



Rued Langgaard: Symphony no. 5, version 2 “Steppe Landscape (Summer Legend Drama)” (BVN 216)

Critical first edition by Bendt Viinholt Nielsen

Sources and critical commentary

Sources

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A. Score. Autograph (1931)

Royal Library, Copenhagen. Rued Langgaard’s Collection, RLS 17,1 (mu 6509.0802). Provenance: State radio music library 1937; Royal Library 1965.

Autograph. Fair copy in ink; autograph additions and corrections in pencil and red crayon (one page, numbered 10, is however—except for the instrument specifications—in the hand of Constance Langgaard).

Conductor’s notes in Launy Grøndahl’s hand entered in pencil, red and black ink, and blue and red crayon.

Title: “*Steppe Landscape*” / (*Summer Legend Drama*) / *Symphony No 5 in one movement / for / orchestra / by / Rued Langgaard. / Op. 9. / Score (Autograph) Comp. 1918 (Summer Legend Drama) / Composition and instrumentation entirely revised. 1931. July.*

Autograph title on the binding (paste-down label): *Rued Langgaard / “Steppe Landscape” / Symphony No 5. / Op. 9. / Orchestral score (Autograph) / 1931.* – On the label the number 3870 [i.e. the shelf-mark in the State radio music library] has been added in pencil; another paste-down label on the binding bears the monogram of King Frederik IX and the words *Royal Library / Music Department* with the annotation *Rued Langgaard.*

Datings: first page of music at top left: 8/6 31. – signed and dated at end *Rud Langgaard. / Thurö 5 August 1931. / Comp. 1918.*

38 leaves, 34 × 27 cm; 72 pages of writing, pagination: (title page), (3 blank pages), 1-71, (1 blank page); pp. 11-58 originally paginated 9-56. Black binding of stiff cardboard (no flyleaves).

Paper type: *Wilhelm Hansen* [logo] *No. 8 Folio 22.*

On the inside of the binding there is a list of performances of earlier versions [i.e. *Summer Legend Drama*, *Symphonic Festival Play* and *Symphony no. 5, version 1*] (the information is incomplete and partly incorrect); at the top of leaf 2r there is an erased and now almost illegible annotation in pencil: *And they rode into Fairyland / [where the sun] shines [red as] fire / Danish ballad [...] See Thor Lange: Impressions of Denmark / in “Far Away” [Copenhagen 1917, p. 188].*

Commentary.

The opus number derives from the numbering of his most important works that RL effectuated at the beginning of the 1930s (cf. *Bendt Viinholt Nielsen: Rued Langgaards Kompositioner*, 1991; pp. 58-59). RL submitted the score to the national broadcasting company (Danmarks Radio) in October 1936, and it was accepted and the parts (source **F**) transcribed on behalf of the radio and at its expense. The first performance on 8 July 1937 was a studio production conducted by Launy Grøndahl. The manuscript includes some autograph corrections and pencilled additions that were present in the source before the orchestral parts were copied. This applies for instance to a divisi in vl I in bb. 27-33. Some additional details added to the score with crayon or pencil in RL's and Grøndahl's hands are absent in the orchestral parts and must have been introduced during the rehearsals, in which RL doubtless participated. The most important of these are the metronome markings, which were added in pencil in the score by RL. – After this first performance the score and parts were included in the radio's music library under the shelf-mark 3870. The score was never in the composer's hands after that, and the opus number therefore remained though RL soon abandoned this numbering practice. It may be noted that he changed the spelling of his first name from *Rud* to *Rued* in the title annotations (but not in the concluding dating in the manuscript). The original pp. 1-8 in the fair copy are extant today as the fragmentary source **E**. These eight pages were replaced by the present pp. 1-10 in the score at a late stage in the fair copying process, after RL had noticed that he had forgotten three bars at the transition from p. 4 to p. 5 and had also decided to add five introductory bars to the work and omit one bar after b. 51. The revised pages were written when he had reached p. 58 in the present fair copy. Pp. 1-8 were removed and the new pp. 1-10 inserted, after which the remainder of the fair copy from p. 9 to p. 56 inclusive was repaginated 11-58 (from p. 59 onwards the pagination has not been corrected). The last of the new introductory pages (p. 10) was copied by CL from the old p. 8 (source **E** p. 8). – The erased motto derives from an early phase when the symphony was entitled “Fairyland”. This is probably what originally appeared on the title page of the score and was later erased and replaced by “Steppe Landscape”. The latter was the symphony's title when the state radio received the score from RL in October 1936.

B. Score of “Symphonic Festival Play” (1920)

Royal Library, Copenhagen. Rued Langgaard's Collection, RLS 17,3.

Transcript in ink by Karl Lahn (unsigned); autograph corrections, outlines of corrections and additional remarks in pen and pencil; conductor's notes in pencil and blue crayon.

Title: [...] *Symphony in F major (No. 5.)* [orig.: *Symphonic Festival Play*] / for / Orchestra / by / Rud Langgaard. / [...] / Score

Autograph title in ink (on first page of music): *Symphony No 5.* [pencilled addition:] (*Symphony à la russe.*)

Dating and duration noted at end (autograph): *Composed. 1920. (13 minutes)*

30 leaves, 33.5 × 27 cm; 60 pages of writing, paginated: (title page), 2-60. A former binding has been torn off and the sewing on the spine partly loosened.

Paper type: *K.U.V. Beethoven Papier Nr. 36 (22 Linien).*

Annotations on the title page: at top left in pencil *13 Min.*; at top right also in pencil (Hans Seeber-van der Floe's hand) *I deutsche Auffühg 8/IV 1922. Berlin (Blüthner Orchester)*; also two autograph lists of performances (Copenhagen 1921, Berlin 1922, Vienna 1922) and at bottom right the autograph note *Transcript. By chamber musician Lahn Carlsruhe.*

Commentary.

The *Symphonic Festival Play* was composed in 1920 on the basis of *Summer Legend Drama*, an orchestral work from 1917-18 that was later abbreviated and entitled *Symphony no. 5*, version 1 (source **C**). The only extant autograph source for the *Symphonic Festival Play* is a fragmentary pencilled score inked in with red ink, supposedly by the composer's mother, Emma Langgaard (RLS 17,4, not described here). This 'preliminary' score seems to have been the one RL used when he premiered the work in 1921 at the Danish Concert Society in Copenhagen, and the present manuscript was copied from it. The score copy was used at the two subsequent performances in Berlin and Vienna in 1922, conducted on both occasions by Hans Seeber-van der Floe. At some point RL changed the title in the manuscript to *Symphony no. 5*. This presumably happened immediately before or during the time that he commenced work on a new second version of the symphony, i.e. in 1930 or 1931. Here RL simply recycled the score copy as his starting-point and draft for the new version. Evidence of this are the very numerous outlines of corrections, the added

celesta part and some notes on the form of the new work, as well as the title *Symphony à la russe* which points forward to version 2. The end of the score (p. 46 ff.) has also been revised in pencil but was not utilised in version 2.

C. Score of Symphony no. 5, version 1 (1917-18/1926)

Royal Library, Copenhagen. Rued Langgaard's Collection, RLS 17,2.

Transcript in ink by Karl Lahn (unsigned); revised by RL (cancellations, additions and corrections in ink, crayon and pencil).

Title (autograph): *Rued Langgaard: / Symphony N° 5. / (1st Version. (1918)) / for Orchestra. / Score. /* [Note at bottom:] *Reworked. 1931. (2nd Version.) / Score and parts / in the State Radio / music archive.*

Headline on the first page of music (struck out): *Symphony No 5. Version I.*

Autograph dating at end: *Comp. (and instr.) Autumn. 1918.*

28 leaves, 35.5 × 26 cm; 56 pages of writing, paginated: (title page), (first page of music), 1-54. Bound in a library binding with King Frederik IX's monogram.

Paper type: f. 1: 28 staves (no manufacturer's name); – ff. 2-28: 24 staves (no manufacturer's name).

RL's hand on the first (unpag.) page of music: *"The nix plays for the small stars, he knows that Heaven will never be his." / (Erik Bøgh.) / Symphony No 5.*

At top of p. 1 (autograph): *Played at my concert 1927. April. Conductor: Ego.* At various places there are notes entitled *To the engraver.*

Commentary.

Transcript of the composition *Summer Legend Drama* written by Karl Lahn in Karlsruhe, probably in the year 1924. In 1926 RL undertook a significant abbreviation and revision of the score. This version was performed in 1927 by the Copenhagen Philharmonic Orchestra with the composer conducting. Some details in the score were subsequently revised, presumably in 1927 or 1928. When the title page was later changed, the score was labelled "1st version" as opposed to the "2nd version" from 1931 edited here. – Version 1 was published by the Rued Langgaard Edition in 2002. See the Critical Commentary to that version for other extant sources.

D. Sketches for new sections and passages (1931)

Royal Library, Copenhagen. Rued Langgaard's Collection, RLS 17,6-7. Autograph.

RLS 17,6: 4 loose unpaginated leaves, 35 × 26 cm (fols. 1 and 3), 35.5 × 27 cm (fol. 2) and a manuscript paper cut-out measuring 15 × 27 cm (fol. 4).

RLS 17,7: 2 loose unpaginated leaves, 35 × 26 cm.

Contains preliminary sketches (D1) and fragments of score outlines (D2):

D1. Preliminary sketches notated on 2 (occasionally 1 or 3) staves; pencil and pen.

Preserved in RLS 17,6 [fols. 1-4] and RLS 17,7 [fol. 1v]:

RLS 17,6:

– fol. 1r: title page referring to Symphony no. 5, version 1

– fol. 1v: bb. 216-279 marked *Grave* at beginning; dating after the last bar: *8 June. 31*

– fol. 2r: unnamed page of score in fair copy [String Quartet no. 2, movement I]

– fol. 2v: bb. 427-445 entitled *Symphony 5 a la russe (III Transformation)*

– fol. 3r: bb. 351-356 + bb. 463-520 + some 20 (partly cancelled and unutilised) bars entitled: *For coda on all themes – Scherzoso*; dating: *10/7 31*

– fol. 3v: 3 bars (unutilised) after b. 520 entitled *after Scherzo* + notes on the form of the work, performances of previous versions and the suggested title *À la russe Symphony No 5 in a single movement.*

– fol. 4r: bb. 190-195 entitled *End of subsidiary theme I* + bb. 212-217 entitled *End of subsidiary theme II* + unutilised motif for winds

– fol. 4v: bb. 207-208 + bb. 216-217 + 9 cancelled and unutilised bars

RLS 17,7:

– fol. 1v: bb. 386-417 + notes on the continuation; an annotation in the middle of the page: *No 2. Funebre. Score sketch* has no connection with this symphony.

D2. Fragments of score outlines; ink.

Preserved in RLS 17,7 [fol. 1r + f. 2]

– fol. 1r: bb. 469-506

– fol. 2r: bb. 457-463, above which is written *NB Remember page 65 is on the previous sheet* [= RLS 17,7 fol. 1r] + sketches for b. 527 labelled *Ending NB*

– fol. 2v: bb. 507-509 + an incomplete page of score in a fair copy [Symphony no. 8, movement I]; this continues on fol. 2r, 13 bars in all (upside down).

Commentary.

All in all the sketches in **D1** comprise the following bars: 190-195, 207-208, 212-279, 351-356, 386-417, 427-445, 463-520; the score outlines (**D2**) only comprise bb. 457-463, 469-509 and b. 527.

E. Score fragments (1931)

Royal Library, Copenhagen. Rued Langgaard's Collection.

E1. RLS 17,8. Autograph; fair copy in ink with autograph corrections and additions in pencil

Cancelled title at top of first page: *Symphony No. 5. (à la russe.) / I.* [i.e. movement I]; – in the middle of the page suggested titles in pencil: *Summer-Legend-Drama* (repeated without hyphens)

Dating at top left of first page: *8/6 31.*

Note on first page: *To be recopied and supplemented with the three missing bars*

4 leaves, 34.5 × 27 cm; 8 pages of writing, paginated 1-8.

Contents: bb. 6-30, 34-51, (1 bar), 52-66.

E2. RLS 17,9. Autograph and transcript [Constance Langgaard]

Title: *Lento misterioso. ("Sonata")*

Undated.

2 leaves, 35 × 26 cm; 4 pages of writing paginated 1, 1-2 (1 page with a cover title not related to the present work)

Contents: The first page (numbered 1) contains an unidentified score skeleton marked "Chorus" but without notation; the next two pages (numbered 1-2) contain a score skeleton and bar lines for the beginning of Symphony no. 5 but only b. 1 has notation (in Constance Langgaard's hand).

Commentary.

E1 is the original pp. 1-8 of the score found in source **A**. When he had made some progress with his fair copy RL discovered that he had left out three bars (cf. the note about "the three missing bars", i.e. bb. 31-33). He accordingly made new fair copies to replace the first eight pages of the score, deciding at the same time to add five introductory bars (bb. 1-5) and to omit a bar between bb. 51 and 52; he also made changes (seen as corrections in **E1**) in the instrumentation of bb. 53-56.

F. Orchestral parts (1937)

Radio Denmark music library, shelf-mark no. 3870.

Transcript (unsigned); ink. The *primo* parts for brass, woodwinds, percussion and strings are in the hand of one copyist, the extra parts in the hand of another.

Title at top of p. 2 in all parts: *Symphony No 5*; p. 1 originally only had the name of the instrument and the stamps *Danmarks Radio* and *3870*; later most of the parts were provided with a photocopied paste-down label bearing the title: *Rued Langgaard / Symphony No. 5 "Steppe Landscape" / op. 9 (1918 – rev. 1931) (version 2)*

Comprises 22 brass and woodwind parts, 1 timpani, 2 percussion, 1 celesta and 13 string parts (4 3 2 2 2)

Commentary.

This set of parts was written in 1936 or 1937 for the first performance on 8 July 1937. The trumpets are notated in B flat in spite of the fact that the score prescribes instruments in F. Players' signatures in the parts show that the set was used as recently as at the CD recording sessions in 1991 and 1999. For these modern

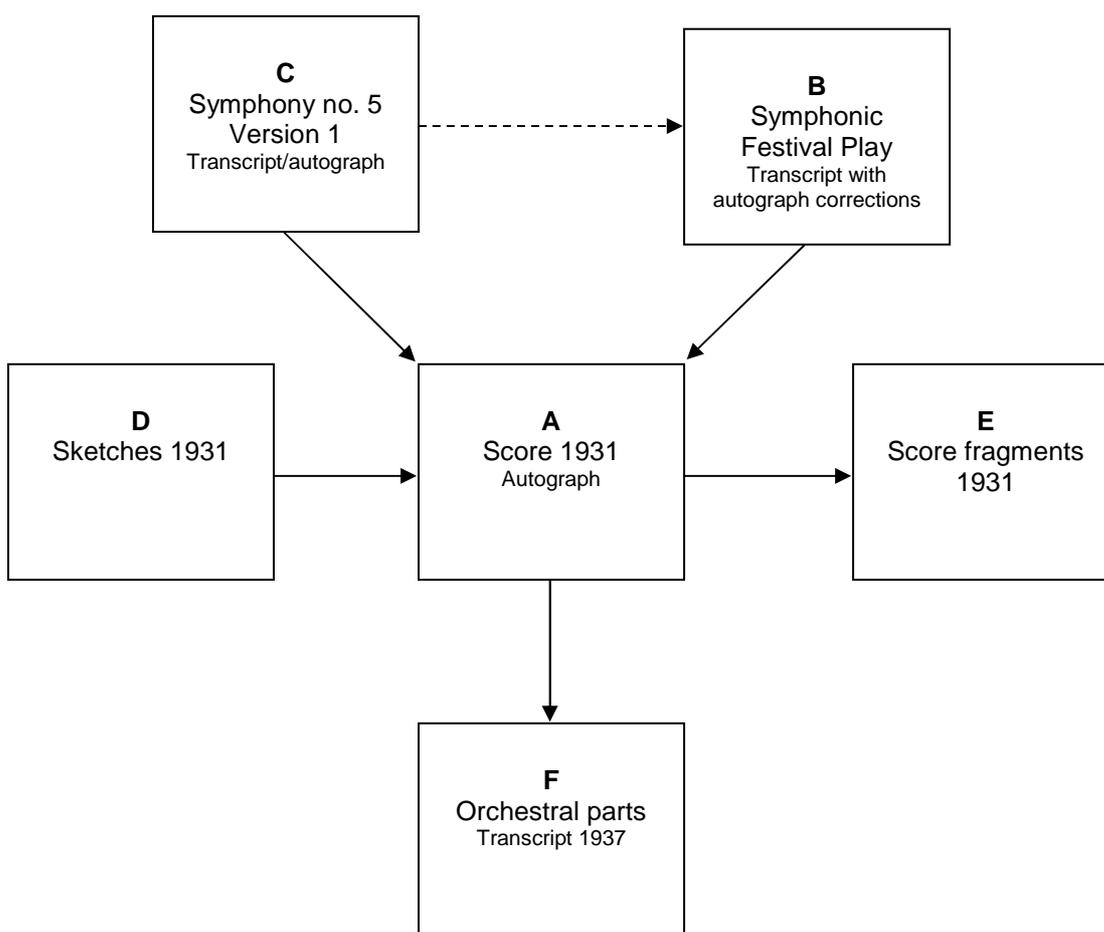
performances the set was supplemented with photocopied string parts. The duration (21 minutes) has been added in several parts and doubtless goes back to the first performance. The musicians have made a few additions and corrections of accidentals. It is likely that RL himself wrote *Symphony No 5* on the tr 3-part; otherwise his hand and that of Grøndahl cannot be identified in the material.

Parallel passages in sources A, B and C

The following survey of parallel groups of bars in scores **A**, **B** and **C** shows the extent to which ‘version 2’ as published here (score **A**) is indebted to the two earlier versions of the work represented by scores **B** and **C**. The passages from **B** and **C** recycled in version 2 often appear in **A** in revised form or rewritten with different note values, for which reason the number of bars in parallel passages is not always identical. When the figures are added up it emerges that 335 out of a total of 532 bars in the present version derive directly from the two predecessor versions **B** and **C**. The newly composed material (1931) in other words comprises about 37 % of the total.

<i>Symphony no. 5, version 2</i> Source A	<i>Symphonic Festival Piece</i> Source B	<i>Symphony no. 5, version 1</i> Source C
1-5	–	1-5
6-10	1-5	6-10
11-114	9-112	14-60, 64-121
115-189	113-187	–
190-276	–	–
277-350	335-402	–
351-355	–	–
356-384	–	124-156
385-391	–	–
392-395	244-251	219-226
396-411	–	–
412-427	282-334	257-305
428-445	–	–
446-460	–	351-369
461-503	–	–
504-505	–	456
506-520	–	–
521-526	–	449-450, 453-456
527-532	–	–

Relationship between the sources (stemma)



Textual basis of the edition

The present edition is based on the principal source of the work, viz. the autograph score source **A**. The composer's corrections and additions in this source are respected. Adjustments of dynamics and tempo introduced by the conductor Launy Grøndahl are disregarded in the edition but mentioned in the notes. The previous versions of the work represented by scores **B** and **C** have been consulted when there are unclarities in the principal source; this also applies to the few extant sketches and fragments (**D-E**). The orchestral parts (**F**) are of no critical significance for the edition.

Editorial guidelines

Editorial additions and emendations are typographically indicated by square brackets in the score; added slurs are printed with broken lines and altered slurs with a combination of unbroken and broken lines. Cautionary accidentals in round brackets are editorial, as are fixed accidentals for clarinets. Editorial comments and information about points not typographically identified in the edition are to be found in the notes below.

Missing triplet marks and dots have been silently supplied. The same applies to the ends of slurs left out in the first bar of a new page in the principal source, as long as there can be no doubt about the intention. Minor adjustments of asymmetrically located marks of expression and dynamics have also been made without comment.

In cases where two or more parts are notated on the same staff, the composer's practice in this score is to write loose accidentals only once in the bar even if an accidental applies to more than one part in that bar. Supplementary accidentals are added silently. In staves where two parts are notated with stems pointing up and down, Langaard consistently writes marcato signs over the top part only (this was also his practice in general). Marcato signs in the lower part are therefore added without being identified typographically.

Repeated passages have been completed (vice versa) and the notation made consistent by the editor, unless the musical context or particular departures from the notational norm rendered this inadvisable. The passages in question are as follows (groups of bars repeated immediately after their first presentation are not mentioned here):

1-3 = 524-526

6-19 = 52-65 = 276-289

129-140 = 164-175

370-380 = 446-456 (transposed)

472-486 = 489-503

Notes

The apparatus comprises editorial comments and information on points not identified typographically in the edition. Unless otherwise specified, references are to the principal source **A**. Conductor's annotations entered in this source by Launy Grøndahl (LG) and deriving from the premiere in 1937 are included in the apparatus for the information of the user, but only if they diverge from or supplement the text as notated by RL. As will appear from the relevant notes, it is occasionally difficult to determine whether LG or RL wrote the annotations in crayon.

Pitch is indicated in the conventional manner with middle c = c¹. In the case of transposing instruments reference is made to notated pitch.

<i>bar(s)</i>	<i>part(s)</i>	<i>remarks</i>
–	fl	on the first page of music RL demands picc + 3 fl grande, in the score, however, only three instruments are playing; the edition follows normal practice i.e. flute 3 alternating with piccolo (as in F)
6	–	<i>sejgt</i> ('emphatic') is added by RL in large letters and red crayon, probably in connection with the 1937 premiere (not in F)
17	tr 3, tbn 1	<i>mf</i> added by LG (RL?) without cancelling the original <i>f</i>
20	ob 1-2, fg 1-2	LG has added marc. on note 1
21	cor 1-2	LG has added marc. on note 1 (not in cl 1-2)
41	tb	note 1: supplied by analogy with vcl og cb; in b. 40 RL has the tone B flat with slur, but the continuation in b. 41 (after page turn in A) is wanting; the same applies to E1
63	tr 3, tbn 3	LG has altered <i>f</i> to <i>mf</i>
68	–	<i>sejgt energisk</i> ('emphatically energetic') is added by RL in large letters and red crayon, probably in connection with the 1937 premiere (not in F)
142	vl I	note 1: superfluous ♯ before a ² suppressed
	vl II	note 2: superfluous ♯ before b ¹ suppressed
143	vl I	note 1: superfluous ♯ before e ² suppressed
144	vl I	note 3: superfluous ♯ before e ² suppressed
148	vl I	LG has added < at the beginning of the bar
152	vcl	note 2: repeated <i>p</i> suppressed
158	fg 1	note 1: superfluous ♯ before b suppressed
164-181	cel/pno	orig. notated for celesta, but RL has added: <i>or pianoforte NB</i>
175	cel/pno	note 1: superfluous ♯ before d ² suppressed
178	cel/pno	note 3: the harmony c ^{#2} -e ² emended to til c ^{#3} -e ³ by analogy with bb. 172 and 175

181	str	“mep” (= <i>mp</i> ?) written in red crayon above the strings by LG (RL?)
181-183	–	LG writes “molto ritt. [<i>sic</i>]” in b. 181 and “Tempo” at beginning of b. 183
194	–	<i>meget roligt</i> (‘very calm’) is added by RL in large letters and red crayon, probably in connection with the 1937 premiere (not in F)
196-197	vl I, II	LG writes between the two staves: “sempre <i>pp</i> ”
204-205	–	LG writes “molto tenuto - -” at the beginning of b. 204 and “Tempo” at the beginning of b. 205
208	vl I, II, vla	<i>mf</i> altered to <i>p</i> by LG
210	–	LG writes “(molto <u>tenuto</u>)” at the beginning of b. 210 and “il Tempo”) at the beginning of b. 211
248	–	orig. direction <i>Poco a poco stringendo</i> crossed out (not in F)
263	ob 2	note 3: superfluous ♯ before b ¹ suppressed
264	vl I, II, vla	note 1: RL has written a parenthesis around note 1 and added <i>NB. Str.</i> above the bar; this must mean that note 1 in these parts can be omitted ad lib. to avoid the difficult downward leap from b. 263 (the parenthesis is not in F); suppressed in the edition
287	tr 3, tbn 3	<i>mf</i> added by LG (RL?) without cancelling the original <i>f</i>
327	str	<i>tydelige stemmer</i> (‘all parts distinct’) added by RL in the manuscript with red crayon above vl I
348-349	timp	these two bars were originally notated very faintly in pencil by RL; the copyist who wrote the orchestral parts (F) was in doubt about what was intended and notated only b. 348, leaving b. 349 empty (two question marks above the notes in A are probably due to him); the notes have been vigorously touched up in pencil in A , possibly by LG; the timp part in F has been supplemented in pencil
356	–	♩ in the metronome marking emended to ♩. without typographical identification
381	–	2 x 3 <i>Taktslag</i> (‘2 x 3 beats’) suppressed
	vl II	LG has added marc. on note 1
385	–	2 <i>Taktslag</i> (‘2 beats’) suppressed
392	–	<i>più mosso</i> added in pencil, presumably by RL (not in F)
395	vl I, II, vla	LG has added <i>p</i> and shortened the hairpin so that it only covers b. 394
399	fg 1	note 3 has an added ? and is crossed out (with pencil) in the orchestral part (in F); the status of this correction is doubtful
401-407	fl	fl 2 changed to fl 1 and fl 3 changed to fl 2 (fl 3 have to play picc from b. 407)
408-409	tb	marc. added to all notes in pencil (LG)
428	–	LG has written “string.”
429, 430	timp	note 1: erroneous dotting suppressed
448	–	LG has written “stringendo molto”
545	–	3 <i>Taktslag!</i> (‘3 beats!’) suppressed
457	–	<i>Taktslag 2 x 3!</i> (‘2 x 3 beats!’) suppressed
464	vl I, II	rest 1 + notes 1-3: erroneous triplet sign suppressed
472, 473	vcl, cb	marc. on dotted crotchet only in these two bars, not in the repetitions which follow at bb. 474-475, 489-492, 510-513; the editor has therefore refrained from supplying dots in these three places
476	cel	at the re-entry of the celesta there is no indication that the part can alternatively be played on the piano in this passage (cf. note to bb. 164-181 above)

Bendt Viinholt Nielsen, January 2012

English translation: Michael Chesnutt

Published score, colophon:

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General editor of the Rued Langgaard Edition: Bendt Viinholt Nielsen.

Editorial assistant on the present volume: Ole Ugilt Jensen and Bendt Viinholt Nielsen.

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Duration: c 18 minutes