 35,5 × 27 cm; skitsen findes på 2 upag. sider; indeholder også bidrag til andre værker.
3. Skitse til 9 nye sluttakter sats V. RLS 74,3 [blad 9]. Udateret og ubetegnet.
1 blad, 34,5 × 27 cm (indeholder hovedsagelig skitse til violinsonate nr. 4, sats V).
4. Skitse til sats III. RLS 30,2 [blad 7] + RLS 73,4 [blad 1]. Betegnet *Nr. 2* og *Scherzo*; dateret ved begyndelsen *5¾ Morgen 19/3 48* og til slut *Kl. 6½ 19/3 48 Ribe*.
2 blade, ca. 34 × 27 cm; skitsen omfatter 2 upag. sider; indeholder også bidrag til andre værker.

Commentary.

At first sight, the manuscript has a rather confusing appearance, with its numerous datings, irregular paginations, erasures and corrections. In the first two movements, re-editing and changes of tempo have been made, and markings which are no longer relevant, have not been deleted or erased in all cases. In certain places, the composer's additions and corrections have a sketchy character. In connection with repetitions and parallel passages, there is often divergent notation and irregular or missing markings of dynamics, ties and slurs, and articulation. Bar numbers and various musician's instructions have been entered into the manuscript in an unknown hand (pencil and red crayon).

B. Violin part. Autograph

The Royal Danish Library, Rued Langgaard's Collection, RLS 73,2 (mu 8811.3062). Provenance: see source A.
Autograph. Fair copy in ink; additions and corrections in ink, crayon and pencil, partly in an unknown hand.
Title: *Violin / Rued Langgård / Violin Sonata No. 3* [originally *No 2*] / (or *Violincellist Sonata*) / [with an arrow pointing to the second "i" in "violincellist sonata" and the following explanatory note:] *i instead of o*
Datings: movement II, title page: *Part two* [deleted: *komp. 28 Nov. 1945*] and *15 September 1948 at 5 o'clock in the morning and 1/10 49 at 3 o'clock in the morning after a walk*. – before movement II: *komp 15/9 48 at 5¼ o'clock in the morning*. – after movement II: *5¼ in the morning 1/10 49* – before movement III: *komp. 19 March in Ribe at 5¾ o'clock in the morning 1948* – after movement III: *6¼ in the morning. 21/3 48* – after movement IV: *komp. 1925. Recomp 1948. 17/11 48. 4¼ to 6 o'clock in the morning*. – before movement V: *komp. 28 May 1946*
12 leaves, 35 × 26.5 cm; 20 pages of writing; pagination: (title page), (blank page), 3-9, (blank page), (title page for the *Second Part*), 1-3, (4 unnumbered pages), 1-3, (2 blank pages), (1 unnumbered page with the title *Cessé*)
Paper type: 10 and 12 staves without manufacturer's name, except fols. 10-11: E&S (logo) (18 staves).

Commentary.

The original fair copy in ink contains details in the violin part which are not in the score (A); moreover, RL has made alterations to the part, partly during the preparation of the part, and partly later. Bar numbers, finger settings, alterations of ties and slurs and a few additions have been entered in an unknown hand (pencil and crayon).

C. Sketches

The Royal Danish Library, Rued Langgaard's Collection. Autograph. Sketches, mainly in ink.
1. Sketch for movement I. RLS 73,3 [fol. 1]. Designated *Stretto-Sonata* and dated *26/11 45*
1 leaf, 35.5 × 27 cm; 2 unnumbered pages of writing.
2. Sketch for movement V. RLS 128,2 (bb. 1-58) + RLS 73,3 [fol. 2] (the rest). Designated *No 3* and dated *28/5 46*
2 leaves, 35.5 × 27 cm; the sketch is on 2 unnumbered pages; also containing contributions for other works.
3. Sketch for 9 new final bars movement V. RLS 74,3 [fol. 9]. Undated and undesignated.
1 leaf, 34.5 × 27 cm (mainly containing a sketch to Violin Sonata no. 4, movement V).
4. Sketch for movement III. RLS 30,2 [fol. 7] + RLS 73,4 [fol. 1]. Designated *No. 2* and *Scherzo*; dated at the beginning *5¾ in the morning, 19/3 48* and at the end *6½ o'clock 19/3 48 Ribe*.
2 leaves, approx. 34 × 27 cm; the sketch comprises 2 unnumbered pages; also containing contributions for other works.

5. Skitseblad til sats I og II. RLS 73,4 [blad 2]. Betegnet *Noget allegro* og dateret *5¼ Morgen. 15/9 48*
1 blad, 26 × 34,5 cm; omfatter 1 upag. side; indeholder også bidrag til andet værk.
Indhold: sats I, t. 88-149, sats II, t. 1-62.

6. Skitseblad til sats II. RLS 73,4 [blad 3]. Ubetegnet, dateret: *3¾ Morgen 1/10 49 efter Morgenturen*
1 blad, 35,5 × 26 cm; 2 beskrevne sider, upagineret.
Indhold: sats II, t. 64-113.

REDAKTIONSGRUNDLAG

Udgaven er baseret på det renskrevne partitur (kilde A). En række supplerende detaljer fra den separate violinstemme (B) er dog integreret i udgaven. Komponistens seneste korrektioner respekteres, det gælder også enkelte ændringer, som er foretaget i stemmen, men ikke indført i partituret. Skitserne (C) er af præliminær og ufuldstændig karakter og kan ikke tillægges autoritativ kildeværdi.

RETNINGSLINJER FOR UDGAVEN

Udgivernes tilføjelser er typografisk markeret i partituret ved hjælp af skarpe parenteser; tilføjede buer er angivet med brudt streg og bueændringer som en kombination af hel og brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiverne. Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noterne nedenfor.

Der er foretaget stiltiende komplettering for så vidt angår manglende triol-, sekstol- og septolangivelser samt manglende nodepunkteringer. Justering af uegalt anbragte dynamiske angivelser er foretaget uden videre. Enkelte overflødige (gentagne) fortegn er stiltiende udeladt.

Komplettering og korrektion foretaget i henhold til kilde B er ikke typografisk markeret i udgaven, men dokumenteres i noterne nedenfor. Varianter mellem A og B opregnes også i noterne.
Pedalangivelser anføres som de står i partituret (A).

Manuskripterne bærer præg af inkonsekvente angivelser af buer, accenter og dynamik i forbindelse med gentagelser og parallelsteder. Disse, ofte ganske arbitrære, inkonsekvenser er i vidt omfang bibeholdt i udgaven.

NOTER

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

sats I

takt	stemme	kommentar
-	-	tempo- og metronomangivelse iht. A; B har <i>Allegro</i> ♩ = 184 [sic!]; satsens tempo var opr. angivet i A som ♩ = 108, i B som ♩ = 108; disse tidligere, uklare metronomangivelser er ikke alle steder overstreget eller slettet i B, som det fremgår af flere noter nedenfor
2-4	vl	A har 8 ^{va} til og med t. 4 node 2; fjernet ved overstregning af RL i B; rettelser taget til følge
3, 4	vl	opr. oktavsplil på de første to toner; nederste tone overstreget af RL i såvel A som B
4	vl	ten. og stacc. findes ikke i B
5, 22	pno vh	understemme: det oktaverede F er i A forsynet med bade marc. og marcatissimo

5. Sketch leaf for movements I and II. RLS 73,4 [fol. 2]. Designated *Somewhat allegro* and dated *5¼ in the morning. 15/9 48*
1 leaf, 26 × 34.5 cm; comprises 1 unnumbered page; also containing contributions for a different work.
Contents: movement I, bb. 88-149, movement II, bb. 1-62.

6. Sketch leaf for movement II. RLS 73,4 [fol. 3]. Undesignated, dated: *3¾ in the morning 1/10 49 after the morning walk*
1 leaf, 35.5 × 26 cm; 2 unnumbered pages of writing.
Contents: movement II, bb. 64-113.

TEXTUAL BASIS OF THE EDITION

The edition is based on the fair copy of the score (source A). However, a number of supplementary details from the separate violin part (B) have been integrated in the edition. The composer's latest corrections are respected; this also includes a few alterations which are in the part but have not been entered in the score. The sketches (C) are of a preliminary and unfinished character and can not be assigned any authoritative source value.

EDITORIAL GUIDELINES

The editors' additions and emendations are indicated typographically in the score by square brackets; added slurs and ties are indicated by broken lines, and emendations of slurs and ties by a combined unbroken and broken line. Cautionary accidentals in round brackets are editorial. Editorial comments and information about matters which are not indicated typographically in the edition, can be found in the notes below.

Missing triplet, sextuplet and septuplet markings and missing dots have been tacitly supplied. Irregularly placed dynamic markings have been adjusted without comment. A few superfluous (repeated) accidentals have been tacitly suppressed.

Completion and corrections made in accordance with source B are not typographically marked in the edition, but are documented in the notes below. Variants between A and B are also listed in the notes.
Pedal markings are indicated as they appear in the score (A).

The manuscripts are characterized by inconsistent indications of slurs, accents and dynamics in connection with repetitions and parallel passages. These, often quite arbitrary, inconsistencies are largely retained in the edition.

NOTES

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

movement I

bar	part	comment
-	-	tempo and metronome marking in accordance with A; B has <i>Allegro</i> ♩ = 184 [sic!]; the tempo of the movement was originally indicated in A as ♩ = 108, in B as ♩ = 108; these earlier, unclear metronome markings are not always deleted or erased in B, as described in several notes below
2-4	vl	A has 8 ^{va} up to and including b. 4 note 2; deleted with a strikethrough by RL in B; this correction is respected
3, 4	vl	originally octave playing on the first two notes; the lowest note deleted by RL in A as well as B
4	vl	ten. og stacc. not in B
5, 22	pno vh	lower part: the octave F has both marc. and marcatissimo in A

8	vl	sidste node: marc. findes ikke i B	8	vl	last note: marc. not in B
11	pno vh	node 1: punktering udeladt i overensst. med t. 9	11	pno lh	note 1: dot suppressed in agreement with b. 9
14	vl	node 3: A har marcatissimo (B: marc.)	14	vl	note 3: A has marcatissimo (B: marc.)
16, 18	vl	note 1: A har marc. (i B har RL rettet marc. til marcatissimo)	16, 18	vl	note 1: A has marc. (in B marc. was corrected to marcatissimo by RL)
17	vl	cresc. findes ikke i B	17	vl	cresc. not in B
22	vl	<i>ff</i> tilføjet iht. B	22	vl	<i>ff</i> supplied in accordance with B
33	vl	node 1: A har marc. (B: marcatissimo)	33	vl	note 1: A has marc. (B: marcatissimo)
39	vl	node 1: marc. findes ikke i B	39	vl	note 1: marc. not in B
47	vl	sidste node: i B er ten. øjensynlig rettet til marcatissimo	47	vl	last note: in B ten. seems to be corrected to marcatissimo
48	vl	sidste node: B har hverken ten. eller stacc.	48	vl	last note: B has neither ten. nor stacc.
50	vl	node 4: marc. tilføjet iht. B og i analogi med t. 39, 67 m.fl.	50	vl	note 4: marc. supplied in accordance with B and by analogy with bb. 39, 67 and more
58	vl	node 3: A har marcatissimo (B: marc.)	58	vl	note 3: A has marcatissimo (B: marc.)
59	vl	node 3: marc. tilføjet iht. B	59	vl	note 3: marc. supplied in accordance with B
60	vl	node 4: <i>ff</i> findes ikke i B	60	vl	note 4: <i>ff</i> not in B
60	vl	node 1: marcatissimo tilføjet i hht. B (opr. marc.)	60	vl	note 1: marcatissimo supplied in accordance with B (originally: marc.)
62	vl	node 1: stacc. tilføjet iht. B	62	vl	note 1: stacc. supplied in accordance with B
64	vl	node 1: marc. findes ikke i B	64	vl	note 1: marc. not in B
65	vl	node 1: marcatissimo samt bue node 1-2 tilføjet iht. B og i overensst. med t. 21 og 47	65	vl	note 1: marcatissimo and slur at notes 1-2 supplied in accordance with B and in agreement with bb. 21 and 47
74	vl	samklang 1: 0 tilføjet iht. B	74	vl	harmony 1: 0 supplied in accordance with B
76	vl	node 3: marc. tilføjet iht. B og i overensst. med t. 59	76	vl	note 3: marc. supplied in accordance with B and in agreement with b. 59
77	vl	node 1: marcatissimo tilføjet i hht. B (opr. marc.)	77	vl	note 1: marcatissimo supplied in accordance with B (originally: marc.)
79	vl	node 1: marc. og stacc. tilføjet iht. B	79	vl	note 1: marc. and stacc. supplied in accordance with B
81	vl	node 3: ten. og stacc. tilføjet iht. B og i analogi med t. 65	81	vl	note 3: ten. and stacc. supplied in accordance with B and by analogy with b. 65
82	vl	<i>ff</i> findes ikke i B	82	vl	<i>ff</i> not in B
83	vl	node 1: marc. findes ikke i B	83	vl	note 1: marc. not in B
86	vl	buer tilføjet iht. B	86	vl	slurs supplied in accordance with B
88	-	i B er anført <i>Samme Tempo</i> og, som en relict fra tidligere (jfr. første note ovf.): metronomangivelsen $\downarrow = 108$; i A er denne angivelse overstreget	88	-	in B, <i>Same tempo</i> is stated, and, and as a relict from an earlier phase (cf. the first note above): the metronome marking $\downarrow = 108$; in A, this marking is crossed over
	vl	<i>sul G</i> tilføjet iht. B		vl	<i>sul G</i> supplied in accordance with B
89, 96,			89, 96,		
102	vl	node 2: A har marcatissimo; i B er samme angivelse udraderet	102	vl	note 2: A has marcatissimo; in B the same marking is deleted (erased)
91, 98,			91, 98,		
104	vl	cresc. findes ikke i B	104	vl	cresc. not in B
95	vl	B har bue node 1-2; A følges i overensst. med t. 88 og 101	95	vl	B has a slur at notes 1-2; A is followed in agreement with bb. 88 and 101
99	vl	<i>ff</i> tilføjet iht. B	99	vl	<i>ff</i> supplied in accordance with B
107	vl	node 1: A har marcatissimo; i B er samme angivelse udraderet	107	vl	note 1: A has marcatissimo; in B the same marking is deleted (erased)
108	vl	bue node 1-4 tilføjet iht. B	108	vl	slur notes 1-4 supplied in accordance with B
115	vl	<i>f</i> findes ikke i B	115	vl	<i>f</i> not in B
116	vl	cresc. tilføjet iht. B	116	vl	cresc. supplied in accordance with B
123	vl	node 1: marcatissimo findes ikke i B	123	vl	note 1: marcatissimo not in B
	vl	<i>ff</i> tilføjet iht. B		vl	<i>ff</i> supplied in accordance with B
124,			124,		
125	vl	node 2, 4: accenterne findes ikke i B	125	vl	notes 2, 4: the accents are not in B
126	vl	node 1 og 5: marc. tilføjet iht. B	126	vl	notes 1 and 5: marc. supplied in accordance with B
127	vl	node 1: marc. tilføjet iht. B	127	vl	note 1: marc. supplied in accordance with B
	vl	node 5: marcatissimo tilføjet iht. B		vl	note 5: marcatissimo supplied in accordance with B
129-			129-		
150	vl	A er mangelfuld mht. artikulation og frasering; kompletteret iht. B	150	vl	A is inadequate regarding articulation and phrasing; completed in accordance with B

149	-	A har <i>Allegro</i> (= 'a tempo' efter violinkaden- cen); B har satsens tidligere tempo ♩ = 108 og i t. 150 angivelsen <i>Tempo</i> ; overstregede, tidligere angivelser i t. 149 i A: ♩ = 108 og ♩ = 184	149	-	A has <i>Allegro</i> (= 'a tempo' after the violin caden- za); B has the earlier tempo of the movement, ♩ = 108 and in b. 150 the indication <i>Tempo</i> ; crossed over, earlier indications in A b. 149: ♩ = 108 and ♩ = 184
151	vl	B har ♩ = 108; udeladt (jfr. første note ovf.)	151	vl	B has ♩ = 108; suppressed (cf. first note above)
154,	vl	akkord 1: marcatissimo tilføjet iht. B	154,	vl	chord 1: marcatissimo supplied in accordance with B
155	vl	node 3: ten og stacc. tilføjet iht. B og i over- ensst. med t. 48	155	vl	note 3: ten and stacc. supplied in accordance with B and in agreement with b. 48
155	vl	node 2: ♯ tilføjet iht. B	155	vl	note 2: ♯ supplied in accordance with B
159	vl	node 3: ff tilføjet iht. B	159	vl	note 3: ff supplied in accordance with B
159	vl	node 3: ten. og stacc. tilføjet iht. B og i analogi med t. 50	159	vl	note 3: ten. and stacc. supplied in accordance with B and by analogy with b. 50
165	vl	node 3: punktering tilføjet iht. B	165	vl	note 3: dot supplied in accordance with B
169	vl	node 1: A har marc. (i B har RL rettet marc. til marcatissimo)	169	vl	note 1: A has marc. (in B marc. was corrected to marcatissimo by RL)
171	vl	ff findes ikke i B	171	vl	ff not in B
174	vl	hele takten udstreget og pause indsat i B, i A er vl-stemmen også udstreget i takten; der er grund til at tro, at den umotiverede udeladelse af denne takt simpelthen skyldes bladven- dingen, da det er sidste takt før bladvending i B – RL har så løst problemet ved at indføre en 'vendepause' i vl-stemmen; noderne genindsat af udgiverne	174	vl	the whole bar deleted and a rest inserted in B; in A, the vl part is also deleted in the bar; there is reason to believe that the unmotivated omis- sion of this bar is simply due to the necessity of turning the leaf, as it is the last bar before the leaf has to be turned in B – RL has solved the problem by including a 'rest to turn the leaf' in the vl part; the notes have been reinserted by the editors
185	vl	node 3: marc. tilføjet iht. B og i overensst. med t. 15 og t. 32	185	vl	note 3: marc. supplied in accordance with B and in agreement with b. 15 and b. 32
186	vl	node 1: A har marc. (i B har RL rettet marc. til marcatissimo)	186	vl	note 1: A has marc. (in B marc. was corrected to marcatissimo by RL)
188	vl	ff findes ikke i B	188	vl	ff not in B
188	vl	node 1: B har marcatissimo (og stacc.)	188	vl	note 1: B has marcatissimo (and stacc.)
191	vl	ff findes ikke i B	191	vl	ff not in B
193	vl	node 2, 8: fortegn findes ikke i B (RL har æn- dret t. 193-194, men kun i A)	193	vl	notes 2, 8: accidentals not in B (RL altered the bars 193-194 but only in A)
197	vl	buen anført iht. B (A har to buer: node 1 (forslagsnode)-node 2, node 3-7)	197	vl	the slur indicated in accordance with B (A has two slurs: note 1 (grace note)-note 2, notes 3-7)
199,			199,		
200	vl	node 1, 7: A har marc. (B: marcatissimo)	200	vl	notes 1, 7: A has marc. (B: marcatissimo)
200	vl	B har umotiveret angivelsen <i>Strengt Tempo</i> ♩ = 108; udeladt, da det er en angivelse, som ved senere tempoændring i satsen er blevet ugyldig (jfr. første note ovf.)	200	vl	B has unmotivated the indication <i>Strict tempo</i> ♩ = 108; suppressed, since it is an indication which has been made invalid by a tempo change in the movement added at a later date (cf. the first note above)
201	vl	node 1 og 5: marcatissimo tilføjet iht. B (opr. marc)	201	vl	notes 1 and 5: marcatissimo supplied in accord- ance with B (originally marc.)
202	vl	node 1: marcatissimo tilføjet iht. B (opr. marc)	202	vl	note 1: marcatissimo supplied in accordance with B (originally marc.)
207,			207,		
208	vl	0 tilføjet iht. B	208	vl	0 supplied in accordance with B
208	vl	cresc. tilføjet iht. B	208	vl	cresc. supplied in accordance with B
209	vl	node 1 og 2: marcatissimo tilføjet iht. B	209	vl	notes 1 and 2: marcatissimo supplied in accord- ance with B
sats II			movement II		
<i>takt</i>	<i>stemme</i>	<i>kommentar</i>	<i>bar</i>	<i>part</i>	<i>comment</i>
-	-	overstreget, opr. tempoangivelse i A og B: <i>Noget</i> <i>Hurtigt</i> (♩ = 108 uforandret); bemærk, at t. 1-63, som er en lidt ændret gentagelse af sats I, t. 88-150, her optræder i det opr. tempo 108, jfr. første note under sats I	-	-	deleted original tempo marking in A and B: <i>Somewhat Fast</i> (♩ = 108 unchanged); note that bb. 1-63, which is a slightly altered repetition of movement I, bb. 88-150, is presented here in the original tempo 108, cf. the first note for movement I
1, 8	vl	B har <i>f</i> ; i A er <i>f</i> rettet til <i>ff</i> i t. 1	1, 8	vl	B has <i>f</i> ; in A, <i>f</i> was corrected to <i>ff</i> in b. 1

8	vl	node 1: <i>f</i> rettet redaktionelt til <i>ff</i> i overensst. med t. 1	8	vl	note 1: <i>f</i> emended editorially to <i>ff</i> in agreement with b. 1
	vl	<i>sul G</i> tilføjet iht. B		vl	<i>sul G</i> supplied in accordance with B
10	vl	node 2: <i>ffz</i> tilføjet iht. B	10	vl	note 2: <i>ffz</i> supplied in accordance with B
12	vl	node 1: <i>ffz</i> tilføjet iht. B (A har <i>ff</i>)	12	vl	note 1: <i>ffz</i> supplied in accordance with B (A has <i>ff</i>)
17	vl	cresc. tilføjet iht. B		vl	cresc. supplied in accordance with B
20	vl	<i>ff</i> findes ikke i B	17	vl	<i>ff</i> not in B
22	vl	node 2: <i>marcatissimo</i> tilføjet iht. B	20	vl	note 2: <i>marcatissimo</i> supplied in accordance with B
23	vl	node 1: B har <i>marcatissimo</i> (A: marc.)	23	vl	note 1: B has <i>marcatissimo</i> (A: marc.)
28	vl	node 1: <i>f</i> og <i>marcatissimo</i> tilføjet iht. B ; A har <i>p</i> og intet marc.	28	vl	note 1: <i>f</i> and <i>marcatissimo</i> supplied in accordance with B ; A has <i>p</i> and no marc.
35	vl	cresc. tilføjet iht. B		vl	cresc. supplied in accordance with B
36	vl	<i>ffz</i> tilføjet iht. B	36	vl	<i>ffz</i> supplied in accordance with B
39	vl	<i>ff</i> tilføjet iht. B ; B har sst. <i>Kadence. Solo</i> (klaverakkompagnementet er senere tilføjet i A)	39	vl	<i>ff</i> supplied in accordance with B ; B has <i>Ca-denza. Solo</i> here (the piano accompaniment has been added later in A)
44, 45	vl	node 1, 5: <i>marcatissimo</i> tilføjet iht. B	44, 45	vl	notes 1, 5: <i>marcatissimo</i> supplied in accordance with B
45	vl	node 7: 0 findes ikke i B	45	vl	note 7: 0 not in B
46	vl	node 3: B har både marc. og <i>marcatissimo</i>	46	vl	note 3: B has both marc. and <i>marcatissimo</i>
46-47	pno	3 bindebuer er svagt antydet, kun i t. 47 (efter akkoladeskift i A), men synes ikke at være gyldige	46-47	pno	3 ties are vaguely implied in b. 47 only (after an accolade break in A), but seems invalid
48	vl	node 1: stacc. tilføjet iht. B	48	vl	note 1: stacc. supplied in accordance with B
		node 3: <i>f</i> tilføjet iht. B			note 3: <i>f</i> supplied in accordance with B
49	vl	node 2: 0 tilføjet iht. B	49	vl	note 2: 0 supplied in accordance with B
49-50	vl	cresc. tilføjet iht. B	49-50	vl	cresc. supplied in accordance with B
50	vl	node 5: marc. tilføjet iht. B	50	vl	note 5: marc. supplied in accordance with B
51	vl	node 2 (akkord): \sharp for <i>g</i> tilføjet iht. B	51	vl	note 2 (chord): \sharp before <i>g</i> supplied in accordance with B
52	vl	node 3 og 5: marc. tilføjet iht. B	52	vl	notes 3 and 5: marc. supplied in accordance with B
		cresc. tilføjet iht. B			cresc. supplied in accordance with B
54	vl	node 1: stacc. findes ikke i B	54	vl	note 1: stacc. not in B
	vl	node 3: marc. tilføjet iht. B		vl	note 3: marc. supplied in accordance with B
55	vl	alle marc. tilføjet iht. B	55	vl	all marc. supplied in accordance with B
56	vl	node 3, 5: marc. tilføjet iht. B	56	vl	notes 3, 5: marc. supplied in accordance with B
57	vl	node 5: marc. tilføjet iht. B	57	vl	note 5: marc. supplied in accordance with B
58	vl	node 4: e^2 tilføjet iht. B (A har kun g^2)	58	vl	note 4: e^2 supplied in accordance with B (A has only g^2)
59	vl	node 4: <i>ffz</i> tilføjet iht. B (A har <i>ff</i>)	59	vl	node 4: <i>ffz</i> supplied in accordance with B (A has <i>ff</i>)
		node 5: marc. tilføjet iht. B			note 5: marc. supplied in accordance with B
60	vl	marc. og buer anført iht. B ; A har buer samklang 3-4, 5-6 og 7-8 samt marc. på samklang 3, 5 og 7	60	vl	marc. and slurs given in accordance with B ; A has slurs at harmonies 3-4, 5-6 and 7-8, marc. on harmony 3, 5 and 7
61	vl	node 3-4: marc. og bue anført iht. B ; A har en bue mellem node 3 og 4 og intet marc.	61	vl	note 3-4: marc. and slur given in accordance with B ; A has a slur at notes 3-4 and no marc.
	vl	node 5: marc. tilføjet iht. B		vl	note 5: marc. supplied in accordance with B
	vl	node 6: 0 findes ikke i B		vl	note 6: 0 not in B
62	-	<i>Allegro</i> tilføjet iht. B ; A og B har begge (overstreget) <i>in Tempo</i> $\downarrow = 108$, A i t. 62, B i t. 63	62	-	<i>Allegro</i> supplied in accordance with B ; A and B have both (crossed over) <i>in Tempo</i> $\downarrow = 108$, A in b. 62, B in b. 63
	vl	node 1: marc. tilføjet iht. B		vl	note 1: marc. supplied in accordance with B
	vl	node 1, 2: \sharp tilføjet iht. B		vl	note 1, 2: \sharp supplied in accordance with B
	vl	node 5: <i>ff</i> tilføjet iht. B		vl	note 5: <i>ff</i> supplied in accordance with B
68	vl	B har <i>f</i> (i A er <i>f</i> rettet til <i>mf</i>)	68	vl	B has <i>f</i> (in A <i>f</i> was corrected to <i>mf</i>)
71	vl	node 1: marc. findes ikke i B	71	vl	note 1: marc. not in B
	vl	node 1: <i>doppio</i> tilføjet iht. B		vl	note 1: double stop supplied in accordance with B
83	vl	node 1, 5: <i>marcatissimo</i> tilføjet iht. B (A har marc.)	83	vl	notes 1, 5: <i>marcatissimo</i> supplied in accordance with B (A has marc.)
86	vl	node 1, 2: anført iht. B som $\downarrow\downarrow$ med <i>marcatissimo</i> (A har $\downarrow\downarrow$ med både stacc. og <i>marcatissimo</i>)	86	vl	notes 1, 2: given in accordance with B as $\downarrow\downarrow$ with <i>marcatissimo</i> (A has $\downarrow\downarrow$ with both stacc. and <i>marcatissimo</i>)

100	vl	marcatissimo og stacc. tilføjet iht. B
102	vl	<i>f</i> flyttet fra t. 103 iht. B
103	vl	node 1: marcatissimo tilføjet iht. B
110	vl	node 2: marcatissimo tilføjet iht. B
111	vl	node 1 og 5: marcatissimo tilføjet iht. B
113-		
115	-	opr. omfattede slutningen to takter i 3/4-takt betegnet <i>Presto!</i> ; en ny tretakters slutning uden tempoangivelse er skitseagtigt tilføjet i A med blyant, uden at den oprindelige slutning er annulleret; i B er den gamle slutning overstreget; udgiverne har valgt at bringe begge slutninger, den seneste med den hertil iht. B knyttede betegnelse <i>Hurtigt, haardt</i>

sats III

takt	stemme	kommentar
9-10	vl	marc. findes ikke i B
27	vl	node 1: B har $h^3 \downarrow$; i A er dette rettet med blyant til $g^{#3} \downarrow$
31	vl	B har <i>ff</i>
39	vl	samklang 1: 0 findes ikke i B
46	vl	<i>f</i> findes ikke i B
49	vl	node 1: <i>f</i> tilføjet iht. B
50	vl	node 5 (samklang): marc. findes ikke i B
52	vl	node 1, 5: marc. findes ikke i B
	pno hh	akkord 1: marc. overstreget i A , men genindført af udgiverne i analogi med vl og t. 50
53	vl	node 6 og 8: 0 tilføjet iht. B
55-56	vl, pno	RLs staccatoprikker har oftest form som en kort streg, uden at de af den grund skal opfattes som staccatissimo; t. 55-56 forekommer det dog relevant undtagelsesvis at læse angivelserne som staccatissimo
56	vl	node 1: <i>f</i> tilføjet iht. B
57	vl	node 1: <i>ff</i> tilføjet iht. B
59	vl	node 1: B har kun e^1

sats IV

takt	stemme	kommentar
25	vl	cresc. og dim. tilføjet iht. B
43	vl	<i>p</i> tilføjet iht. B
47	vl	node 2: marc. findes ikke i B
52	vl	node 1 og 2: marc. tilføjet iht. B
55	vl	<i>f</i> tilføjet iht. B
70, 72	vl	cresc. og <i>f</i> findes ikke i B
79	vl	<i>pp</i> tilføjet iht. B

sats V

takt	stemme	kommentar
-	-	opr., nu overstreget metronomangivelse i A : $\downarrow = 144$
4	vl	dim. findes ikke i B
10	vl	node 1: A har marc. (i B er marc. rettet til marcatissimo)
11	vl	<i>Sul A</i> tilføjet iht. B
13	vl	node 1: B har både marcatissimo og marc. (A kun marc.)
17, 19	vl	node 1: <i>fz</i> tilføjet iht. B (A har <i>f</i>)
20	vl	node 2: <i>f</i> findes ikke i B

100	vl	marcatissimo and stacc. supplied in accordance with B
102	vl	<i>f</i> moved from b. 103 in accordance with B
103	vl	note 1: marcatissimo supplied in accordance with B
110	vl	note 2: marcatissimo supplied in accordance with B
111	vl	notes 1 and 5: marcatissimo supplied in accordance with B
113-		
115	-	originally the ending comprised two bars in 3/4 time designated <i>Presto!</i> ; a new three bar ending without any tempo marking is sketchily added in pencil in A without the original ending having been annulled; in B , the old ending was crossed over; the editors have chosen to include both endings, the final one with the designation in accordance with B : <i>Fast, hard</i>

movement III

bar	part	comment
9-10	vl	marc. not in B
27	vl	note 1: B has $b^3 \downarrow$; in A , this was changed in pencil to $g^{#3} \downarrow$
31	vl	B has <i>ff</i>
39	vl	harmony 1: 0 not in B
46	vl	<i>f</i> not in B
49	vl	note 1: <i>f</i> supplied in accordance with B
50	vl	note 5 (harmony): marc. not in B
52	vl	notes 1, 5: marc. not in B
	pno rh	chord 1: marc. deleted in A , but restored by the editors, by analogy with vl and b. 50
53	vl	notes 6 and 8: 0 supplied in accordance with B
55-56	vl, pno	RLs staccato dots are often in the form of a short line, although this does not mean that they should be perceived as staccatissimo; however, in bb. 55-56, it does seem relevant for once to interpret the markings as staccatissimo
56	vl	note 1: <i>f</i> supplied in accordance with B
57	vl	note 1: <i>ff</i> supplied in accordance with B
59	vl	note 1: B has only e^1

movement IV

bar	part	comment
25	vl	cresc. and dim. supplied in accordance with B
43	vl	<i>p</i> supplied in accordance with B
47	vl	note 2: marc. not in B
52	vl	notes 1 and 2: marc. supplied in accordance with B
55	vl	<i>f</i> supplied in accordance with B
70, 72	vl	cresc. and <i>f</i> are not in B
79	vl	<i>pp</i> supplied in accordance with B

movement V

bar	part	comment
-	-	original metronome marking in A , now crossed over: $\downarrow = 144$
4	vl	dim. not in B
10	vl	note 1: A has marc. (in B , marc. was changed to marcatissimo)
11	vl	<i>Sul A</i> supplied in accordance with B
13	vl	note 1: B has both marcatissimo and marc. (A only marc.)
17, 19	vl	note 1: <i>fz</i> supplied in accordance with B (A has <i>f</i>)
20	vl	note 2: <i>f</i> not in B

28	vl	<i>Sul A</i> findes ikke i B	28	vl	<i>Sul A</i> not in B
49	vl	<i>p</i> tilføjet iht. B	49	vl	<i>p</i> supplied in accordance with B
49-50	vl	buer justeret iht. B (A har ingen bue fra ↓ til ↓, men fra ↓ til t. 50 node 4)	49-50	vl	slurs emended in accordance with B (A has no slur from ↓ to ↓, but from ↓ to b. 50 note 4)
63	vl	cresc. tilføjet iht. B	63	vl	cresc. supplied in accordance with B
69	vl	B har <i>mf</i> og først cresc. i t. 71	69	vl	B has <i>mf</i> and cresc. beginning in b. 71
77-78	vl	cresc. og dim. tilføjet iht. B	77-78	vl	cresc. and dim. supplied in accordance with B
88	vl	<i>f</i> tilføjet iht. B	88	vl	<i>f</i> supplied in accordance with B
89	vl	node 1: marc. findes ikke i B	89	vl	note 1: marc. not in B
91-92	vl	dim. tilføjet iht. B	91-92	vl	dim. supplied in accordance with B
96	vl	<i>dolce</i> tilføjet iht. B	96	vl	<i>dolce</i> supplied in accordance with B
109	vl	<i>p</i> findes ikke i B	109	vl	<i>p</i> not in B
109-			109-		
110	vl	bue tilføjet iht. B	110	vl	slur supplied in accordance with B
117-			117-		
118	vl	bue justeret iht. B (A har bue fra forslagsnode 1 til t. 118 node 4)	118	vl	slur emended in accordance with B (A has slur from grace note 1 to b. 118 note 4)
124	vl	cresc. tilføjet iht. B	124	vl	cresc. supplied in accordance with B
125	vl	<i>mf</i> tilføjet iht. B	125	vl	<i>mf</i> supplied in accordance with B
125,			125,		
126	vl	0 tilføjet iht. B	126	vl	0 supplied in accordance with B
128	vl	cresc. tilføjet iht. B	128	vl	cresc. supplied in accordance with B
129	vl	<i>f</i> tilføjet iht. B	129	vl	<i>f</i> supplied in accordance with B
135	vl	<i>f</i> tilføjet iht. B	135	vl	<i>f</i> supplied in accordance with B
143-			143-		
151	-	opr. omfattede slutningen 5 takter (dateret 30.5.1946); en ny slutning på 9 takter betegnet <i>ossia</i> blev tilføjet to dage senere; i såvel A som B er den opr. slutning overstreget, i B er ordet <i>ossia</i> også overstreget; kun den seneste slutning medtages derfor i udgaven	151	-	the ending originally comprised 5 bars (dated 30 May 1946); a new ending consisting of 9 bars designated <i>ossia</i> was added two days later; in A as well as B , the original ending is crossed over, in B the word <i>ossia</i> is also deleted; therefore, only the latest ending is included in the edition
151	vl	<i>ffz</i> tilføjet iht. B	151	vl	<i>ffz</i> supplied in accordance with B

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