

Rued Langgaard

STRYGEKVARTETSATS (ITALIENSK SCHERZO)

STRING QUARTET MOVEMENT (ITALIAN SCHERZO)

1950

BVN 408

Kritisk udgave ved

Critical edition by

Bendt Viinholt Nielsen

RUED LANGGAARD UDGAVEN
THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Strygekvarteretsats (Italiensk Scherzo)
(BVN 408)

Kritisk udgave ved Bendt Viinholt Nielsen
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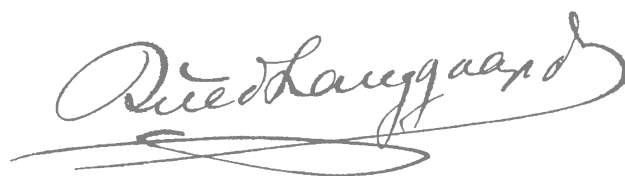
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c/o Edition Wilhelm Hansen AS
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OM UDGAVEN

Denne kritiske førsteudgave af *Strygekvartetsats (Italiensk Scherzo)* er baseret på Rued Langgaards egenhændige partiturrenskrift, som foreligger i Det Kongelige Bibliotek i København (Rued Langgaards Samling, RLS 69,1).

Udgiverens tilføjelser og ændringer er typografisk markeret i partituret ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren.

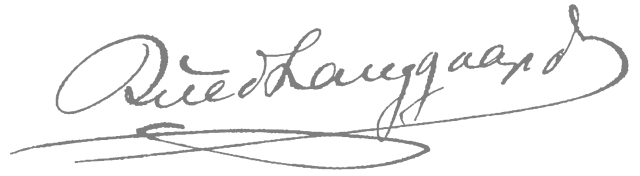
Der henvises i øvrigt til *Kilder og kritisk beretning* s. 7. Revisionsberetningen kan også downloades fra www.langgaard.dk/RLU og Edition Wilhelm Hansens hjemmeside www.musicsalesclassical.com/ewh.

ABOUT THIS EDITION

This critical first published edition of *String Quartet Movement (Italian Scherzo)* is based on the composer's autograph fair copy preserved in the Royal Library, Copenhagen (Rued Langgaard's Collection, RLS 69,1).

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.

For further information see *Sources and critical commentary* p. 7. The revision report is also available for download from www.langgaard.dk/RLU and Edition Wilhelm Hansen's website www.musicsalesclassical.com/ewh.



OM ITALIENSK SCHERZO

Rued Langgaard komponerede sin sidste strygekvartet, som fik betegnelsen nr. 5, i 1925. Strygekvartet nr. 4 blev ganske vist til i 1931, men var i alt væsentligt en genkomponering af sats fra 1914-18. Blandt Langgaards manuskripter findes nogle småskitser til fire "Planlagte Strygekvartetter" som betegnes nr. 6, 7, 8 og 9. Skitserne er dateret 1936 og 1941. Også andre små udkast betegnet "Strygekvartet" foreligger, men intet af dette blev fuldført. I august 1949 komponerede Langgaard en kort sats med titlen *I Holmens Kirkes Kapel*. Det renskrevne partitur er imidlertid forsvundet.

Nærværende scherzo er således den eneste fuldførte sats for strygekvartet fra Langgaards senere år, som foreligger i dag i opførelsesegnet form. Skitsen og det renskrevne partitur er forsynet med udførlige dateringer, som fortæller at kompositionen blev til i Ribe den 21. oktober 1950 mellem kl. 7 og 7.30 efter en "lang Morgentur". Klokkeren 9 var renskriften færdig. På skitsen noterer Langgaard: "Kvartetsats – komp. 7 Morgen 21/10 50. Gider ikke komponere de øvrige Dele maaske til ingen Nytte! RL". Omkring 14 dage senere, den 5. november, var han dog atter i gang med at renskrive en komposition for strygekvartet. Det var en sats med tempoangivelsen *Allegro grazioso* – men efter kun 11 takter ophører musikken med bemærkningen: "Åh, hvorfor fortsætte, hvem bryder sig om skøn ny Musik".

Langgaards titel på den korte scherzo er *Strygekvartetsats*. Betegnelsen *Italiensk Scherzo* står som karakterbetegnelse over første takt. Her findes også metronomangivelsen ♩ = 192. Satsen kan slet ikke udføres i dette tempo, og der er således ingen tvivl om, at det er en fejlskrivning fra komponistens side, og at det han mener er ♩ = 192. Det svarer til en spilletid på 1 minut og 50 sekunder.

Sveriges Radio studieproducerede satsen i 1968 og uropførelsen fandt sted i svensk radio den 6. november 1968 under titlen *Italiensk Scherzo*. En produktion initieret af Danmarks Radio med de samme medvirkende blev udsendt den 24. februar 1969 (under samme titel). Kvartetens medlemmer var Per Mendel Stern, Troels Svendsen, Bjarne Boie Rasmussen og Ole Sørensen. I 1996 blev satsen offentliggjort på internet (www.langgaard.dk) i en indspilning med Esbjerg Ensemble. Den første fonogramindspilning blev foretaget af Nightingale String Quartet og udsendt 2014 på cd'en *Rued Langgaard String Quartets Vol. 3* (dacapo 6.220577).

Bendt Viinholt Nielsen, januar 2015

ABOUT ITALIAN SCHERZO

Rued Langgaard composed his last string quartet, which was given the title No. 5, in 1925. String Quartet No. 4 admittedly appeared in 1931, but it was basically a recomposition of movements from 1914-18. Among Langgaard's manuscripts there are a number of small sketches for four 'Planned String Quartets' that are referred to as Nos. 6, 7, 8 and 9. The sketches are dated 1936 and 1941. Other small drafts called 'String Quartet' also exist, but none of these were ever completed. In August 1949, Langgaard composed a short movement with the title *In the Chapel of Holmen's Church*. The fair copy score has disappeared, however.

The present scherzo is thus the only completed movement for string quartet from Langgaard's later years that exists today in a form suitable for performance. The sketch and the fair copy score are provided with detailed datings which reveal that the composition was written in Ribe on 21 October 1950 between 7 am and 7.30 am after a 'long morning walk'. By 9 am the fair copy was finished. On the sketch Langgaard notes: 'Quartet movement – comp. 7 am 21/10 50. Don't feel like composing the other movements, perhaps to no use! RL.' About a fortnight later, on 5 November, he was nevertheless once more busy making a fair copy of a string quartet. It was a movement with the tempo marking *Allegro grazioso* – but after only 11 bars the music stops with the remark: 'Ah, why go on, who is interested in beautiful new music.'

Langgaard's title for the new scherzo is *String Quartet Movement*. The name *Italian Scherzo* is written as an indication of genre above the first bar. Here there is the metronome marking ♩ = 192. The movement cannot possibly be performed at this tempo, and there can thus be no doubt that it is an error made by the composer, and that what he means is ♩ = 192. This corresponds to a playing time of 1 minute and 50 seconds.

Sveriges Radio did a studio production of the movement in 1968 and the first performance took place on Swedish radio on 6 November 1968 under the title *Italian Scherzo*. A production initiated by Danmarks Radio with the same performers was broadcast on 24 February 1969 (with the same title). The members of the quartet were Per Mendel Stern, Troels Svendsen, Bjarne Boie Rasmussen and Ole Sørensen. In 1996, the movement was made available on the internet (www.langgaard.dk) in a recording with the Esbjerg Ensemble. The first commercial recording was done by the Nightingale String Quartet, and issued in 2014 on the CD *Rued Langgaard String Quartets Vol. 3* (dacapo 6.220577).

Bendt Viinholt Nielsen, January 2015

KILDER OG KRITISK BERETNING

KILDER

- A. Partitur. Autograf
- B. Skitse

A. Partitur. Autograf

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 69,1.
Autograf. Renskrift med blæk.

Overskrift: *Strygekvarteretsats*

Dateret første nodeside for oven: *Komp 21/10 50, 7-7,30 Morgen* samt signeret *Rued Langgaard* – dateret til slut: *Renskrevet færdig Kl. 9,00 21/10 50*.

2 blade, 26 × 34,5 cm; 3 beskrevne, upaginerede sider (sidste side blank).

Papirtype: 10 systemer, tværfolio, uden angivelse af fabrikat. Betegnet første nodeside øverst til venstre: *Italiensk Scherzo*

↓ *192*; en påskrift efter sidste takt er grundigt udraderet og nu helt ulæselig.

Kommentar.

RL anfører på skitsen kilde B, at værket blev *Sendt til Holbek Kl 9 samme Morgen 21/10, 50*. Det må skulle forstås sådan, at et renskrevet partitur straks blev sendt til Viktor Holbek, en bekendt af RL, bosat i Schweiz. Det forhold, at de to manuskriptblade har været foldet sammen på midten og at en påskrift efter sidste takt er blevet udraderet, kan tages som indicier på, at den renskrift, der blev sendt til Holbek, er identisk med kilde A (som så må være kommet tilbage til RL eller efter hans død til hans enke); Det formodes med andre ord, at der kun er udarbejdet ét renskrevet partitur til satsen.

B. Skitse

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 69,2.
Autograf; blæk.

Betegnet (på skitsens sidste side for oven): *Strygekvarteret* – og efter skitsen (på samme side): *Kvartetsats – komp. 7 Morgen 21/10 50. Gider ikke komponere de øvrige Dele maaske til ingen Nytte!* RL Dateret ved begyndelsen: *Ribe 7 3/4 Morgen 21/10, 50 efter lang Morgentur* – slutdateret: *Kl. 7,30 Morgen Renskr sluttet Kl. 9,00 Morgen*

2 blade, 34,5 × 27 cm (blad 1 dog 23 × 27 cm på grund af beskæring for nedent); 4 beskrevne, upaginerede sider; skitsen til kvartetetsatsen findes s. [2]-[3]; de to sammenhængende blade har oprindeligt tjent som omslag til orkesterværket *Uvejrsluft* (senere inkorporeret i symfoni nr. 16 som sats III): s.[1] = titelside; s.[2] indeholder besætningsoversigt under overskriften *Orkestret*; s.[4] er udfyldt med en udateret skitse betegnet *Orgel* [= Præludium D-dur BVN U12].

SOURCES AND CRITICAL COMMENTARY

SOURCES

- A. Score. Autograph
- B. Sketch

A. Score. Autograph

The Royal Library, Rued Langgaard's Collection, RLS 69,1.
Autograph. Fair copy in ink.

Heading: *String Quartet Movement*

Dated on the first page of music, above: *Comp 21/10 50, 7-7.30 in the morning* and signed *Rued Langgaard* – dated at the end: *Fair copy finished at 9.00 21/10 50*.

2 leaves, 26 × 34.5 cm; 3 unnumbered pages of writing (the final page blank).

Paper type: 10 staves, oblong folio, without manufacturer's name.

Designated on the first page of music, above left: *Italian Scherzo* ↓ *192*; an inscription after the final bar is thoroughly erased and now completely illegible.

Commentary.

In source B, RL states that the work was *Sent to Holbek at 9 am on the same morning 21/10, 50*. This must be interpreted as meaning that a fair-copy score was immediately sent to Viktor Holbek, an acquaintance of RL, who lived in Switzerland. The fact that the two pages of the manuscript have been folded down the middle and that an inscription after the last bar has been erased may indicate that the fair copy that was sent to Holbek is identical with source A (which must then have been returned to RL or, after his death, to his widow); in other words, it is assumed that only one fair-copy score was made of the piece.

B. Sketch

The Royal Library, Rued Langgaard's Collection, RLS 69,2.
Autograph; ink.

Designated (on the final page of the sketch, above): *String Quartet* – and after the music (on the same page): *Quartet Movement – comp. 7 in the morning 21/10 50. Don't feel like composing the other parts, perhaps to no use!* RL

Dated at the beginning: *Ribe 7.45 in the morning 21/10, 50 after long morning walk* – end-dated: *7.30 in the morning Fair cop. ended at 9.00 in the morning*

2 leaves, 34.5 × 27 cm (fol. 1, however, 23 × 27 cm due to cropping below); 4 unnumbered pages of writing; the sketch for the quartet movement is on pp. [2]-[3]; the two coherent leaves originally served as a cover for the orchestral piece *Stormy Air* (later incorporated into Symphony No. 16 as movement III): p.[1] = title page; p.[2] contains the list of orchestral forces under the heading *The orchestra*; p.[4] is filled out

Papirtype: *W.H. Partiturpapir* (med fortrykte instrumentbetegnelser for symfoniorkester).
Ved skitsens begyndelse påskriften *Sendt til Holbek Kl 9 samme Morgen 21/10, 50* (jfr. kommentar til kilde A).

REDAKTIONSGRUNDLAG

Udgaven er baseret på værkets hovedkilde, partiturrenskriften i autograf (kilde A). For så vidt angår uklare detaljer er skitsen, kilde B, konsulteret.

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. Redaktionelle kommentarer findes i noterne.

Tilføjelse af manglende nodepunkteringer og justering af uegalt anbragte dynamiske angivelser er foretaget uden videre.

NOTER

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

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
1	–	RLs metronomangivelse er ♩ = 192, hvilket forekommer usandsynligt; han mener uden tvivl ♩ = 192, hvilket svarer til en spilletid på 1 min. og 50 sek.; udgiveren har normaliseret dette til ♩ = 64
24	vcl	node 3-4: rytmen rettet fra ♩♩ (eller ♩♩) til ♩♩ i analogi med de øvrige instrumenter og i overensstemmelse med B
32	vla	node 5: ais rettet til a, idet # for a opfattes som en notationsfejl i relation til følgende node og sammenholdt med bevægelsen i vcl (B har tilsyneladende også # for a, måske dog overstreget (og alligevel kommet med i renskriften)

Bendt Viinholt Nielsen, januar 2015

with an undated sketch named *Organ* [= Prelude D major BVN U12].

Paper type: *W.H. Partiturpapir* (with pre-printed listing of orchestral instruments).

At the beginning of the sketch is written *Sent to Holbek at 9 am on the same morning 21/10, 50* (cf. commentary to source A).

TEXTUAL BASIS OF THE EDITION

The edition is based on the main source of the work, the fair copied autograph score (source A). In the case of unclear details the sketch, source B, has been consulted.

EDITORIAL GUIDELINES

The editor's additions and emendations are indicated typographically in the score by square brackets; added slurs and ties are shown with broken lines. Cautionary accidentals in round brackets are also editorial. Editorial comments are to be found in the notes.

Addition of missing dots and adjustment of unequally placed dynamic indications are undertaken without comment.

NOTES

The pitch is indicated in a conventional way i.e. 'the key-hole c' = c¹.

<i>bar</i>	<i>part</i>	<i>comment</i>
1	–	RL's metronome mark is ♩ = 192 which seems unlikely; what he means is no doubt ♩ = 192 corresponding to a duration of 1 min. and 50 secs; the editor has normalised this to ♩ = 64
24	vcl	note 3-4: the rhythm emended from ♩♩ (or ♩♩) to ♩♩ by analogy with the other instruments and in accordance with B
32	vla	note 5: a# emended to a as the # before a is considered a notational error in relation to the following note and compared with the movement in vcl (B apparently also has the # before a, perhaps cancelled, however (and nevertheless included in the fair copy)

Bendt Viinholt Nielsen, January 2015