

Rued Langgaard
SYMFONI NR. 7

SYMPHONY NO. 7

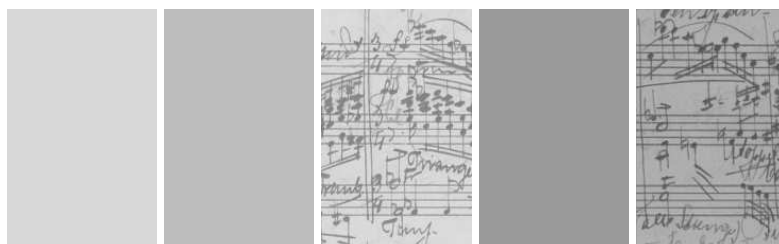
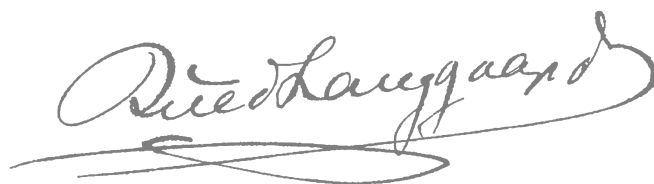
[Version 1925-26]

1925-26

BVN 188

Kritisk udgave ved
Critical edition by
Bendt Viinholt Nielsen

PARTITUR / SCORE



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RUED LANGGAARD UDGAVERN
THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Symfoni nr. 7 (Version 1925-26) (BVN 188)
Kritisk udgave ved Bendt Viinholt Nielsen
© 2020 Rued Langgaard Udgaven og Edition Wilhelm Hansen AS,
Copenhagen

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

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

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

Den her foreliggende udgivelse er udarbejdet med støtte fra Augustinus Fonden.

Rued Langgaard Udgaven skylder fonden tak for den velvillige støtte.

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

ISBN 978-87-598-4334-5
ISMN 979-0-66134-642-5
WH33340

Orkestermateriale til leje.

Spilletid: ca. 17 minutter.

Rued Langgaard Udgaven publicerer også
Symfoni nr. 7 (Version 1930-32) (BVN 212):
ISBN: 978-87-598-4335-2 / ISMN: 979-0-66134-643-2 / WH33341

Rued Langgaard: Symphony no. 7 (Version 1925-26) (BVN 188)
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© 2020 The Rued Langgaard Edition and Edition Wilhelm Hansen AS,
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BVN numbers refer to Bendt Viinholt Nielsen: *Rued Langgaards Kompositioner. Annoteret værkfortegnelse. (Rued Langgaard's Compositions. An Annotated Catalogue of Works: With an English Introduction)*. Odense Universitetsforlag, 1991.

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

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

The present publication is subsidised by the Augustinus Foundation.

The Rued Langgaard Edition would like to express its gratitude to the foundation for its willing support.

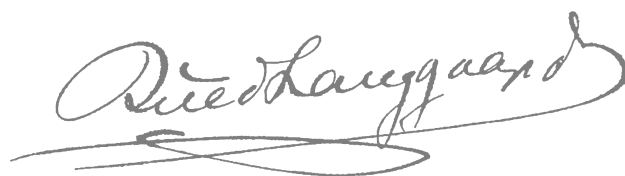
The Rued Langgaard Edition
c/o Edition Wilhelm Hansen AS
Bornholmsgade 1A
DK-1266 Copenhagen K
Denmark
www.wisemusicclassical.com/publishers/edition-wilhelm-hansen
www.langgaard.dk

ISBN 978-87-598-4334-5
ISMN 979-0-66134-642-5
WH33340

Orchestral parts for hire.

Duration: *c* 17 minutes.

The Rued Langgaard Edition also publishes
Symphony No. 7 (Version 1930-32) (BVN 212):
ISBN: 978-87-598-4335-2 / ISMN: 979-0-66134-643-2 / WH33341

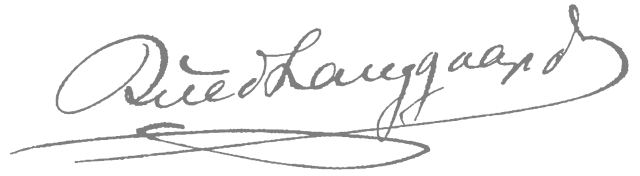


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OM UDGAVEN

Denne kritiske udgave af symfoni nr. 7 præsenterer værket i den version, som første gang blev udgivet i 1927 på Wilhelm Hansens Musikforlag (BVN 188). Langgaard omarbejdede symfonien 1930-32 og denne, nye version publiceres separat (BVN 212). Udgaven her er baseret på det trykte partitur fra 1927 (Wilhelm Hansen Edition No. 2734), idet trykmanuskriptet er forsvundet. I Det Kongelige Bibliotek (Rued Langgaards Samling, RLS 21) foreligger imidlertid andre kilder i autograf, og de er inddraget i det omfang, de kan tjene til at identificere fejl, mangler og inkonsekvenser i den trykte førsteudgave af partituret.

Udgiverens tilføjelser og rettelser er typografisk markeret i udgaven ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren. Faste fortegn for klarinetter er tilføjet af udgiveren. Nogle forhold af særlig opførelsesmæssig interesse er beskrevet i *Note til dirigenten* s. 10.

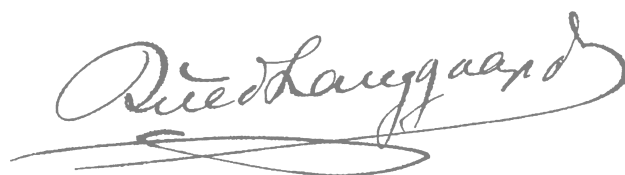
Der henvises i øvrigt til *Kilder og kritisk beretning* s. 66.

ABOUT THIS EDITION

This critical edition of Symphony No. 7 presents the work in the version, which was published for the first time in 1927 by Wilhelm Hansen's Music Publishing House (BVN 188). Langgaard reworked the symphony in 1930-32 and this new version is published separately (BVN 212). The edition here is based on the published 1927 score (Wilhelm Hansen Edition No. 2734). The print manuscript has disappeared. In the Royal Danish Library (Rued Langgaard's Collection, RLS 21) there are, however, a number of sources in autograph, and they are included to the extent that they can serve to identify errors, missing details and inconsistencies in the printed first edition of the score.

The editor's additions and emendations are indicated typographically in the score by square brackets and broken slurs and ties. Cautionary accidentals in round brackets are also editorial. Key signatures for clarinets have been supplied by the editor. Some matters of specific interest for performance is mentioned in *Note to the conductor* p. 10.

Further information is given in *Sources and critical commentary* p. 66.



OM SYMFONI NR. 7 (VERSION 1925-26)

Symfonien, som blev påbegyndt i sommeren 1925, fik et Slangvarigt tilblivelsesforløb. En førsteversion forelå i begyndelsen af 1926, og uropførelsen fandt sted i marts samme år. Efter en revision blev partituret udgivet af Wilhelm Hansens Musikforlag, og nogenlunde samtidig, i april 1927, blev værket opført anden gang. Næppe var symfonien dog blevet trykt, før Langgaard indledte en revisionsproces, som først fandt sin afslutning fem år senere og resulterede i en helt ny version af værket. Rettelser og ændringer blev til en start indskrevet i trykte partitureksemplarer, og da det ikke var tilstrækkeligt, udarbejdede Langgaard forskellige manuskriptbilag og erstatningssider til det trykte partitur. En version af sats I fra ca. 1929 rummer således en udvidelse af første sats med 88 takter, hvilket rundt regnet betyder en fordobling af satsens længde i forhold til den trykte version. Det var de to ydersatser, navnlig sats I, som løbende var genstand for revision, mens de to midtersatser kun i mindre grad blev berørt. Kilderne viser imidlertid, at komponisten har været i tvivl om rækkefølgen af de to midtersatser. I 1930 blev der sat et foreløbigt punktum for revisionsarbejdet, idet Langgaard komponerede en ny version af første sats, hvor kun det indledende motiv og slutningstakterne blev genanvendt. Og i 1931-32 komponerede han så en helt ny og meget kortere finale, hvorved symfonien fik sin endelige form. Den nye version blev uropført som studieopførelse i Statsradiofonien den 10. december 1935 med titlen "Ved Tordenskjold i Holmens Kirke".

Blandt de tidlige versioner er der et fast holdepunkt i den version fra 1925-26, som Langgaard i 1927 lod publicere på Wilhelm Hansens Musikforlag. Det er den version, som her genudgives i kritisk redigeret form (BVN 188). Rued Langgaard Udgaven publicerer tillige værket i dets omarbejdede version fra 1930-32 (BVN 212).¹

Symfoniens tre første satser kendes i skitseform fra sommeren 1925. Fuga-afsnittet i sats I blev dog nedfældet året før under arbejdet med musikken til Julius Magnussens skuespil "En Digters Drøm" (BVN 181). Skuespillet havde premiere på Det Kongelige Teater i januar 1925 og opførtes yderligere 12 gange frem til april 1925. Men Langgaard var ikke tilfreds med den musik, han havde skabt, og arbejdede videre med den i 1925-26 med henblik på en genoptagelse af forestillingen (hvilket skete i marts 1927). Et par optegnelser fra sommeren 1925,

ABOUT SYMPHONY NO. 7 (VERSION 1925-26)

The symphony, which was started in summer 1925, was a long time in the making. A first version existed at the beginning of 1926, and its first performance took place in March of the same year. After a revision, the score was published by Wilhelm Hansens Musikforlag, and at roughly the same time, in April 1927, the work was performed for the second time. Hardly had the symphony been printed, however, before Langgaard embarked on a process of revision which was not completed until five years later, resulting in a completely new version of the work. Corrections and alterations were initially written into printed copies of the score, and when that proved insufficient, Langgaard prepared various score attachments and replacement pages to the printed score. A version of the first movement from around 1929, for example, expands the movement by 88 bars, roughly a doubling of the length of the movement compared to the printed version. It was the two outer movements, particularly the first movement, that were regularly subjected to revision, whereas the two middle movements were affected only to a lesser extent. The sources reveal, however, that the composer was in doubt about the order of the two middle movements. In 1930, a provisional end was made to the revision work, with Langgaard composing a new version of the first movement in which only the introductory motif and final bars were re-used. And in 1931-32, he then composed a completely new and much shorter finale, which gave the symphony its final form. The new version was first given a studio performance on the Danish State Radio (Statsradiofonien) on 10 December 1935, with the title 'At Tordenskjold's Tomb in Holmen's Church'.

Among the early versions there is a firm anchorage point in that of 1925-26, which Langgaard had published at Wilhelm Hansens Musikforlag in 1927. It is that version which is re-issued here in a critically edited form (BVN 188). The Rued Langgaard Edition also publishes the work in its revised version from 1930-32 (BVN 212).¹

The symphony's first three movements are known in a draft form from summer 1925. The fugue section of the first movement, however, had been composed a year earlier while Langgaard was working on the music for Julius Magnussen's play 'A Poet's Dream' (BVN 181), which had its premiere at The Royal Theatre in January 1925 and was performed a further 12 times up until April 1925. But Langgaard was not content with the music he had written, and he worked further on it during 1925-26, the aim being a later repetition of the stage production (which took place in March 1927). A couple of records from the

1 ISBN: 978-87-598-4335-2 / ISMN: 979-0-66134-643-2 / WH33341.

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hvor Langgaard i to måneder var indlogeret på rekonvalescent-hjemmet *Villa Caris* i Bagsværd sammen med sin mor, Emma Langgaard, og sin senere hustru, Constance Tetens, viser, at han planlagde eller allerede var i gang med en symfoni nr. 7 med titlen "Heliopolis".² Udraderede påskrifter på skitserne til symfoniens sats I-III vidner om, at musikken fra starten snarere var knyttet til skuespilmusikken end til en påtænkt symfoni nr. 7. Blandt de tidlige manuskripter er en renskrift af første sats i Es-dur, dateret juli 1925, samt en sats, der måske er en tidlig finale, ligeledes i Es-dur. Den bærer overskriften *Maestoso sostenuto* og er dateret nytårsaften 1925.³

Symfoni nr. 7 (i F-dur) blev uropført den 8. marts 1926. Partituret til denne førsteversion er imidlertid forsvundet. Af programmet for uropførelsen fremgår det, at sats I og II blev spillet uden pause (*Maestoso fiero – Marcia funebre*); dernæst fulgte satserne *Vivace grazioso* og *Fastoso con moto*. Komponisten dirigerede selv Københavns Filharmoniske Orkester, og opførelsen fandt sted i Odd Fellow Palæet i København ved en såkaldt "Populær Koncert", som Langgaard havde arrangeret med egne værker. Nogle bevarede fragmenter af de orkesterstemmer, der blev benyttet ved opførelsen, afslører, at finalesatsen efterfølgende blev omarbejdet. De første 50 takter blev dog tilsyneladende ikke ændret. En forkortelse af sats II med 2 + 9 takter (i afsnittet mellem ciffer 7 og 9) hører også til de ændringer, der blev foretaget inden værket i 1927 blev trykt og genopført. De bevarede stemmer viser tillige, at symfonien omfattede fem satser på det tidspunkt, da orkesterstemmerne blev udskrevet, primo 1926. Som sats II, under betegnelsen *Largo festivo*, var nemlig indskudt koncertouverturen *Musernes Dans paa Helikon* (BVN 185). Ved koncerten den 8. marts 1926 spillede orkestret denne sats som det første nummer på programmet under den nævnte titel. Derefter fulgte symfonien med de fire satser.

Langgaard ønskede det reviderede partitur udgivet og indgik en forlagsaftale med Wilhelm Hansens Musikforlag. Aftalen blev underskrevet den 31. december 1926. Langgaard var så opsat på at få værket trykt, at han accepterede forlagets krav om en egenbetaling på 850 kr., et beløb, der i dag svarer til intet mindre end ca. 30.000 kr. Denne sum dækkede formodentlig forlagets udgifter til produktion af partituret. Salgsprisen for et eksemplar blev sat til 25 kr., hvilket i nutidspris er mere end 900 kr. Ifølge kontrakten modtog komponisten syv frieksemplarer, som dog ikke måtte anvendes i forbindelse med opførelser, og samtidig forpligtede han sig til at levere et komplet orkestermateriale til brug for forlagets udlejning til opførelser. I forlagets protokol anføres, at nodesætningen blev påbegyndt 15. marts 1927. Datoen kan dog også markere datoen for levering af første korrektur. Det er således uvist, om det trykte partitur var udkommet, da symfonien den 11. april 1927 blev opført for anden gang. Også denne gang

summer of 1925, when Langgaard stayed for two months at the convalescent home *Villa Caris* in Bagsværd along with his mother, Emma Langgaard, and his later wife, Constance Tetens, reveals that he already had plans for or had started to write a Symphony no. 7 with the title 'Heliopolis'.² Erased inscriptions on the sketches of movements I-III of the symphony reveal that the music from the beginning was more likely theatrical music than movements for an intended Symphony no. 7. Among the early manuscripts is a fair copy of the first movement in E flat major, dated July 1925, as well as a movement – perhaps an early finale – in the same key. It carries the heading *Maestoso sostenuto* and is dated New Year's Eve 1925.³

Symphony no. 7 (in F major) was first performed on 8 March 1926. The score of this first version, however, has disappeared. It can be seen from the programme of the first performance that movements I and II were played without a break (*Maestoso fiero – Marcia funebre*), and after that followed the movements *Vivace grazioso* and *Fastoso con moto*. The composer himself conducted the Copenhagen Philharmonic Orchestra, and the performance took place in the Odd Fellow Palace in Copenhagen at a so-called 'Popular Concert' that Langgaard had arranged with his own works. Some preserved fragments of the orchestral parts used at the first performance reveal that the final movement was later revised. The first 50 bars, however, seem to have remained unaltered. A shortening of the second movement by 2 + 9 bars (in the section between the ciphers 7 and 9) also belongs to the changes made before the work was printed and reperformed in 1927. The preserved parts also show that the symphony at the time the orchestral parts were written out in early 1926 comprised five movements. As a second movement, marked *Largo festivo*, the concert overture *The Dance of the Muses on Helicon* had been inserted (BVN 185). At the concert on 8 March 1926, the orchestra played this piece as the first number on the programme under the title named. After this followed the symphony in four movements.

Langgaard wished to have the revised score published and entered into a publisher's agreement with Wilhelm Hansens Musikforlag. This agreement was signed on 31 December 1926. Langgaard was so eager to have the work printed that he accepted the publisher's requirement to make an own payment of Kr. 850, an amount which today corresponds to no less than approx. Kr. 30,000. This sum presumably covered the expenses of the publisher for the production of the score. The sales price of a copy was fixed at Kr. 30, which in present-day prices corresponds to over Kr. 900. According to the contract, the composer received seven free copies, which, however, were not to be used in connection with performances, and he also bound himself to supply a complete set of orchestral parts which could be used for the publisher to hire out for performances. In the publisher's register, it is stated that the engraving of the score began on 15 March 1927. Although this date may possibly mark the date for the delivery of the first proof copy. So it is uncertain if the printed score had been published when the symphony was performed for the second time on 11 April 1927. This also took place at the Odd Fellow Palace at

2 Rued Langgaards Privatarkiv, Det Kongelige Bibliotek, Håndskriftsamlingen, Tilg. 554, 3. Symfonien nævnes to gange, begge gange med titlen *Heliopolis*, den ene gang også med angivelsen *Fdur-Asdur*, hvilket tyder på, at der tidligt i kompositionsprocessen var en forbindelse til en sats for blæserorkester i As-dur, også komponeret sommeren 1925, og som bærer titlen *Heliopolis* (BVN 187; publiceret 2020 som selvstændigt værk af Rued Langgaard Udgaven).

3 Manuskriptet, der synes ukomplet, foreligger i Rued Langgaards Samling (RLS 57,4) og er ikke blandt kilderne til den her udgivne version.

2 Rued Langgaard's Private Archive, The Royal Danish Library, Manuscript Collection, Tilg. 554, 3. The symphony is mentioned twice, both times with the title *Heliopolis*, once also with the addition *F-major-A flat-major*, which indicates that early in the composition process there was a connection to a movement for wind orchestra in A flat major, also composed in the summer of 1925, and which has the title *Heliopolis* (BVN 187; published 2020 as an independent work by the Rued Langgaard Edition).

3 The manuscript, which seems to be incomplete, can be found in the Rued Langgaard Collection (RLS 57,4) and is not among the sources of the version published here.

i Odd Fellow Palæet ved en "Populær Orkesterkoncert", som Langgaard havde arrangeret med (primært) egne kompositioner, og med sig selv i spidsen for Københavns Filharmoniske Orkester. Symfonien var sidste nummer på koncerten og er anført i programmet uden nærmere specifikation som *Symfoni Nr. 7. (Fire Satser)*. Indicier peger på, at Langgaard sprang 20 takter over i finalen i forhold til den trykte version (t. 163 til t. 184), og måske havde han endog byttet om på de to midterste satser ved denne lejlighed.

Opførelsen af symfoniens førsteversion den 8. marts 1926 blev venligt modtaget i *Kristeligt Dagblad* dagen efter (anmeldelsen er usigneret):

[...] Symfoni Nr. 7 [...] viste sig helt igennem som et udmærket Arbejde, der for en stor Del stod i Messingblæsernes Tegn, men naar man anvender dem paa saa skønsom en Maade, virker de pompøst og festligt. [...] Ogsaa den arkitektoniske Opbygning var god, mindre god i Finalen end i de øvrige Satser, forekom det os, men til Gengæld maa Sørgemarchen fremhæves som et monumentalt og vægtigt Stykke Musik.

I *Berlingske Tidende* skrev William Behrend, at forbillederne N.W. Gade og Richard Wagner kom klart til kende, og at man kun kunne indordne denne symfoni nr. 7 under det historiske begreb 'symfoni' ved en udvidelse af begrebet. I Richard Hoves anmeldelse i *Dagens Nyheder* hedder det, at "Symfonien (gjorde) et noget løst og tilfældigt Indtryk", men han fremhæver dog scherzoens klare knaphed og finalens indledning med dens ejendommelige orgelklang i instrumentationen. I *Dansk Musik Tidsskrift (DMT)* skriver den unavngivne anmelder, at symfonien "(overvejende) bevægede sig på det patetiske Omraade, men var saare uformelig." (1. årg., nr. 7, marts 1926, s. 119). Til stede ved koncerten var også komponisten Ludvig Dolleris, elev af Carl Nielsen, og han nedfældede nogle bemærkninger i sit, endnu bevarede, eksemplar af koncertprogrammet. Han noterede, at førstesatsen havde et godt hovedtema, som efterfulgtes af en kedelig Bach-fuga, at vivace-satsen var "vittig" og var den bedste sats, samt at finalen mindede ham om Brahms 2. symfoni.⁴

Andenopførelsen den 11. april 1927 blev dagen efter kommenteret af Kai Flor i *Berlingske Tidende*. Flor skriver:

Og i den syvende Symfoni [...] er der en lignende Mangel paa Helhed – snart noget fint og ægte, snart noget reminiscens-tyngt eller helt banalt, men, det maa indrømmes, effektivt sat op og undertiden med en ikke almindelig Lethed som i den legende Scherzo.

I en skitse til symfoniens endelige version afslører Langgaard, at det karakteristiske hovedmotiv i første sats er et lån fra *Lisette, Lystspil til Musik i 4 Akter* (1921) af violinisten og komponisten Axel Gade (1860-1921). Dette lystspil, som aldrig har været opført, foreligger i manuskriptform i Det Kongelige Bibliotek.⁵ Det opadspringende motiv er fra syngespillet forspil, og Langgaard har også ladet sig inspirere af fortsættelsen i de følgende takter og af en senere gentagelse. Begyndelsen af Langgaards fugamotiv findes også i Axel Gades forspil. Axel Gade var i øvrigt Rued Langgaards onkel.

a 'Popular Orchestral Concert' that Langgaard arranged with (primarily) his own compositions and with himself at the head of the Copenhagen Philharmonic Orchestra. The symphony was the last item on the programme and it is listed in the programme without any further details than *Symphony no. 7 (Four Movements)*. There are indications that Langgaard omitted 20 bars in the finale, compared to the printed version (bars 163-184). It is also possible that he reversed the two middle movements on this occasion.

The performance of the first version of the symphony on 8 March 1926 was well received in *Kristeligt Dagblad* the following day (the reviewer's name is not mentioned):

[...] Symphony No. 7 [...] proved to be an excellent work throughout, a great part of which was centred on the brass section, but when handled in such a perceptive way as here, this has a grandiose and festive feel. [...] The structure of the work was good, less so in the Finale than in the other movements, it seemed to us, but on the other hand the funeral march stands out as being a monumental and weighty piece of music.

In *Berlingske Tidende* William Behrend wrote that N.W. Gade and Richard Wagner could clearly be sensed as sources of inspiration and that one could file this Symphony no. 7 under the historical concept of symphony if one broadened the concept. In Richard Hove's review in *Dagens Nyheder* he states that 'The symphony (created) a somewhat loose and chance impression', but he emphasizes the clear ingenuity of the scherzo and the beginning of the finale with its distinctive organ sound in the instrumentation. In *Dansk Musik Tidsskrift (DMT)* the unnamed reviewer states that the symphony '(predominantly) moved within the pathetic area, but was extremely formless.' (Vol. 1, no. 7, March 1926, p. 119). Also present at the concert was the composer Ludvig Dolleris, a pupil of Carl Nielsen, and he jotted down some remarks in his – still preserved – copy of the concert programme. He writes that the first movement had a fine main theme that was followed by a boring Bach fugue, that the vivace movement was 'witty' and was the best movement and that the finale reminded him of Brahms' second symphony.⁴

The second performance on 11 April 1927 was commented on the following day by Kai Flor in *Berlingske Tidende*. Flor writes:

And in the Seventh Symphony [...] there is a similar lack of wholeness – at one moment fine and genuine, at the next weighed down by reminiscences or completely banal, but, it must be admitted, effectively laid out and at times with an unusual lightness, as in the playful Scherzo.

In a draft of the final version of the symphony, Langgaard reveals that the characteristic main motif of the first movement was borrowed from *Lisette, Musical Comedy in Four Acts* (1921) by the violinist and composer Axel Gade (1860-1921). This comedy, which never was performed, exists in manuscript form in The Royal Danish Library.⁵ The upward-leaping motif is from the prelude to the ballad opera, and Langgaard also drew inspiration from the continuation in the following bars and by a later repetition. The beginning of Langgaard's fugue motif is also found in Axel Gade's prelude. Axel Gade was by the way Rued Langgaard's uncle.

4 Koncertprogram i Ludvig Dolleris' Arkiv, Det Kongelige Bibliotek, pakke mnr. "1924-25, 1925-26".

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

4 Concert programme in the Ludvig Dolleris Archive, The Royal Danish Library, package marked '1924-25, 1925-26'.

5 Score and piano score are in the Axel Gade Collection, no. 8.

Symfonien var i sin fuldførte form uden titel. Hverken i forbindelse med den trykte originaludgave (1927) eller de to opførelser 1926 og 1927 blev der offentliggjort programnoter til værket. I et avisinterview op til uropførelsen udtalte Langgaard dog følgende:

Min syvende Symfoni, den er komponeret i Sommeren 1925, det var denne herlige Sol-Sommer, som inspirerede mig, [...] der er noget italiensk i den Komposition.... Ogsaa noget historisk i Sørgemarchen for Eksempel.⁶

Mere får man ikke at vide. I en anden retning går et titelforslag eller en kommentar, Langgaard noterede på et eksemplar af koncertprogrammet for opførelsen i 1927, hvor han ud for symfonien skriver *Øhlenschlägeriana*. Der henvises naturligvis til forfatteren Adam Oehlenschläger (1779-1850), men hvad meningen ellers kan være, er uvist. Den senere, omarbejdede version blev forsynet med flere forskellige forslag til titel og satstitler.⁷

Langgaard genbrugte hovedmotivet (som han altså havde lånt fra Axel Gade) i sin symfoni nr. 13 (1946-47; BVN 319). Det stærkt fremhævede septimakkordmotiv i messingblæserne t. 91-94 gentages af komponisten i en række senere kompositioner bl.a. klaverværkerne *Flammekamrene* (BVN 221) og *Le Béguinage* (BVN 369) samt ikke mindst i symfoni nr. 11 (BVN 303). Det skal muligvis tolkes som en art personligt skæbnemotiv, måske en musikalsk fortolket reference til Marmor-kirkens klokketoner.

Den her udgivne version af symfonien er i nyere tid blevet koncertopført to gange; første gang i Tivolis koncertsal den 13. oktober 1967. Det nordtyske Nordmark-Sinfonie-Orchester blev dirigeret af Heinrich Steiner, som dog præsenterede sats II i forkortet form og sprang en passage over i sats IV. Den 18. november 2014 stod symfonien først på programmet i Hoddinott Hall i Cardiff, hvor BBC National Orchestra of Wales dirigeret af André de Ridder afholdt en offentlig koncert med henblik på BBC-optagelse og senere udsendelse i BBC Radio 3.

Radiosymfoniorkestret og Thomas Dausgaard valgte at indspille værket i denne tidlige version som led i den samlede produktion af Langgaards symfonier. Den pågældende CD med symfoni nr. 6, 7 og 8 udkom i 2001, og den blev i 2009 inkluderet (i SACD-form) i et bokssæt indeholdende alle Langgaards symfonier m.v.⁸

Bendt Viinholt Nielsen, juni 2020

In its completed form, the symphony had no title. Neither in connection with the printed original edition (1927), nor in the two performances of 1926 and 1927 were any programme notes published of the work. In a newspaper interview prior to the first performance, however, Langgaard did say the following:

'My seventh symphony was composed in the summer of 1925, it was that marvellous sunny summer that inspired me, [...] there is something Italian in the composition... Also something historical, in the funeral march for instance.'⁶

That is all one gets to know. A title suggestion or a comment Langgaard jotted down on a copy of the concert programme for the performance in 1927, however, goes in a different direction. Here next to the symphony he writes *Øhlenschlägeriana*. He is, of course, referring to the writer Adam Oehlenschläger (1779-1850), but what it means here is uncertain. The later, revised version was provided with various different suggestions for a title and movement titles.⁷

Langgaard re-used the main motif (which he had also borrowed from Axel Gade) in his Symphony no. 13 (1946-47; BVN 319). The strongly accentuated seventh chord motif in the brass section in bars 91-94 is repeated by the composer in a number of later compositions, including the piano works *The Chambers of Flames* (BVN 221) and *Le Béguinage* (BVN 369) and especially in Symphony no. 11 (BVN 303). It should possibly be interpreted as a kind of personal fate-motif, perhaps a musically interpreted reference to the church bells of Frederik's Church in Copenhagen (The Marble Church).

The version of the symphony published here has been given two concert performance in more recent times; the first of them in the Tivoli concert hall on 13 October 1967. The North-German Nordmark-Sinfonie-Orchester was conducted by Heinrich Steiner, who chose, however, to present the second movement in an abbreviated form and left out a passage in the fourth movement. On 18 November 2014, the symphony appeared as the first item on the programme at Hoddinott Hall in Cardiff, where the BBC National Orchestra of Wales, conducted by André de Ridder, held a public concert for BBC recording and later broadcast on BBC Radio 3.

The Danish National Symphony Orchestra (DNSO) and Thomas Dausgaard chose to record the work in this early version as part of the entire production of Langgaard's symphonies. The CD in question, with symphonies nos. 6, 7 and 8, was issued in 2001, and in 2009 it was included (in a SACD form) in a box set containing all of Langgaard's symphonies, etc.⁸

Bendt Viinholt Nielsen, June 2020

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

7 Se forordet til udgivelsen af symfoni nr. 7 (version 1930-32) (BVN 212).

8 Rued Langgaard: *Symphonies 6-8*. Dacapo 8.224180 (2001). CD. – Rued Langgaard: *The Symphonies*. Dacapo 6.200001 (2009). 7 SACD (box).

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

7 See the preface to the publication of Symphony no. 7 (version 1930-32) (BVN 212).

8 Rued Langgaard: *Symphonies 6-8*. Dacapo 8.224180 (2001). CD. – Rued Langgaard: *The Symphonies*. Dacapo 6.200001 (2009). 7 SACD (box).

STRUMENTI DELL'ORCHESTRA

Flauto piccolo
2 *Flauti grande*
3 *Oboi*
3 *Clarinetti in Si_b*
3 *Fagotti*

4 *Corni in Fa*
3 *Trombe in Si_b*
3 *Tromboni*
2 *Tube*

Timpani

Tam-tam
Piatti
Triangolo

Arpa

Archi

NOTE TIL DIRIGENTEN

Partituret fra 1927, som udgør nærværende udgaves hovedkilde, er i sats I, III og IV gennemgående forsynet med staccato-angivelser af typen staccatissimo i stedet for almindelige staccato-prikker. Det er uklart, om Langgaard reelt har ment, at musikerne skal spille staccatissimo (spiccato), eller om han blot har fundet, at nodesætterens læsning af hans små stregformede staccato-angivelser som staccatissimo gav et mere tydelige og visuelt tilfredsstillende nodebillede. Staccato og staccatissimo veksler stedvis ganske arbitrært i sats I og III, og udgiveren har korrigeret enkelte angivelser i henhold til den umiddelbare kontekst. Se nærmere s. 71.

I sats III må det antages at være Langgaards intention, at violin I-II skal spille staccato på de ikke-underdelte fjerdedele i t. 66-71 og i gentagelserne af denne passage (t. 80-85, 94-99, 108-114), selv om notationen i kilden er uklar og mangelfuld. Se nærmere s. 72.

Et tredje spørgsmål vedrører ligeledes sats III. Der er in-konsekvenser i violin II for så vidt angår *sidste node* i t. 3, 4 og 7 og følgende gentagelser. I t. 8 findes en akkordvariant, men bortset herfra er der gentagelser i følgende taktgrupper: (11, 12, 15, 16), (34, 35, 38, 39), (126, 127, 130, 131). I t. 3, 4 og 7 spiller violin II tonerne a-a-a (i t. 8 findes varianten b), de følgende gange er det hhv. a-a-a-b, a-a-a-b, b-b-b-b. I t. 16 og 39 findes således et b, der kan tolkes som en trykfejl i 1927-partituret, måske en afsmitning af varianten i t. 8. Derimod kan det vedholdende b sidste gang være en bevidst kompositorisk variant. Udgiveren har konsekvensrettet b til a i t. 16 og 39.

NOTE TO THE CONDUCTOR

The score from 1927, which forms the main source for the present edition, is, in movements I, III and IV, generally provided with staccato indications of the type staccatissimo instead of ordinary staccato dots. It is unclear whether Langgaard actually meant that the musicians should play staccatissimo (spiccato), or whether he simply found that the music engraver's reading of his small line-shaped staccato indications as staccatissimo gave a more clear and visually satisfying result. Staccato and staccatissimo alternate quite arbitrarily in places in movements I and III, and the editor has emended individual indications according to the immediate context. See further p. 71.

In movement III, it must be assumed that it is Langgaard's intention that violin I-II should play staccato on the undivided crotchets in bb. 66-71 and in the repetitions of this passage (bb. 80-85, 94-99, 108-114), although the notation in the source is unclear and incomplete. See further p. 72.

A third question also concerns movement III. There are inconsistencies in violin II as regards the *last note* in bb. 3, 4 and 7 and following repetitions. In b. 8 there is a chord variant, but apart from this there are repetitions in the following groups of bars: (11, 12, 15, 16), (34, 35, 38, 39), (126, 127, 130, 131). In bb. 3, 4 and 7, the violin II plays the notes a-a-a (in b. 8 there is the variant b₁), the following times it is a-a-a-b₁, a-a-a-b₂, b₁-b₁-b₁-b₁, respectively. Thus, in bb. 16 and 39 there is a b₁ that can be interpreted as a printing error in the 1927-score, perhaps a contagion of the variant in b. 8. On the other hand, the persistent b₁ last time can be a deliberate compositional variant. The editor has emended b₁ to a in bb. 16 and 39.

Symfoni nr. 7

I

Rued Langgaard
(BVN 188)

Maestoso fiero

The musical score is arranged in a standard orchestral format. The woodwind section includes Flauto piccolo (1), Flauti grande (2), Oboi (1, 2-3), and Clarinetti (Si^b) (1, 2-3). The brass section includes Corni (Fa) (1-2, 3-4), Trombe (Fa) (1, 2-3), Trombone (1-2, 3), and Tuba. The percussion section includes Timpani. The string section includes Violini (I, II), Viole, Violoncelli, and Contrabbassi. The score is in 2/4 time and features a variety of dynamics including *f*, *fz*, *a2*, and *dim.*. The tempo is *Maestoso fiero*. The score is marked with a dashed line at the top, indicating a specific section.

KILDER OG KRITISK BERETNING

KILDER

- A. Trykt partitur (1927)
- B. Partitur sats I, autograf
- C. Skitser sats I-III
- D. Orkesterstemmer anvendt 1926 og 1927 (fragmenter)
- E. Trykt partitur med ændringer
- F. Skitser til ændringer i sats I og IV
- G. Partitur sats I (1928)
- H. Partiturbilag til sats I (i trykt version)
- J. Formodede skitseblade til sats I

A. Trykt partitur (1927)

Omslag: WILHELM HANSEN EDITION No. 2734 | RUD LANGGAARD | Symfoni Nr. 7 | für | Orchester | Partitur | København & Leipzig | Wilhelm Hansen, Musik-Forlag | [...] | Printed in Denmark.

Titel: WILHELM HANSEN EDITION | Symfoni Nr. 7 | für | Orchester | von | Rud Langgaard | Partitur | [...] KØBENHAVN & LEIPZIG | WILHELM HANSEN, MUSIK-FORLAG | [...]

Omslag, titel, (1 blank side), 1-63, (1 blank side).

Pladenr. 19370 [1927]. Format: 30 × 23,5 cm.

Side 63: Wilhelm Hansens Nodestik og Tryk, København.

B. Partitur sats I, autograf

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21,5. Autograf. Renskrift med blæk; enkelte tilføjelser med blyant.

Overskrift: (1) – overstreget titel: (“Forhal”)

Dateret til slut: *Komp. Bagsværd* | Juli 1925.

4 blade, 34 × 27 cm; 8 beskrevne sider, pagineret 1-8.

Papirtype: Wilhelm Hansens Musikforlag [logo] No. 9. F 24 (24 systemer).

Påskrift s. 1 for oven: *F dur?* (overstreget).

Kommentar.

Satsen svarer til kilde A, sats I, bortset fra tonearten Es-dur, og det forhold, at 5 takter (t. 6-10) er reduceret til 4 takter (t. 6-9) i kilde A. Tempoangivelsen er *Maestoso fiero*, som i A. Der kan dog iagttages en række afvigende detaljer i artikulation og frasering i forhold til A.

C1. Skitse sats I

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21,3. Autograf. Skitse med blæk; tilføjelser og rettelser med blæk, blyant og farvestift.

Overskrift: (1) [overstreget: (4)] – desuden udraderet og ulæselig overskrift samt angivelsen: NB *Indledning* [...udvisket, ulæseligt]

SOURCES AND CRITICAL COMMENTARY

SOURCES

- A. Printed score (1927)
- B. Score movement I, autograph
- C. Sketches movements I-III
- D. Orchestral parts used in 1926 and 1927 (fragments)
- E. Printed score with alterations
- F. Sketches for alterations in movements I and IV
- G. Score movement I (1928)
- H. Appendix to the score of movement I (the printed version)
- J. Sketches presumed to be of movement I

A. Printed score (1927)

Cover: WILHELM HANSEN EDITION No. 2734 | RUD LANGGAARD | Symphony Nr. 7 | für | Orchester | Score | Copenhagen & Leipzig | Wilhelm Hansen, Music Publishers | [...] | Printed in Denmark.

Title: WILHELM HANSEN EDITION | Symphony No. 7 | für | Orchester | von | Rud Langgaard | Score | [...] COPENHAGEN & LEIPZIG | WILHELM HANSEN, MUSIC PUBLISHERS | [...]

Cover, title, (1 blank page), 1-63, (1 blank page).

Plate no. 19370 [1927]. Format: 30 × 23.5 cm.

Page 63: *Wilhelm Hansen Music Engraving and Print, Copenhagen.*

B. Score movement I, autograph

The Royal Danish Library. Rued Langgaard's Collection, RLS 21,5. Autograph. Fair copy in ink; a few additions in pencil.

Heading: (1) – deleted title: (“Entrance Hall”)

Dated at the end: *Komp. Bagsværd* | July 1925.

4 leaves, 34 × 27 cm; 8 pages of writing, paginated 1-8.

Paper type: Wilhelm Hansens Musikforlag [logo] No. 9. F 24 (24 staves).

Inscription p. 1 at the top: *F major?* (crossed over).

Commentary.

The movement corresponds to A, movement I, with the exception of the key E flat major and the fact that 5 bars (bb. 6-10) are reduced to 4 bars (bb. 6-9) in source A. The tempo indication is *Maestoso fiero*, as in A. However, there are a number of divergent details in terms of articulation and phrasing in comparison with source A.

C1. Sketch for movement I

The Royal Danish Library. Rued Langgaard's Collection, RLS 21,3. Autograph. Sketch in ink; additions and corrections in ink, pencil and crayon.

Heading: (1) [deleted: (4)] – in addition, an erased and illegible heading and the designation: NB *Introduction* [...erased, illegible]

Dateret til slut: 27-7.25.

2 blade, 34 × 27 cm; 4 beskrevne sider, pagineret 1-4.

Papirtype: Wilhelm Hansens Musikforlag [logo] No. 5. F. 16 (16 systemer).

Kommentar.

Satsen er i F-dur og noteret på 2 systemer. Den er betydeligt længere end kilde A, sats I, og er uden fuga. Ordet *Fuga* er imidlertid tilføjet, og det fremgår, at det fugerede afsnit er kommet til efterfølgende som erstatning for en passage i skitsen.

Flere afsnit er mere eller mindre tydeligt overstreget med blyant. En skitse til *Fuga* (ca. 34 takter) foreligger (RLS 130,1; blad 27 verso), men her i sammenhæng med skitser [1924?] til *Musik til en Digtters Drøm* (BVN 181).

C2. Skitse sats II

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21,4 [blad 1]. Autograf. Skitse med blæk; rettelser og tilføjelser med blæk og blyant.

Overskrift: (2) *Sørgemarch*. – desuden flere udraderede blyants-påskrifter.

Dateret til slut: 29 Juli 1925.

1 blad, 34 × 27 cm; 2 beskrevne sider, pagineret 1-2.

Papirtype: Wilhelm Hansens Musikforlag [logo] No. 9. F. 24 (24 systemer).

Kommentar.

Satsen er noteret på 3 systemer og er overensstemmende med sats II i kilde A, bortset fra, at første del er ca. 10 takter længere.

C3. Skitse sats III

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21,4 [blad 2-3]. Autograf. Skitse med blæk; rettelser og tilføjelser med blæk og blyant.

Overskrift: (3) *Scherzo*.

Udateret.

2 blade, 34 × 27 cm; 4 beskrevne sider, pagineret 1-3, 3; skitsen omfatter tre sider (blad 2, hvis to sider begge er pagineret 3, rummer både recto og verso skitser til andre værker).

Papirtype: 24 systemer uden angivelse af fabrikat (men identisk med C2).

Kommentar.

Satsen er noteret på 3 systemer og i alt væsentligt overensstemmende med sats III i kilde A.

D. Orkesterstemmer anvendt 1926 og 1927 (fragmenter)

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

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

Kommentar.

Stemmesættet er i sin nu foreliggende form i overensstemmelse med symfoniens endelige version (BVN 212). Den seneste revision blev fortaget tidligst 1932, men før førsteopførelsen af den endelige version i 1935. Materialet blev oprindeligt udskrevet af en professionel nodeskriver til brug for uropførelsen 8. marts 1926 og blev igennem de følgende år revideret i takt med at symfonien blev omarbejdet. Revisionsarbejdet blev udført af RL selv med hjælp fra Constance Langgaard.

Dated at the end: 27-7.25.

2 leaves, 34 × 27 cm; 4 pages of writing, paginated 1-4.

Paper type: Wilhelm Hansens Musikforlag [logo] No. 5. F. 16 (16 staves).

Commentary.

The movement is in F major and notated on 2 staves. It is significantly longer than source A, movement I, and it is without the fugue. However, the word *Fugue* was added to the sketch, and it is evident that the fugal section was added subsequently as a replacement for a passage in the sketch. There are several sections more or less clearly deleted in pencil. A sketch for the *Fugue* (c. 34 bars) is in RLS 130,1; fol. 27 verso, together with sketches [1924?] for *Music for "A Poet's Dream"* (BVN 181).

C2. Sketch movement II

The Royal Danish Library. Rued Langgaard's Collection, RLS 21,4 [fol. 1]. Autograph. Sketch in ink; corrections and additions in ink and pencil.

Heading: (2) *Funeral March*. – in addition, there are several erased designations in pencil.

Dated at the end: 29 July 1925.

1 leaf, 34 × 27 cm; 2 pages of writing, paginated 1-2.

Paper type: Wilhelm Hansens Musikforlag [logo] No. 9. F. 24 (24 staves).

Commentary.

The movement is notated on 3 staves and corresponds to movement II in source A, except that the first part is c. 10 bars longer.

C3. Sketch movement III

The Royal Danish Library. Rued Langgaard's Collection, RLS 21,4 [fols. 2-3]. Autograph. Sketch in ink; corrections and additions in ink and pencil.

Heading: (3) *Scherzo*.

Undated.

2 leaves, 34 × 27 cm; 4 pages of writing, paginated 1-3, 3; the sketch comprises 3 pages (fol. 2, both sides of which are paginated 3, contains both recto and verso sketches for other works).

Paper type: 24 staves without manufacturer's name (however, identical to C2).

Commentary.

The movement is notated on 3 staves and practically identical to movement III in source A.

D. Orchestral parts used in 1926 and 1927 (fragments)

The Royal Danish Library. Rued Langgaard's Collection, RLS 22. Various copyists, among them Constance Langgaard; sections of individual parts as well as designations and corrections in autograph.

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

Commentary.

In its present form, the set of parts corresponds to the final version of the symphony (BVN 212). The latest revision was made 1932 at the earliest, but before the first performance of the final version in 1935. Originally, the material was copied by a professional copyist for the first performance on 8 March 1926 and was then gradually revised the following years, as the symphony was being reworked. The revisions were carried out by RL with the assistance of Constance Langgaard. The parts from 1926 were reused to a large extent and brought in line with the

Stemmerne fra 1926 blev i stort omfang genbrugt og bragt i overensstemmelse med det aktuelt gyldige partitur ved hjælp af rettelser, overstregninger og nyudskrevne partier. I stemmesættet er derfor bevaret fragmenter af tre tidlige versioner i symfoniens tilblivelseshistorie: 1926, 1927 og 1930.

Sats I blev udskiftet helt efter omarbejdelsen 1932 (og blev senere forkortet med 10 t.).

Sats II er bevaret i udskriften fra 1926 i mange af stemmerne. Der er indført et spring på 2 takter efter t. 35, og passagen mellem cfr. 8 og cfr. 9 er forkortet fra 18 t. til 11 t. Sidstnævnte forkortelse synes foretaget inden uropførelsen, og begge udeladelser er implementeret i det trykte partitur 1927. Et spring på 12 takter fra 1927-udgavens (og nærværende udgaves) t. 57 til og med t. 68 kan imidlertid ikke tidsfæstes; det findes ikke anført i nogen af de kendte partiturer og kan muligvis være kommet til efter Langgaards tid.

Sats III er ligeledes bevaret i den oprindelige udskrift i mange af stemmerne. Her er ingen formmæssige ændringer, ud over at t. 1-2 er tilføjet (og det er sket før partituret blev trykt 1927). Efter 1934, måske før opførelsen 1935, er der tilføjet fire blæserstemmer i t. 1-3.

Sats IV blev udskiftet efter at en ny sats var komponeret 1932. Den version af sats IV, der blev opført 1926, kendes kun i form af de fragmenter, som findes skjult i otte af stemmerne. Fragmenterne er bevaret, fordi RL har genbrugt nodeark med blanke sider fra det gamle sæt, hvorved begyndelsen af visse af de gamle blæserstemmer er 'fulgt med' og findes bag i de nye stemmer. Fragmenterne omfatter fra t. 1 til t. 125. Det fremgår, at satsens begyndelsestempo oprindeligt var *Sostenuto solennemente*, som blev ændret til *Fastoso con moto*.

Tilsvarende fragmenter skjuler sig i stemmesættet til symfoni nr. 3 (RLS 13,1-2), idet RL ved en revision af dette også genanvendte blanke sider fra uaktuelle stemmer til symfoni nr. 7. Her er tale om bl.a. strygerstemmer, hvis slutning er bevaret (ca. 100 t.). Tilsammen viser disse fragmenter, at kun de første omkring 50 takter af sats IV blev bibeholdt efter uropførelsen i 1926, mens resten blev omarbejdet inden genopførelsen i 1927 og udgivelsen af partituret samme år. En harpestemme, som blev udskrevet til genopførelsen 1927, rummer en forkortelse af passagen mellem cfr. 26 og 27 fra 36 t. til 16 t. Et tilsvarende, 20 takter langt, spring er indført i kilde E1. Denne forkortelse har uden tvivl været realiseret ved opførelsen 1927.

Stemmerne viser, at RL omkring 1927 forestillede sig, at sats II og III skulle byttes om. Muligvis blev denne ombytning effektueret ved opførelsen i 1927 (koncertprogram og anmeldelser oplyser ikke noget om satsfølgen).

En anden iagttagelse er, at koncertouverturen *Musernes Dans paa Helikon* (BVN 185) var indskudt i symfoni nr. 7 som sats II, da stemmeudskrivningen blev påbegyndt i 1926. Symfonien havde således en kort overgang fem satser. Ouverturen blev uropført som et selvstændigt stykke ved samme koncert som symfonien i marts 1926.

E1. Trykt partitur med ændringer

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21,6. Proveniens: Gave fra Rued Langgaard til Københavns Kommunes Biblioteker, Hovedbiblioteket 1937; Det kongelige Bibliotek 1981 (mu 8108.2965). Med tilføjelser, rettelser og spring i autograf med farvestift, blæk og blyant og spor efter flere, atter udraderede ændringer.

version of the score that was then valid, with the help of corrections, deletions and newly written out parts. Therefore, fragments of three versions from earlier stages of the genesis of the symphony are extant in the set of parts: 1926, 1927 and 1930.

Movement I was replaced completely after the revision in 1932 (and was later shortened by 10 bb.).

Movement II is preserved in the transcript from 1926 in many of the parts. A leap of two bars has been introduced after b. 35, and the passage between fig. 8 and fig. 9 was shortened from 18 bb. to 11 bb. The latter cut seems to have been done before the first performance, and both omissions were implemented in the printed score of 1927. However, it is not possible to date a leap of 12 bars from b. 57 of the 1927 version (and the present edition), up to and including b. 68; it is not in any of the known scores and may have been added after Langgaard's own time.

Movement III is also preserved in the original transcript, as far as many of the parts are concerned. There are no alterations of the form, except that bb. 1-2 were added (and this happened before the score was printed in 1927). After 1934, perhaps before the performance in 1935, four wind parts were added in bb. 1-3.

Movement IV was replaced after a new movement had been composed in 1932. The version of movement IV, which was performed in 1926, is only known in the form of the fragments, which are concealed in eight of the parts. The fragments are extant, because RL reused sheets of music with blank pages from the old set, whereby the beginning of some of the old wind parts were included and are found at the back of the new parts. The fragments comprise bb. 1 through 125. It appears that the initial tempo of the movement was *Sostenuto solennemente*, which was changed to *Fastoso con moto*.

Similar fragments are concealed in the set of parts for Symphony no. 3 (RLS 13,1-2), because Langgaard in revising this also used blank pages from discarded parts for Symphony no. 7. In this case, it is the end of some string parts that have been preserved (c. 100 bars). Together, these fragments show that only approximately the first 50 bars of movement IV were retained after the first performance in 1926, while the rest were recomposed before the second performance in 1927 and the publication of the score the same year. In a harp part, which was originally copied for the second performance in 1927, the passage between fig. 26 and fig. 27 was shortened from 36 bars to 16 bars. A similar leap of 20 bars is introduced in source E1. This cut was undoubtedly applied for the performance in 1927.

The parts show that around 1927, RL considered changing the order of movements II and III. Perhaps this reversal was carried out in the performance in 1927 (the concert programme and reviews do not give any information about the order of the movements).

Another observation is that the concert overture *The Dance of the Muses on Helicon* (BVN 185) was inserted in Symphony no. 7 as movement II when the production of the parts was begun in 1926. Thus, the symphony had five movements for a short period. The overture was first performed as an individual work at the same concert as the symphony in March 1926.

E1. Printed score with alterations

The Royal Danish Library. Rued Langgaard's Collection, RLS 21,6. Provenance: Gift from Rued Langgaard to The Public Libraries of Copenhagen, Copenhagen Central Library 1937; The Royal Danish Library 1981 (mu 8108.2965). With additions, corrections and leaps in autograph in crayon, ink and pencil and traces of several other alterations which were subsequently erased.

Indbundet i sort biblioteksbind påstemplet *KØBENHAVNS / KOMMUNEBIBLIOTEK / HOVEDBIBLIOTEKET*
Påskrift på omslaget (autograf): *Partituret omarbejdet 1930-34 og opført i i Statsradiofonien 1935 med Titel: "Ved Tordenskjold i / Holmens / Kirke"* – desuden dateringen (1925).
Titelbladet signeret *Rued Langgaard. / 1927.*

Kommentar.

Rettelser mv. findes i sats I (s. 1, 3, 5-7, 10), sats III (s. 23), sats IV (s. 47, 50, 54 56-59). Sidstnævnte omfatter en overstregning af takterne 164-183 (20 takter).

E2. Trykt partitur med ændringer

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21,7 (sats I og IV samt sidste side af sats III) + RLS 21,8 (omslag samt sats II-III; sidste side af III indlagt i form af korrekturaftryk med rettelser). Ukomplet eksemplar af det trykte partitur i løse blade og med rettelser og tilføjelser i autograf med blæk og blyant.
Omfatter omslag, titelblad samt s. 1-6, 11-63; s. 7-10 mangler, s. 63 er revet itu.
Titelbladet signeret *Rud Langgaard. 1927*
Omslaget første inderside med oplysninger om opførelser 1926 og 1927.

Kommentar.

Mindre rettelser og tilføjelser i autograf på siderne 1, 2, 5, 6, 46, 52, 58, 59 og 60; omfattende rettelser s. 56-57, men ingen forkortelser.

F. Skitser til ændringer i sats I og IV

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 93,1 [blad 1 og blad 14]. Autograf. Skitse med blæk og blyant.
Betegnet: *En Forandring i sidste Del Symf 7 første Version – Til (1) Modulationsdel.*
Udateret [1927?].
2 blade, 34 × 27 cm; 3 beskrevne, upaginerede sider. De 2 blade udgør omslaget til ufuldendt partitur til korværket *Allhelgen* (BVN 131); skitserne findes på omslagets indersider, dvs. blad 1 verso samt blad 14 recto (blad 1 recto rummer titelpåskrifter, blad 14 verso er blank).
Papirtype: Wilhelm Hansens Musikforlag [logo] No. 3. F. 12 (12 systemer).

Kommentar.

Angiveligt skitser til sidetema mv. i sats IV og modulationsdel i sats I, i alt ca. 92 takter noteret på 2 systemer.

G. Partitur sats I (1928)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21,9. Renskrift i autograf med blæk (5 sider) samt rettede korrekturark (svarende til A, s. 5-10).
Overskrift: *Symfoni No. 7. III (Introductione)*
Dateret s. 1 for oven: *Omkomponeret i October Novbr. / 1928.*
6 blade, 35,5 × 27,5 cm; 11 sider, de første 5 i autograf (pagineret 1-5), de følgende 6 i form af indklæbte, rettede korrekturark af kilde A s. 5-10 (blad 6 verso blank).
Papirtype: 28 systemer uden angivelse af fabrikat.

Kommentar.

Udvidelse af første del af sats I fra 31 takter (kilde A) til 37 takter; resten af satsen udgøres af et aftryk af trykpladerne til

Bound in black library binding with the stamp *THE PUBLIC LIBRARIES OF COPENHAGEN / THE CENTRAL LIBRARY*
Designation on the cover (autograph): *The score was reworked in 1930-34 and performed / on the National Radio 1935 with the title: "At Tordenskjold[']s Tomb / in / Holmen's / Church"* – in addition, the dating (1925).
The title page is signed *Rued Langgaard. / 1927.*

Commentary.

Corrections etc. are in movement I (pp. 1, 3, 5-7, 10), movement III (p. 23), movement IV (pp. 47, 50, 54 56-59). The latter comprise a deletion of the bars 164-183 (20 bars).

E2. Printed score with alterations

The Royal Danish Library. Rued Langgaard's Collection, RLS 21,7 (movements I and IV and the last page of movement III) + RLS 21,8 (the cover together with movements II-III; the last page of III inserted in the form of a proof sheet with corrections). An incomplete copy of the printed score containing loose leaves and with corrections and additions in autograph in ink and pencil.
Comprises cover, title page and pp. 1-6, 11-63; pp. 7-10 are missing, p. 63 is torn apart.
The title page is signed *Rud Langgaard. 1927.*
The back of the front cover contains information about performances in 1926 and 1927.

Commentary.

Minor corrections and additions in autograph on the pages 1, 2, 5, 6, 46, 52, 58, 59 and 60; extensive corrections on pp. 56-57, but no leaps.

F. Sketches for alterations in movements I and IV

The Royal Danish Library. Rued Langgaard's Collection, RLS 93,1 [fol. 1 and fol. 14]. Autograph. Sketch in ink and pencil.
Designated: *An alteration in the last part of Symph 7 first version – for (1) development section.*
Undated [1927?].
2 leaves, 34 × 27 cm; 3 unnumbered pages of writing. The 2 leaves form the cover of an incomplete score for the choral work *All Saint's Day* (BVN 131); the sketches are on the inside of the cover, i.e. fol. 1 verso and fol. 14 recto (fol. 1 recto contains title inscriptions, fol. 14 verso is blank).
Paper type: Wilhelm Hansens Musikforlag [logo] No. 3. F. 12 (12 staves).

Commentary.

Probably sketches for the secondary theme etc. of movement IV and the development section of movement I, a total of c. 92 bars notated on 2 staves; development section in movement I, a total of c. 92 bars notated on 2 staves.

G. Score movement I (1928)

The Royal Danish Library. Rued Langgaard's Collection, RLS 21,9. Fair copy in autograph in ink (5 pages), together with corrected proofs (corresponding to A, pp. 5-10).
Heading: *Symphony No. 7. III (Introductione)*
Dated p. 1 at the top: *Re-composed in October Nov. / 1928.*
6 leaves, 35.5 × 27.5 cm; 11 pages, the first 5 in autograph (paginated 1-5), the following 6 in the form of inserted, corrected proofs of source A pp. 5-10 (fol. 6 verso blank).
Paper type: 28 staves without manufacturer's name.

Commentary.

Extension of the first part of movement I from 31 bars (source A) to 37 bars; the rest of the movement consists of a proof

kilde A med RLs korrekturrettelser; enkelte ændringer, som ikke findes i den trykte udgave, er kommet til.

H1. Partiturbilag til sats I (i trykt version)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21,10b. Autograf. Renskrift med blæk; enkelte rettelser med blyant. Betegnet s. 7 for oven: *Partitur-Supplement til Symfoni No. 7 af Rud Langgaard. I Maestoso fiero* – på sidste side (s. 20) for neden: *Attacca Side 7 i Partitur*

Udateret.

7 blade, 30 × 23 cm (beskåret); 14 beskrevne sider pagineret 7-20 (tidligere pagineringer udraderet eller overstreget); blad 3 består af 2 sammenklæbte blade, hvorpå et nyt blad med pag. 12 er påklæbet; s. 11 og 20 rummer påklæbte rettelser. Papirtype: 20 systemer uden angivelse af fabrikat.

Kommentar.

Rummer 88 takter, indskudt mellem t. 73 og 74 i versionen kilde A. Siderne er skåret til, så de passer med den trykte versions format, og der er mærker efter hæftning/indbinding. Instrumentationen er udvidet med *Campana in A*. En tidligere version af indskuddet omfattede kun 16 sider, herunder 4 af siderne i H1. Sammenklæbninger og påklæbte rettelser vidner om, at der har været foretaget flere ændringer i passagen.

H2. Fragment af partiturbilag til sats I (i trykt version)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21,10a. Autograf. Renskrift med blæk.

Betegnet s. 1 for oven: *Maestoso fiero*. – s. 1 for neden: *Supplement mellem Side 6 og 7. I (Anhäng zwischen Seite 6 und 7)*

Udateret.

2 blade, 30 × 23 cm (beskåret); 4 beskrevne sider pagineret 1-4.

Papirtype: 20 systemer uden angivelse af fabrikat.

Kommentar.

De første 4 sider af et indskud mellem t. 73 og 74, som er blevet udskilt ved udarbejdelsen af den længere version H1. Siderne er skåret til, så de passer med den trykte versions format, og der er mærker efter hæftning/indbinding.

J. Formodede skitseblade (sats I)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 21,12 (3 blade) + RLS 112,4 [blad 8v]. Autograf. Skitser med blæk, delvis blyant.

Betegnelser: *Introduzione, Allegro man non troppo, Scherzoso animato, Maestoso fiero*

Udateret.

Forskellige formater og papirtyper.

Kommentar.

Der foreligger 4 blade indeholdende 5 sider med løse skitser, som har motivisk slægtskab med sats I. Skitsen RLS 112,4 er dateret 26-4-30., men det er usikkert, om dateringen henviser til den formodede skitse til sats I. Skitserne ser ud til at være fra ca. 1927-29 (måske primo 1930).

KILDEVURDERING

Beskrivelserne ovenfor omfatter alle kendte kilder til symfonien fra 1925 og frem til ca. 1929. I 1930 omarbejdede RL sats I, hvormed en ny fase i værketstilsblivelseshistorie blev indledt.

print for source A with corrections; there are a few additional changes, which were not in the printed version.

H1. Appendix to the score of movement I (in the printed version)

The Royal Danish Library. Rued Langgaard's Collection, RLS 21,10b. Autograph. Fair copy in ink; a few corrections in pencil. Designated p. 7 at the top: *Score supplement for Symphony No. 7 by Rud Langgaard. I Maestoso fiero* – on the last page (p. 20) at the bottom: *Attacca page 7 in the score*

Undated.

7 leaves, 30 × 23 cm (trimmed); 14 pages of writing paginated 7-20 (previous paginations erased or crossed over); fol. 3 consists of 2 leaves glued together, on which a new leaf with pag. 12 is glued; pp. 11 and 20 contain glued-on corrections.

Paper type: 20 staves without manufacturer's name.

Commentary.

Contains 88 bars, inserted between bb. 73 and 74 in the version source A. The pages have been trimmed so that they fit the size of the printed version, and there are marks stemming from stitching/binding. *Campana in A* has been added to the instrumentation. An earlier version of the insert comprised only 16 pages, among them 4 of the H1 pages. Pages glued together and corrections glued onto the pages show that several changes were made in this passage.

H2. Fragment of appendix for movement I (in the printed version)

The Royal Danish Library. Rued Langgaard's Collection, RLS 21,10a. Autograph. Fair copy in ink.

Designated p. 1 at the top: *Maestoso fiero*. – p. 1 at the bottom: *Supplement between page 6 and 7. I (Anhäng zwischen Seite 6 und 7)*

Undated.

2 leaves, 30 × 23 cm (trimmed); 4 pages of writing paginated 1-4.

Paper type: 20 staves without manufacturer's name.

Commentary.

The first 4 pages of an insert between bb. 73 and 74, which were removed during the preparation of the longer version H1. The pages have been trimmed so that they fit the size of the printed version, and there are marks from stitching/binding.

J. Sketches presumed to be of movement I

The Royal Danish Library. Rued Langgaard's Collection, RLS 21,12 (3 leaves) + RLS 112,4 [fol. 8v]. Autograph. Sketches in ink, partly in pencil.

Designations: *Introduzione, Allegro man non troppo, Scherzoso animato, Maestoso fiero*

Undated.

Various sizes and paper types.

Commentary.

The source consists of 4 leaves containing 5 pages of loose sketches with motifs resembling those of movement I. The sketch RLS 112,4 is dated 26-4-30., but it is uncertain whether the dating refers to the presumed sketch for movement I. The sketches appear to be from around 1927-29 (perhaps the beginning of 1930).

EVALUATION OF SOURCES

The descriptions above include all known sources for the symphony from 1925 to c. 1929. In 1930, RL reworked movement I, thus initiating a new phase in the genesis of the work. This

Det resulterede i 1932 i en ny version (BVN 212), som udgives separat af Rued Langgaard Udgaven. De beskrevne kilder B-C (delvis D) er manuskripter, der er tidligere end den trykte version (kilde A), mens kilderne E-H (J?) hidrører fra en revisionsproces, som blev påbegyndt lige efter udgivelsen 1927 og med det trykte partitur som udgangspunkt. Kilderne omfatter trykte eksemplarer med rettelser samt forskellige bilag og ændringer til det trykte partitur. Specielt sats I blev genstand for revision, sats IV i mindre grad, mens de to mellemsatser II og III i alt væsentligt bibeholdt den form, der blev fastlagt i skitserne fra 1925 (kilde C2-C3). Kilderne (E-J) viser, at revisionsarbejdet blev genoptaget flere gange i perioden 1927-29, uden at komponisten tydeligvis nåede et tilfredsstillende resultat. Det lader til, at arbejdet ikke blev bragt til afslutning, og der er ikke bevaret noget samlet partitur med en veldefineret kildemæssig status. Det eneste faste holdepunkt i hele perioden 1925-30 er den i 1927 trykte førsteudgave.

REDAKTIONSGRUNDLAG

Udgaven præsenter værket i den version som svarer til det i 1927 publicerede partitur og er baseret på dette partitur, kilde A. Trykmanuskriptet er forsvundet, hvorfor nodeteksten, som den fremstår i det oprindelige tryk, udgør hovedkilden. Kilde B rummer en tidlig version af sats I i autograf, men mange afvigende detaljer gør, at denne kilde ikke har autoritet i forhold til A. De øvrige kilder er inddraget i det omfang, de kan tjene til at identificere fejl, mangler og inkonsekvenser i det trykte partitur. Kun få sådanne fejl er blevet rettet af komponisten selv i det kildemateriale, der foreligger.

Særlige udgivelsesmæssige problemer

Et særligt spørgsmål vedrører Langgaards staccato-notation. Fra et tidspunkt omkring 1925 begynder han at skrive prikkerne som en 'langstrakt prik' eller en kort lodret streg, der umiddelbart læses som staccatissimo ('spiccato') i stedet for 'almindeligt' staccato. Da disse små streger forekommer generelt i hans manuskripter, er der grund til at tro, at formen i reglen er begrundet i RLs intention om at de håndskrevne staccato-prikker er visuelt tydelige, snarere end der er tale om et bevidst valg af spillemåden staccatissimo. I én og samme sats kan man således finde staccato-angivelser, der snart angives som prikker og snart som korte streger af forskellig længde. Det giver ikke nogen mening at tolke disse arbitrære variationer som bevidste valg fra komponistens side mellem staccato og spiccato. Hvad specielt angår symfoni nr. 7 i den her udgivne version, ser man at nodestikkeren tydeligvis har været i tvivl, da værket skulle sættes og udgives i 1927. Allerede i sats I, t. 2 og 3 har han i tutti-akkorder anvendt både staccato og staccatissimo. Sidstnævnte form er den oftest forekommende i denne sats, men fx i akkorder i t. 97 og 103 veksler de to former ned gennem orkestret. I sats II ses for meste staccato, men stedvis også staccatissimo. I sats III er staccatissimo (spiccato) det dominerende (og her med god grund), men almindeligt staccato forekommer på arbitrær vis ind imellem. I sats IV anvendes konsekvent staccatissimo. Der er ingen kilder, hvori komponisten har rettet nodesætterens én gang valgte læsninger. Langgaard kan meget vel have fundet det visuelt tilfredsstillende, at staccato var tydeligt fremhævet i satsen gennem brugen af staccatissimo-formen og har set stort på, at der er en spilleteknisk nuanceforskelle mellem de to former. Udgiveren tager til efterretning, at Langgaard har korrekturlæst og approberet den trykte udgave og har på den baggrund kun foretaget få konsekvensrettelser, hvor der i den umiddelbare kontekst findes ulogisk sammen-

resulted i en ny version i 1932 (BVN 212), which is published separately by the Rued Langgaard Edition. The sources described above B-C (and partly D) are manuscripts, which predate the printed version (source A), while the sources E-H (J?) originate from a process of revision, which was commenced immediately after the publication in 1927 and with the printed score as the starting point. The sources include printed copies with corrections, together with various appendices and alterations for the printed score. Movement I in particular was revised, movement IV to a lesser extent, while the two middle movements essentially retained the form laid down in the 1925 sketches (sources C2-C3). The sources (E-J) show that the revision was resumed several times in the period from 1927 to 29, apparently without the composer achieving a satisfactory result. Thus, it seems that the task was never completed, and there is no extant complete score with a well-defined source status. The only fixed point throughout the period 1925-30 is the first edition printed in 1927.

TEXTUAL BASIS OF THE EDITION

The edition presents the work in the version which corresponds to the score published in 1927 and is based on this score, source A. The print manuscript has disappeared, and therefore the music as it appears in the original print constitutes the main source. Source B contains an early version of movement I in autograph, but because of many divergent details, this source has no authority compared to A. The other sources have been included to the extent that they serve to identify errors, omissions and inconsistencies in the printed score. Only a few such errors have been corrected by the composer himself in the available source material.

Specific editorial issues

A matter of special interest is Langgaard's staccato notation. At some point around 1925, he begins to write the dots as 'elongated dots' or short vertical lines, which at first glance are interpreted as staccatissimo ('spiccato') instead of 'ordinary' staccato. Since these small lines are generally present in his manuscripts, there is reason to believe that the shape is due to RL's intention that the handwritten staccato dots are clearly visible rather than an intentional choice of staccatissimo as an expressive mode. Within one and the same movement, staccato is marked as dots one moment and short lines of various length the next. It does not make any sense to interpret these arbitrary variations as deliberate choices between staccato and spiccato on the part of the composer. As for Symphony no. 7 in the version published here, it is evident that the music engraver was in doubt when the work was prepared for publication in 1927. Already in movement I, bb. 2 and 3, he used both staccato and staccatissimo in the tutti chords. The latter is the most prevalent shape in this movement, but in the chords in e.g. bb. 97 and 103, the two shapes alternate in the various orchestral instruments. In movement II, staccato is most prevalent, but in some places staccatissimo also occur. In movement III, staccatissimo (spiccato) is dominant (and here with good reason), but ordinary staccato occurs sporadically and arbitrarily. In movement IV, staccatissimo is used consistently. There are no sources, in which the composer has corrected the initial interpretations of the music engraver. It is likely that Langgaard found it visually satisfying to have the staccato clearly highlighted in the movement through the application of the staccatissimo mark, and that he therefore ignored that there is a slight difference in playing technique between the two forms of notation. The editor notes that Langgaard has proofread and approved the printed version, and therefore only a few editorial emendations have been made for the sake of consistency in places where the immediate context suggests that the two

blandede former, fx i en tutti-akkord. Alle justeringer fortaget redaktionelt fremgår af noteapparatet nedenfor. I orkesterstemmerne (kilde D) er de forskellige nodeskrivere ikke enige om, hvilken type staccato, der er tale om. Entydige staccatissimo'er er der sjældent tale om, så musikerne har uden tvivl, ganske umiddelbart læst angivelserne som 'almindeligt' staccato.

I sats III er der endnu et udgivelsesmæssigt spørgsmål vedrørende staccato. Det drejer sig om violin I-II i passagen t. 66-71 med gentagelser i t. 80-85, 94-99, 108-114. I en lidt anden kontekst gentages figuren kort i t. 142-145 og 150-153. Man kan konstatere, at skitsen (kilde C3) ikke angiver staccato på de fjerdedelsnoder, som ikke er underdelt i sekstendedele. Renskriften, trykforlægget, kendes ikke, men i den trykte udgave findes staccato på en del af disse noder, hvilket tyder på, at Langgaard må have besluttet sig for staccato, om end notationen er lemfældig. I flere tilfælde er staccato kun anført i den ene af de to stemmer, og anvendelsen af staccato- og staccatissimo-notation er tilfældigt vekslende. Første gang, t. 66-71, er der staccato (eller staccatissimo) på 7 af figurens 9 fjerdedele. Anden og tredje gang anføres intet staccato, undtagen på den sidste, hhv. de to sidste, fjerdedele. I t. 108-114 er kun én af fjerdedelene uden staccato/staccatissimo, hvorimod de to sidste gange har staccato/staccatissimo på alle fjerdedele. Det mest påfaldende er, at figurens første fjerdedel (t. 66, 80, 94, 108) konsekvent er uden staccato. Udgiveren har imidlertid tolket komponistens intention således, at alle fjerdedele i figuren skal spilles staccato. En ny renskrift af satsen fra 1934 (med enkelte kompositoriske ændringer) indgår i partituret til værkets omarbejdede version 1930/32 (BVN 212, kilde A). Her har RL skrevet af efter den trykte version og har forbløffende nok stort set reproduceret dennes inkonsekvenser og mangler.

Et tredje spørgsmål vedrører inkonsekvenser i sats III, violin 2, *sidste node* i t. 3, 4, 7. I t. 8 findes en akkordvariant, men figuren til sidst i takten gentages derefter i følgende taktgrupper: (11, 12, 15, 16), (34, 35, 38, 39), (126, 127, 130, 131). I t. 3, 4 og 7 er sluttonen hhv. a-a-a (i t. 8 findes varianten b), i de følgende taktgrupper er sidste tone hhv. a-a-a-b, a-a-a-b, b-b-b-b. I t. 16 og 39 findes således b og b, der kan tolkes som trykfejl, måske en afsmitning af varianten i t. 8. Derimod kan det vedholdende b sidste gang være en bevidst kompositorisk variant. Udgiveren har, som det eneste, konsekvensrettet b til a i t. 16 og 39. I et trykt eksemplar af satsen (BVN 212, kilde B), der har været anvendt som forlæg ved udarbejdelsen af symfoniens version 1930/32, har Langgaard rettet a til b i t. 34, 35, 38, således at figuren i denne passage svarer til figuren i t. 126-131 (i renskriften BVN 212, kilde A, er rettelser kun delvis fulgt, hvorved der er opstået yderligere inkonsekvenser).

RETNINGSLINJER FOR UDGAVEN

Udgiverens tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser; tilføjede buer er angivet med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren. Supplerende opløsningstegn er stiltiende tilføjet i systemer med to stemmer, hvor løse fortegn efter RLs praksis kun gælder for stemmerne enkeltvis, ikke i takten som helhed. Faste fortegn for klarinet 1-3 er redaktionelt tilføjet.

Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noteapparatet.

different shapes are mixed in an illogical way, e.g. in a tutti chord. All adjustments undertaken by the editor are described in the apparatus below. In the orchestral parts (source D), the various copyists do not agree on which type of staccato should be applied. Unambiguous staccatissimo marks seldom occur, so the musicians must have interpreted the indications spontaneously as 'ordinary' staccato.

In movement III, there is yet another editorial question regarding staccato. It concerns violins I-II in the passage bb. 66-71 with repetitions in bb. 80-85, 94-99, 108-114. In a slightly different context, the figure is repeated briefly in bb. 142-145 and 150-153. It can be ascertained that the sketch (source C3) does not specify staccato at those crotchets, which are not subdivided in semiquavers. The fair copy, which served as the source for the printed edition, is not extant, but in the printed edition, some of these notes have staccato marks, which suggests that Langgaard must have decided on staccato, although the notation is lenient. In several cases, staccato is indicated only in one of two parts, and the application of staccato and staccatissimo notation is alternating at random. The first time, at bb. 66-71, there is staccato (or staccatissimo) at 7 of the 9 crotchets of the movement. The second and the third time there are no staccato, except on the last crotchet and the two last crotchets, respectively. In bb. 108-114, only one of the crotchets is without staccato/staccatissimo, whereas there is staccato/staccatissimo on all crotchets the last two times. Most strikingly, the first crotchet of the figure (bb. 66, 80, 94, 108) is consistently without staccato. However, the editor has interpreted it as the composer's intention that all crotchets of the figure must be played staccato. A new fair copy of the movement from 1934 (with a few compositional changes) is included in the score of the reworked 1930/32 version of the work (BVN 212, source A). In this fair copy, RL has copied from the printed version, and astonishingly, he has reproduced practically all inconsistencies and defects of this version.

A third issue concerns the inconsistencies in movement III, violin 2, *last note* in bb. 3, 4, 7. In b. 8, there is a chord variant, but the figure at the end of the bar is then repeated in the following groups of bars: (11, 12, 15, 16), (34, 35, 38, 39), (126, 127, 130, 131). In bb. 3, 4 and 7, the last note of the bar is a-a-a respectively (in b. 8, there is the variant b), in the following groups of bars, the last note is, respectively, a-a-a-b), a-a-a-b), b)-b)-b)-b). Thus, in bb. 16 and 39 there are b) and b), which can be interpreted as misprints, perhaps the variant in b. 8 has rubbed off. On the other hand, the persistent b) the last time could be an intentional compositional variant. The editor has chosen only to emend b) to a in bb. 16 and 39 for the sake of consistency. In a printed copy of the movement (BVN 212, source B), which was used as the source in the preparation of the 1930/32 version of the symphony, Langgaard has corrected a to b) in bb. 34, 35, 38, so that the figure in this passage corresponds to the figure in bb. 126-131 (in the fair copy BVN 212, source A, the correction was only partly implemented, resulting in further inconsistencies).

EDITORIAL GUIDELINES

Material supplied or emended by the editor is identified typographically in the score by square brackets; supplied slurs and ties are shown with a broken line. Cautionary accidentals in round brackets have been supplied by the editor. Additional naturals are supplied without comments in staves with two parts, where accidentals in accordance with RLs practice only apply to the individual parts, not to the bar as a whole. Key signatures have been supplied editorially for clarinets 1-3.

Editorial comments and information on matters not marked typographically in the edition are to be found in the critical apparatus below.

NOTER

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

Sats I

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
2	tr 2-3, cb	node 1: stacc. ændret til spicc. i analogi med de øvrige stemmer
3	træbl., tr 2-3, trb 1-2, vla	node 1: stacc. ændret til spicc. i analogi med de øvrige stemmer
	ob 1, 2 vla	node 3: stacc. udeladt (umotiveret, findes ikke i B)
4	tr 2-3, cb	node 1: stacc. ændret til spicc. i analogi med de øvrige stemmer
	trb 2	spicc. tilføjet i analogi med trb 1 og 2 (i A er trb 2 noteret med separat hals)
10-11	fl 1, 2	bue hen over begge takter udeladt (umotiveret)
42	vl I	node 2-3: stacc. bibeholdt som i A
43	vl II	node 1-2: stacc. bibeholdt som i A
55	vl I	node 1-2: stacc. bibeholdt som i A
84	fg 1	node 1: stacc. ændret til spicc. i analogi med de øvrige stemmer
85	fg 1	node 1: stacc. ændret til spicc. i analogi med de øvrige stemmer
86	ob 1, cl 2	node 2: stacc. ændret til spicc. i analogi med de øvrige stemmer
	fg 1, 2	node 1: stacc. ændret til spicc. i analogi med de øvrige stemmer
96	cb	node 1-2: stacc. ændret til spicc. i analogi med de øvrige stemmer
97	trb 3, tuba, vla, vcl, cb	node 1: stacc. ændret til spicc. i analogi med de øvrige stemmer
103	cl, fg 1-2, cor, tr 2-3, trb 1-2, vla, vcl, cb	node 1: stacc. ændret til spicc. i analogi med de øvrige stemmer
	fg 3	spicc. tilføjet i analogi med de øvrige stemmer (i A er fg 3 noteret med separat hals)

Sats II

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
13	fl 1, 2	node 1-3: spicc. ændret til stacc. i analogi med de øvrige stemmer
17	tuba	node 1: marc. udeladt (trykfejl i A)
34	ob 1, 2	cresc. justeret i analogi med t. 9 og cl 1
61	vla	akkord 1-3: ten. ændret til stacc. (uden typografisk markering) i analogi med t. 49 og t. 60
		sidste akkord: stacc. tilføjet (uden typografisk markering) i analogi med t. 49 og t. 60
74	vl II	node 3: d ² rettet til c ² i analogi med vl I (trykfejl i A)
81	fg 1	node 1: d ¹ rettet til c ¹ i analogi med t. 57 og cl 1 (trykfejl i A)
84	cl 1	umotiveret <i>p</i> udeladt i analogi med cl 2 og fg
97	ob 1, 2	node 1: stacc. ændret til spicc. i analogi med de øvrige stemmer

NOTES

Pitch is indicated in the conventional way with 'the keyhole c' (middle c) = c¹.

Movement I

<i>bar</i>	<i>part</i>	<i>comment</i>
2	tr 2-3, cb	note 1: stacc. emended to spicc. by analogy with the other parts
3	woodw., tr 2-3, trb 1-2, vla	note 1: stacc. emended to spicc. by analogy with the other parts
	ob 1, 2 vla	note 3: stacc. suppressed (unmotivated, it is not in B)
4	tr 2-3, cb	note 1: stacc. emended to spicc. by analogy with the other parts
	trb 2	spicc. supplied by analogy with trb 1 and 2 (in A, trb 2 is notated with a separate stem)
10-11	fl 1, 2	slur across both bars suppressed (unmotivated)
42	vl I	notes 2-3: stacc. retained as in A
43	vl II	notes 1-2: stacc. retained as in A
55	vl I	notes 1-2: stacc. retained as in A
84	fg 1	note 1: stacc. emended to spicc. by analogy with the other parts
85	fg 1	note 1: stacc. emended to spicc. by analogy with the other parts
86	ob 1, cl 2	note 2: stacc. emended to spicc. by analogy with the other parts
	fg 1, 2	note 1: stacc. emended to spicc. by analogy with the other parts
96	cb	notes 1-2: stacc. emended to spicc. by analogy with the other parts
97	trb 3, tuba, vla, vcl, cb	note 1: stacc. emended to spicc. by analogy with the other parts
103	cl, fg 1-2, cor, tr 2-3, trb 1-2, vla, vcl, cb	note 1: stacc. emended to spicc. by analogy with the other parts
	fg 3	spicc. supplied by analogy with the other parts (in A, fg 3 is notated with a separate stem)

Movement II

<i>bar</i>	<i>part</i>	<i>comment</i>
13	fl 1, 2	notes 1-3: spicc. emended to stacc. by analogy with the other parts
17	tuba	note 1: marc. suppressed (misprint in A)
34	ob 1, 2	cresc. adjusted by analogy with b. 9 and cl 1
61	vla	chords 1-3: ten. emended to stacc. (without typographical marking) by analogy with bb. 49 and b. 60
		last chord: stacc. supplied (without typographical marking) by analogy with b. 49 and b. 60
74	vl II	note 3: d ² emended to c ² by analogy with vl I (misprint in A)
81	fg 1	note 1: d ¹ emended to c ¹ by analogy with b. 57 and cl 1 (misprint in A)
84	cl 1	unmotivated <i>p</i> suppressed by analogy with cl 2 and fg
97	ob 1, 2	note 1: stacc. emended to spicc. by analogy with the other parts

Sats III

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
7	vcl	node 1: spicc. udeladt i analogi med t. 11, 15, 38
16	vl II	node 4: b ændret til a i analogi med t. 4 og 12
36, 37, 40, 41	vl I, II, vla, vcl	stacc. bibeholdt som i A
39	vl II	node 4: b ændret til a i analogi med t. 4, 12 og 35
68	vl I	node 3: spicc. ændret til stacc. i analogi med node 1 og t. 69-70
	vl II	node 2: spicc. ændret til stacc. i analogi med vl I
71	vl I, II	node 3: spicc. ændret til stacc. i analogi med node 2 og t. 70
99	vl I, II	node 1-2: spicc. ændret til stacc. i analogi med t. 85
109	vl I, II	node 2: spicc. ændret til stacc. i analogi med t. 111
110	vl I, II	node 1, 3: spicc. ændret til stacc. i analogi med t. 111 og 112 node 1
112	vl I, II	node 3: spicc. ændret til stacc. i analogi med node 1
113	vl I, II	node 2: spicc. ændret til stacc. i analogi med t. 111
126-127	vl I, II, vla	stacc. ændret til spicc. i analogi med t. 130-131, etc.
128-129, 132-133	vl I, II, vla, vcl	stacc. bibeholdt som i A
126, 127, 130, 131	vl II	node 4: b bibeholdt som i A
143	vl I	node 3: 1 stacc.-prik ændret til 4 prikker i analogi med node 1 (fejl i A)
150	vl II	node 2: spicc. ændret til stacc. i analogi med vl I
151-153	vl I, II	spicc. ændret til stacc. i analogi med t. 143-145
168	vl I	node 1: spicc. ændret til stacc. i analogi med node 2 og t. 70

Sats IV

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
75	fl 1-2, cl 1	node 1: umotiveret stacc. udeladt i analogi med de øvrige stemmer
154	cor 1-2	node 1: ♭ for f ¹ og f ² udeladt (trykfejl i A)
165	timp	fortsat bindebue uden endepunkt i t. 166 udeladt
204	trb 1-2	node 1: b og a rettet til c og b og buer justeret (trykfejl i A)

Bendt Viinholt Nielsen, juni 2020

Movement III

<i>bar</i>	<i>part</i>	<i>comment</i>
7	vcl	note 1: spicc. suppressed by analogy with bb. 11, 15, 38
16	vl II	note 4: b ₃ emended to a by analogy with b. 4 and 12
36, 37, 40, 41	vl I, II, vla, vcl	stacc. retained as in A
39	vl II	note 4: b ₃ emended to a by analogy with bb. 4, 12 and 35
68	vl I	note 3: spicc. emended to stacc. by analogy with note 1 and bb. 69-70
	vl II	note 2: spicc. emended to stacc. by analogy with vl I
71	vl I, II	note 3: spicc. emended to stacc. by analogy with note 2 and b. 70
99	vl I, II	notes 1-2: spicc. emended to stacc. by analogy with b. 85
109	vl I, II	note 2: spicc. emended to stacc. by analogy with b. 111
110	vl I, II	notes 1, 3: spicc. emended to stacc. by analogy with bb. 111 and 112 note 1
112	vl I, II	note 3: spicc. emended to stacc. by analogy with note 1
113	vl I, II	note 2: spicc. emended to stacc. by analogy with b. 111
126-127	vl I, II, vla	stacc. emended to spicc. by analogy with bb. 130-131, etc.
128-129, 132-133	vl I, II, vla, vcl	stacc. retained as in A
126, 127, 130, 131	vl II	note 4: b ₃ retained as in A
143	vl I	note 3: 1 stacc. dot emended to 4 dots by analogy with note 1 (error in A)
150	vl II	note 2: spicc. emended to stacc. by analogy with vl I
151-153	vl I, II	spicc. emended to stacc. by analogy with bb. 143-145
168	vl I	note 1: spicc. emended to stacc. by analogy with note 2 and b. 70

Movement IV

<i>bar</i>	<i>part</i>	<i>comment</i>
75	fl 1-2, cl 1	note 1: unmotivated stacc. suppressed by analogy with the other parts
154	cor 1-2	note 1: ♭ before f ¹ and f ² suppressed (misprint in A)
165	timp	continuation of slur without endpoint in b. 166 suppressed
204	trb 1-2	note 1: b ₃ and a emended to c and b ₃ and slurs adjusted (misprint in A)

Bendt Viinholt Nielsen, June 2020