

Rued Langgaard
STRYGEKVARTET NR. 2

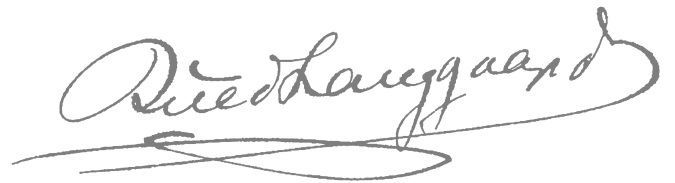
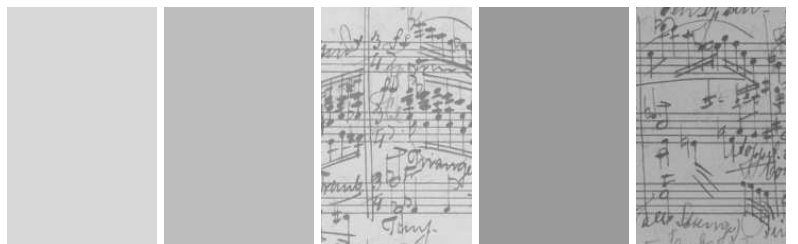
STRING QUARTET NO. 2

1918, rev. 1931

BVN 145

Kritisk udgave ved
Critical edition by
Bendt Viinholt Nielsen

PARTITUR / SCORE

A large, elegant handwritten signature of Rued Langgaard in black ink, positioned centrally on the page. The signature is written in a cursive style and is underlined with a long, sweeping horizontal stroke.

Rued Langgaard: Strygekvartet nr. 2 (BVN 145)

Kritisk udgave ved Bendt Viinholt Nielsen

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Critical edition by Bendt Viinholt Nielsen

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OM UDGAVEN

Denne kritiske udgave af Strygekvartet nr. 2 er baseret på værkets hovedkilde, en partiturfafskrift udarbejdet i 1931 af Rued Langgaards hustru Constance og efterfølgende revideret af komponisten. Manuskriptet findes i Det Kongelige Bibliotek i København (Rued Langgaards Samling, RLS 61,1). Fejl, forglemmelser og unøjagtigheder i Constance Langgaards afskrift er elimineret ved kollation med det forlæg, hun har anvendt, nemlig autografpartituret fra 1918 (RLS 61,3), som blev revideret af Rued Langgaard i 1931 og forsynet med et supplerende bilag (RLS 61,5). Desuden er det foreliggende stemmesæt fra 1918, som senest er revideret af komponisten i 1938 (RLS 61,2), gennemgået og enkelte detaljer, som forefindes i autograf i denne kilde, er inkorporeret i udgaven.

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. 46.

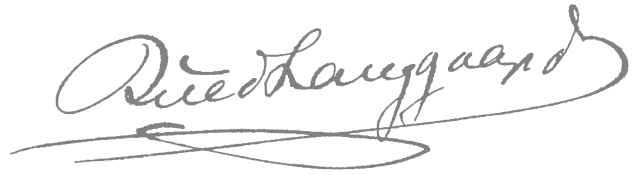
Nærværende udgave erstatter den første, trykte udgave, publiceret af Samfundet til udgivelse af Dansk Musik i 1993 som nr. 3 i serien *Dansk Musik fra Det kongelige Biblioteks Samlinger*. Denne udgave var redigeret af Steen Pade.

ABOUT THIS EDITION

This critical edition of String Quartet No. 2 is based on the main source for the work, a score in transcript prepared in 1931 by Rued Langgaard's wife Constance and subsequently revised by the composer. The manuscript is held at The Royal Danish Library in Copenhagen (Rued Langgaard's Collection, RLS 61,1). Errors, oversights and inaccuracies in Constance Langgaard's transcript have been eliminated by collation with the exemplar she used, namely the autograph score from 1918 (RLS 61,3), which was revised by Rued Langgaard in 1931 and provided with a supplementary appendix (RLS 61,5). In addition, the extant set of parts from 1918, which was latest revised by the composer in 1938 (RLS 61,2), has been reviewed and some details appearing in autograph in this source have been incorporated into the edition.

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. 46.

This edition replaces the first edition which was published by The Society for the Publication of Danish Music in 1993 as No. 3 in the series *Danish Music from the Collections of The Royal Library*. This publication was edited by Steen Pade.



OM STRYGEKVARTET NR. 2

Kvartetten blev komponeret i januar-februar 1918, og det krenskrevne partitur blev til mellem 21. og 25. februar 1918. Værkets oprindelige titel var *Komposition for fire Strygeinstrumenter*, og de fire satser var betegnet *Brydninger* (I), *Tog i det Fjerne* – – (II), *Landskab med Spillemand* (III) og *Vej* – – (IV). Uropførelsen fandt sted den 12. januar 1919 ved den anden af "Fire Kompositions Matinéeer", som Langgaard afholdt på Det Kongelige Danske Musikkonservatorium i sæsonen 1918-19. Ved disse koncerter præsenterede han 11 nyere klaver- og kammermusikværker, som ikke tidligere havde været opført, samt 17 sange. Ved alle fire koncerter medvirkede en strygekvartet bestående af Rued Langgaards onkel, kgl. koncertmester Axel Gade, Gades datter Lili Gade (Langgaards kusine) samt Henry Holst og Axel Hildingsen. Den eneste anmeldelse, der kendes af koncerten 12. januar 1919, var i *Berlingske Tidende*, hvor Kai Flor (K.F.) dagen efter skrev følgende om *Komposition*:

[...] ligesom de unge Malere giver de Billeder, hvis Motiver er abstrakte – koloristiske eller lineære – en neutral Titel som *Komposition* eller lignende – saaledes havde Hr. Langgaard grebet den samme abstrakte Titel, der kan rumme baade Malerkunst og Musik – og en Mellemtung. Denne *Komposition* var i fire Dele: "Brydninger", "Tog i det Fjerne", "Landskab med Spillemand" og "Vej – –". Som man vil forstaa: netop Motiver, der blev behandlet snart "programmæssigt", malerisk, snart rent musikalsk. Anden Del var fuldkommen Imitation af et Jernbanetogs rytmiske Rullen og Futton – man syntes, med al Respekt for Skrivefærdigheden, at det nærmede sig Misbrug af Tonekunsten. Desværre syntes Opfindsomheden knap saa sprudlende i musikalsk Henseende, som naar det gælder Titrerne. Der var for megen Gentagelse. Motiverne som ofte var mærkelig lidt originale, førtes ikke igennem, men fik lov at marchere paa Stedet, indtil en eller anden lidt søgt Overgang gjorde Ende paa dem.

Kvartetten var ifølge Langgaard planlagt til opførelse i Kammermusikforeningen i København i december 1921, en opførelse, som imidlertid blev aflyst pga. Axel Gades død den 9. november 1921. Kvartetten blev dog genopført den 11. april 1922 i Frederiksberg Selskabslokaler (Allégade 19). Det skete ved en lukket koncert i Unge Tonekunstneres Selskab (UTS) i anledning af toårsdagen for selskabets stiftelse og et samtidigt besøg af en række norske komponister og musikere, der dagen forinden havde præsenteret nyere norsk musik ved en koncert i Odd Fellow Palæet. Stiftelsesfesten indledtes med Langgaards kvartet, der nu var betegnet "Strygekvartet". Sattitlerne var udeladt, således at de fire satser kun var betegnet ved deres tempoangivelser. Lili Gade, der var medlem af UTS' bestyrelse, opførte værket sammen med Karen Fridericia, Ove Helsted og Erik Rytter. Aftenen med de norske gæster afsluttedes med

ABOUT STRING QUARTET NO. 2

The quartet was composed in January-February 1918, and the fair-copy score was made between 21 and 25 February 1918. The work's original title was *Composition for Four String Instruments*, and the four movements were called *Breakings* (I), *Distant Train* – – (II), *Landscape with Fiddler* (III) and *Road* – – (IV). The first performance took place on 12 January 1919 at the second of four composition matinées that Langgaard gave at The Royal Danish Academy of Music in the 1918-19 season. At these concerts he presented 11 recent piano and chamber music works that had not previously been performed, as well as 17 songs. At all four concerts a string quartet took part, made up of Rued Langgaard's uncle, Royal Orchestra leader Axel Gade, Gade's daughter Lili Gade (Langgaard's cousin), Henry Holst and Axel Hildingsen. The only review resulting from the concert on 12 January 1919 was in the following day's *Berlingske Tidende*, where Kai Flor (K.F.) wrote this about *Composition*:

[...] just as young painters give pictures with abstract motifs – colouristic or linear – a neutral title such as *Composition* – Mr. Langgaard has made use of the same abstract title, one that can apply to both painting and music – and something in between. This composition was in four parts: 'Breakings', 'Distant Train', 'Landscape with Fiddler' and 'Road – –'. As could be expected: precisely motifs that were treated sometimes 'programmatically', picturesquely, and sometimes musically. The second part was a complete imitation of the rhythmical rolling and puffing of a railway train – one feels, despite all respect for the proficiency involved, that it was something of a travesty of the art of music. Unfortunately, the ingenuity was scarcely as sparkling in terms of music as the titles were. There was too much repetition. The motifs, which considerably lacked originality, were not developed, one ended up marching on the spot until some more or less contrived transition put an end to them.

According to Langgaard, the quartet was planned to be performed by the Chamber Music Association in Copenhagen in December 1921, a performance which was cancelled because of the death of Axel Gade on 9 November 1921. It was, however, performed again on 11 April 1922 in Frederiksberg Assembly Rooms (Allégade 19). This was at a private concert of the Young Composers' and Musicians' Society (UTS) on the occasion of the second anniversary of its foundation as well as a visit by a number of Norwegian composers and musicians, who the previous day had presented contemporary Norwegian music at a concert held in the Odd Fellow Palace. The celebration started with Langgaard's quartet, which now had the title 'String Quartet'. The titles of the movements were omitted, so that the movements only were indicated by their tempo markings. Lili Gade, who was a member of the executive

en firerretters menu med bl.a. hummer med mayonnaise og kalkun med trøffelsauce. Langgaard gik glip af det hele, for han havde meldt afbud i sidste øjeblik. Samme dag skrev han følgende til Knudåge Riisager, der var primus motor for arrangementet: "Jeg havde haabet lige til det sidste at kunne komme, men desværre lod det sig ikke ordne, som jeg sagde Dem havde jeg for længst lovet mig ud den Aften."¹

I 1931 reviderede Langgaard kvartetten, og hans hustru, Constance, udarbejdede i sommeren 1931 en ny renskrift, som han efterfølgende gennemgik og forsynede med rettelser, yderligere korrektioner og tilføjelser. Det oprindelige partitur fra 1918 er bevaret og vidner dels om omfanget af revisionen 1931, dels om, at Langgaard også tidligere end 1931 havde været i gang med revisionsarbejde. Allerede før uropførelsen overklæbede han således to sider i manuskriptets sats I med en revideret version af passagen t. 107-131 og parallelstedet t. 258-277. Ved revisionen i 1931 fjernede han de påklæbte sider og tog udgangspunkt i den først komponerede version. Også sats III blev revideret på et tidligt tidspunkt. Der er bevaret et bilag til partituret med en ny version af mellemafsnittet (spillemandspassagen), som ud fra den karakteristiske nodeskrift med stor sandsynlighed kan tidsfæstes til 1919. Oprindeligt bar afsnittet overskriften *Czardas* og var 71 takter langt. Ved den tidlige revision blev afsnittet stærkt omarbejdet og nedbragt til 53 takter. I 1931 valgte Langgaard dog at følge den oprindelige version, som han forkortede til 46 takter, idet han sprang en gentagelse af t. 65-77 over og i forlængelse heraf udelod yderligere 12 takter med endnu en gentagelse af soloviolinpassagen. 1919-revisionen omfattede også en ændring af satsens slutning, idet de sidste 8 takter blev erstattet af en kort tilbagevendende til spillemandsmusikken (10 takter) efterfulgt af *attacca* (kilderne viser, at RL tidligt forestillede sig, at de fire satser skulle spilles uden ophold). Det er sandsynligt, at det var denne 1919-version af sats III, der var gyldig ved opførelsen i 1922. Ved revisionen 1931 udarbejdede Langgaard en ny slutning (6 takter), der, ligesom den oprindelige, danner en rolig udklang på satsen. Når det gælder sats IV, viser partituret fra 1918, at en stor del af satsen på et tidligt tidspunkt var genstand for revision. Revisionen blev udført med blå farvestift (stedvis suppleret af rødt blæk), men senere elimineret, idet tilføjelserne med de to skriveredskaber stort set er blevet udraderet og i dag kun ses som uklare spor. Oveni kom så revisionen 1931, som i sats IV er ganske omfattende. Den blev udført med blyant og forholder sig til den oprindelige renskrift.

Revisionen 1931 blev for sats I og II's vedkommende begrænset, idet den navnlig vedrører dynamik, artikulation og tempoangivelser, mens der er få og ret ubetydelige ændringer i selve musikken. Slutakkorden i sats II blev ændret fra h-mol til d-mol. Typisk blev mange fraseringsbuer fjernet, det gælder også i sats IV, og værket fik derved generelt en mere 'rå' karakter. I sats II var det 'mekaniske motiv' på fire toner oprindeligt noteret med marcato på node 1 og bue node 2-4. Det blev i første omgang ændret til marcato på node 1 og staccato på node 2-4, og senere til marcato på node 1 og 4 og staccato på node 2-3. Da Langgaard i 1938 reviderede stemmerne til en

committee of UTS, performed the work together with Karen Fredericia, Ove Helsted and Erik Rytter. The evening with the Norwegian guests concluded with a four-course menu that included lobster with mayonnaise and turkey with truffle sauce. Langgaard missed this, because he had sent his excuses at the last moment. On that same day, he wrote to Knudåge Riisager, who was the prime mover of the event: 'I had hoped up until the last moment to be able to come, but unfortunately it was not possible to organise this. As I mentioned earlier, I had long since had a previous engagement.'¹

In 1931, Langgaard revised the quartet, and his wife, Constance, made a new fair copy during the summer of 1931 which he subsequently went through and provided with emendations, further corrections and additions. The original score of 1918 has been preserved and it testifies both to the extent of the 1931 revision and to the fact that Langgaard had also been busy revising the work earlier than 1931. Even before the first performance, he had pasted over two pages of the first movement with a revised version of the passage of bars 107-131, and the parallel place at bars 258-277. At the 1931 revision, he removed the pasted sections and reverted to the originally composed version. The third movement was also revised at an early stage. An attachment to the score has been preserved with a new version of the middle section (the fiddler's passage) which, on the basis of the characteristic notation can, with all probability, be dated to 1919. The section originally had the heading *Czardas* and comprised 71 bars. At the early revision, the section was considerably revised and reduced to 53 bars. In 1931, Langgaard decided however to follow the original version, which he now shortened to 46 bars, since he omitted the repetition of bars 65-77 and, in continuation of this, also omitted a further 12 bars with another repetition of the solo violin passage. The 1919 revision also included an alteration to the conclusion of the movement, since the final eight bars were replaced by a brief return to the fiddler's music (10 bars), followed by *attacca* (the sources reveal that RL early on envisaged the four movements being played without a pause). It is highly likely that it was this 1919 version of the third movement which was used at the performance in 1922. When revising in 1931, Langgaard wrote a new conclusion (6 bars) which, like the original version, forms a quiet *morendo* to the movement. As far as the fourth movement is concerned, the 1918 score shows that a large part of the movement was subject to revision at an early stage. This was carried out with blue crayon (at times supplemented by red ink), but later removed, since the additions with the two writing utensils had almost been erased and can only now be made out as vague traces. In addition came the 1931 revision, which in the fourth movement is quite comprehensive. It was done in pencil and relates to the original fair copy version.

The revision of 1931 was limited as far as the first two movements are concerned, since they deal with dynamics, articulation and tempo markings, but there are only few and relatively insignificant alterations to the actual music. The final chord of the second movement was changed from B minor to D minor. Typically, many slurs were removed, as is also the case in the fourth movement, and this gives the work, generally speaking, a more 'rough' character. In the second movement, the 'mechanical motif' of four notes was originally notated with marcato on the first note and slur on notes 2-4. This was initially changed to marcato on note 1 and staccato on notes 2-4, and later to marcato on notes 1 and 4 and staccato on notes 2-3. When Langgaard revised the parts in 1938 for a coming

1 Brev dateret Niels Juelsgade 7, 11.4.1922. Findes i Det Unge Tonekunstnerselskab (DUT)'s arkiv, Det Kongelige Bibliotek.

1 Letter dated Niels Juelsgade 7, 11 Apr. 1922. Held in the archives of Det Unge Tonekunstnerselskab (DUT), The Royal Danish Library.

forestående opførelse, præciserede han dette: *Første, fjerde, femte og ottende Node i Takten stærkt markeret*. I sats III blev spillemandsafsnittet betydeligt forkortet og satsen fik en lidt kortere slutning, sådan som det er nævnt ovenfor.

Sats IV blev genstand for en betydeligt mere gennemgribende revision, end tilfældet er for de tre første satser. En gentagelse af t. 11 blev udeladt, ligeledes en gentagelse af t. 15, og passagerne t. 79-106 og t. 188-216 blev mærkbart revideret, bl.a. med tilføjelser af 'dramatiske' effekter som tremolo og *sul ponticello* og en heftigere dynamik. Mellem de nuværende takter 219 og 220 udelod Langgaard 69 takter, som primært omfattede en varieret gentagelse af passagen t. 133-186, herunder scherzoso-afsnittet. Endelig forlængede han den udhamrede tritonus-slutning fra én takt med fermat til fem takter.

I oktober 1937 indsendte Langgaard det nye manuskript til Statsradiofonien som programforslag under betegnelsen Strygekvartet nr. 5 "Alla russe". Han fik et positivt svar og værket blev opført som studieudsendelse i radioen den 15. november 1938 af Gerhard Rafn-Kvartetten (Gerhard Rafn, Hans Kassow, Niels Borre og Torben Anton Svendsen). I mellemtiden var nummeret blevet ændret til 2, og i radioprogrammet annonceredes værket derfor som Strygekvartet nr. 2 "Alla russe". Som satsangivelser benyttes kun tempobetegnelserne. Hvorfor Langgaard i denne periode ønskede at forbinde musikken med noget russisk, er uvist. I manuskripterne forekommer tillige titelforslaget "Steppe", som ledsages af et motto, en lillerussisk folkevis i Thor Langes gendigtning: "Hej, Du Regn, Du Regn, som Græsset væder".² Senere fjernede Langgaard tilnavnet og genindførte satstitlerne fra 1918 i let omformuleret form (*Bortdragende Stormskyer, Bortkørende Tog, Skumrende Landskab, Vandring*). Kvartetten opnåede kun de tre nævnte opførelser i Langgaards tid, og musikken kunne først høres igen, da Kontra-kvartetten i 1984 tog værket på repertoiret og indspillede det på plade.³ Siden 2011 er værket blev opført utallige gange af The Nightingale String Quartet, som dette år også indspillede kvartetten på CD.⁴

Afslutningsvis en ekskurs vedrørende en mulig inspirationskilde til værket. I modsætning til de fire andre strygekvartetter, Langgaard skrev i perioden 1915-19, har dette værk tilsyneladende ingen idé- eller stemningsmæssig forbindelse til hans sommerophold i 1913 på "Rosengården" i Blekinge (Sverige).⁵ Kvartet nr. 2 må have en anden inspirationsmæssig baggrund, som antydes af satstitlerne og værkets form. Vi ved, at Langgaard var bekendt med filosofen Ludvig Feilbergs (1849-1912) tanker, som han formodentlig havde lært at kende gennem sit venskab med lægen og filosofen Severin Christensen (1867-1933). Feilberg anvendte termen "brydning" som betegnelse for stemningsskift af pludselig karakter, altså det der sker, når en stemning "rykkes over" eller "knækkes" og afløses af en ny. Han eksemplificerer det med et besøg på en maleriudstilling, hvor indtrykkene forandres fra billede til billede. Feilberg finder en sådan oplevelse mentalt anstrengende, men givende, idet "retningsforandringerne" efter en tid føles mindre skarpe og en samlende og positiv, ny stemning opstår. Et andet godt eksempel på 'brydning' er, siger Feilberg, lange vandreture, hvor afvekslende sanseindtryk sammen med den legemlige an-

performance, he made a precision: *First, fourth, fifth and eighth note in the bar strongly accentuated*. In the third movement, the fiddler's section was considerably shortened and the movement given a slightly shorter conclusion, as mentioned above.

The fourth movement was subject to a considerably more sweeping revision than the first three. A repetition of bar 11 was omitted, as was a repetition of bar 15, and the passages bars 79-106 and bars 188-216 were noticeably revised, including the addition of 'dramatic' effects such as tremolo and *sul ponticello* and stronger dynamics. Between the present bars 219 and 220, Langgaard omitted 69 bars that mainly were a varied repetition of the bars 133-186 passage, including the scherzoso section. Lastly, he prolonged the hammered-out tritonus ending from one bar with fermata to five bars.

In October 1937, Langgaard sent the new manuscript to the State Radio as a programme suggestion under the title String Quartet no. 5 'Alla russe'. He received a positive reply and the work was performed as a studio broadcast on 15 November 1938 by the Gerhard-Rafn Quartet (Gerhard Rafn, Hans Kassow, Niels Borre and Torben Anton Svendsen). In the meantime, the number had been changed to no. 2, and in the radio programme the work was referred to as String Quartet no. 2 'Alla russe'. The tempo markings were used to indicate the movements. Why Langgaard wished during this period to link the music to something Russian is uncertain. In the manuscripts there are also the title suggestion 'Steppe', which is accompanied by a motto, a Little-Russian folk song in the Danish version by Thor Lange: 'Hi, you rain, you rain that moistens the grass'.² Later, Langgaard removed this and re-introduced the movement titles of 1918 in a slightly altered form (*Storm Clouds Receding, Train Passing By, Landscape in Twilight, The Walk*). The quartet was only performed on these three occasions during Langgaard's lifetime, and was not played again until The Kontra Quartet in 1984 included the work in its repertoire and recorded it on LP.³ Since 2011, the work has been performed on countless occasions by The Nightingale String Quartet, which this year also recorded the quartet on CD.⁴

In conclusion, a detour about a possible source of inspiration for the work. Unlike the four other quartets that Langgaard wrote in the 1915-19 period, this work apparently has no conceptual or emotional connection to his summer stay at 'Rosengården' in Blekinge (Sweden).⁵ Quartet no. 2 must stem from some other source of inspiration, as is implied by the titles of the movements and the form of the work. We know that Langgaard was familiar with the thoughts of the philosopher Ludvig Feilberg (1849-1912), which he probably learned to know via his friendship with the doctor and philosopher Severin Christensen (1867-1933). Feilberg used the term 'breaking' as a term for a sudden change of a state of mind, i.e. that which takes place when a mood is 'broken off' and replaced by another one. He exemplifies this by a visit to an exhibition of paintings where one's impressions change from one picture to the next. Feilberg finds that such an experience produces a mental stress, but a fruitful one, since 'the changes of direction' feel less sharp after a while and a unifying and positive,

2 Thor Lange (1851-1915): *Fjerne Melodier*. Kbh. 1902, s. 33 (*Hjemløs*).

3 *Rued Langgaard String Quartets*. RCA RL 70463 (1985). 2 LP. Genudgivet på cd: Dacapo/Marco Polo DCCD 9302a/b (1993). 2 CD.

4 *Rued Langgaard String Quartets, Vol. 1*. Dacapo 6.220575 (2012).

5 De fire kvartetter fik alle titlen *Rosengårdsspil*, men kun ét værk har bibeholdt titlen (BVN 153), mens de øvrige tre senere blev betegnet kvartet nr. 1 (BVN 68), nr. 6 (BVN 160) samt *Strygekvartet (As-dur)* (BVN 155).

2 Thor Lange (1851-1915): *Distant Melodies*. Copenhagen 1902, p. 33 (*Homeless*).

3 *Rued Langgaard String Quartets*. RCA RL 70463 (1985). 2 LP. Reissued on CD: Dacapo/Marco Polo DCCD 9302a/b (1993). 2 CDs.

4 *Rued Langgaard String Quartets, Vol. 1*. Dacapo 6.220575 (2012).

5 The four quartets were all given the title *Rosengårdsspil* (Rose Garden Play), although only one has retained that title (BVN 153), while the other three later came to be called Quartet no. 1 (BVN 68), no. 6 (BVN 160) and *String Quartet (A flat major)* (BVN 155).

strengelse bevirker, at man vender hjem i en art "nystemning".⁶ Det er påfaldende, at Langgaard gav værket den neutrale titel *Komposition for fire Strygeinstrumenter*, hvad der, som påpeget i anmeldelsen af uropførelsen ovenfor, leder tankerne hen på samtidens billedkunst af fx Vilhelm Lundstrøm (1893-1950). Ligeledes, at første sats fik titlen *Brydninger*, og at de to midterste satser havde 'billedtitlerne' *Landskab med Spillemand* og *Tog i det Fjerne* og ikke mindst, at sidste sats endte med at få titlen *Vandring*. Satsen kan tolkes som en vandring gennem et landskab, eller en vandring fra billede til billede som i Musorgskijs *Udstillingsbilleder*, hvor *Alla marcia*-afsnittene hos Langgaard repræsenterer 'promenaden', selve den legemlige fremdrift, og mellemafsnittene de vekslende stemninger og indtryk, vandreren møder på sin vej (*Vej* var satsens første titel). En inspiration fra Feilberg forekommer derfor ikke usandsynlig; dog forbliver det under alle omstændigheder et mysterium, hvorfor Langgaard valgte at afslutte værket med den udhamrede tritonus es-a, "djævelen i musikken". Det harmonerer dårligt med den lutrede stemning, der ifølge Feilberg skulle være resultatet af at have oplevet de brat skiftende stemninger eller billeder.

Bendt Viinholt Nielsen, marts 2021

new mood arises. Another good example of this, Freiberg says, is long walks, where changing sense impressions, combined with physical exertion, lead to one returning home in a kind of 'new mood'.⁶ It is striking that Langgaard gave the work the neutral title *Composition for Four String Instruments*, which, as mentioned in the review of the first performance above, reminds one of contemporary visual art e.g. by Vilhelm Lundstrøm (1893-1950). As too the fact that the first movement was given the title *Breakings*, and the two middle movements has 'titles of pictures' *Landscape with Fiddler* and *Distant Train* and, not least, that the last movement was eventually given the title *The Walk*. The movement can be interpreted as a walk through a landscape, or a walk from picture to picture, as in Musorgsky's *Pictures at an Exhibition*, where the *Alla marcia* sections in Langgaard represent 'the promenade', even the physical forward movement, and the middle sections the various moods and impressions the walker encounters on his route (*Road* was the first title of the movement). So inspiration from Freiberg does not seem improbable; even so, it must remain a mystery why Langgaard chose to conclude the work with the hammered-out E flat-A, the 'devil's fifth'. This does not harmonise well with the mood purified by suffering which, according to Freiberg, should be the result of having experienced the abruptly changing moods or pictures.

Bendt Viinholt Nielsen, March 2021

⁶ Ludvig Feilberg: *Samlede Skrifter*. Kbh. 1914, s. 43-45 (af *Om størst Udbytte af Sjælsevner*, 1881).

⁶ Ludvig Feilberg: *Collected Writings*. Copenhagen 1914, pp. 43-45 (from *Concerning the greatest yield of mental faculties*, 1881).

Strygekvartet nr. 2

I

Bortdragende Stormskyer

Rued Langgaard
(BVN 145)

Allegro fucoso

Violino I
ff

Violino II
ff

Viola
ff ff

Violoncello
ff ff

ffz

ffz

ffz

ffz

ffz *ff* *ff* *ff*

ffz *ffz*

ffz *ff* *ffz*

ffz *ffz*

II

Bortkørende Tog

Poco moderato

Presto

The first system of the musical score is divided into two parts: 'Poco moderato' and 'Presto'. It features four staves: two treble clefs and two bass clefs. The first two staves are for the violin and viola, and the last two are for the piano. The tempo changes from 'Poco moderato' to 'Presto' at the beginning of the second measure. Dynamics include *pp* (pianissimo) for the piano, *mp* (mezzo-piano) for the bass, and *fz* (forzando) for the strings. A 'pizz.' (pizzicato) marking is present above the first violin staff. The piano part has a *ff* (fortissimo) dynamic. The time signature is 2/4.

The second system of the musical score continues from the first. It features four staves: two treble clefs and two bass clefs. The first two staves are for the violin and viola, and the last two are for the piano. The tempo is 'Presto'. Dynamics include *mf* (mezzo-forte) and *ffz* (forzando fortissimo) for the violin and viola, and *ff* (fortissimo) for the piano. An 'arco' marking is present above the first violin staff. The piano part has a *ff* (fortissimo) dynamic. The time signature is 2/4.

The third system of the musical score continues from the second. It features four staves: two treble clefs and two bass clefs. The first two staves are for the violin and viola, and the last two are for the piano. The tempo is 'Presto'. Dynamics include *mf* (mezzo-forte) and *ffz* (forzando fortissimo) for the violin and viola, and *ff* (fortissimo) for the piano. An 'arco' marking is present above the first violin staff. The piano part has a *ff* (fortissimo) dynamic. The time signature is 2/4.

III

Skumrende Landskab

Andante pastorale

Musical score for measures 1-5. The score is in 4/4 time with a key signature of one flat (B-flat). It consists of four staves: two treble clefs (top and second) and two bass clefs (third and bottom). The tempo is marked 'Andante pastorale'. The first staff begins with a piano (*p*) dynamic and a hairpin (<>) indicating a crescendo. The music features a mix of quarter, eighth, and sixteenth notes, often beamed together. The second staff also starts with a piano (*p*) dynamic and a hairpin (<>). The third staff begins with a piano (*p*) dynamic and a hairpin (<>). The fourth staff starts with a piano (*p*) dynamic and a hairpin (<>). The piece concludes with a hairpin (<>) and a fermata over the final note.

Musical score for measures 6-10. The score continues from the previous system. The first staff begins with a hairpin (<>) and a fermata over the final note. The second staff starts with a hairpin (<>). The third staff begins with a hairpin (<>). The fourth staff starts with a hairpin (<>). The music continues with various rhythmic patterns and dynamics, including a piano (*p*) dynamic and hairpins (<>) in the final measure.

Musical score for measures 11-15. The score continues from the previous system. The first staff begins with a piano (*p*) dynamic and a hairpin (<>). The second staff starts with a piano (*p*) dynamic and a hairpin (<>). The third staff begins with a piano (*p*) dynamic and a hairpin (<>). The fourth staff starts with a piano (*p*) dynamic and a hairpin (<>). The music continues with various rhythmic patterns and dynamics, including a piano (*p*) dynamic and hairpins (<>) in the final measure.

IV

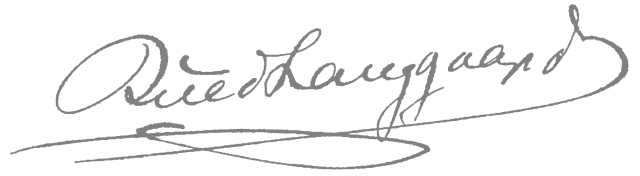
Vandring

Poco lento elegiaco

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The music is marked *mf* (mezzo-forte). Above the first staff, there are dynamic markings *mf* and a hairpin crescendo/decrescendo symbol (< >). The music features a melodic line with slurs and ties, and a bass line with triplets and slurs.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The music is marked *mf*. Above the first staff, there are dynamic markings *mf* and a hairpin crescendo/decrescendo symbol (< >). The music features a melodic line with slurs and ties, and a bass line with triplets and slurs.

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The music is marked *p* (piano). Above the first staff, there are dynamic markings *p* and a hairpin crescendo/decrescendo symbol (< >). The music features a melodic line with slurs and ties, and a bass line with triplets and slurs. The system ends with a *pp* (pianissimo) marking.



KILDER OG KRITISK BERETNING

KILDER

- A. Partitur. Afskrift (1931)
- B. Partitur. Autograf (1918, revideret 1931)
- C. Bilag til B (1931)
- D. Reviderede partitursider (1918-19)
- E. Stemmer [1918]. Afskrift (revideret 1938)

A. Partitur. Afskrift (1931)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 61,1. Afskrift (Constance Langgaard). Tilføjelser og rettelser i autograf med blæk, blyant og farvestift.

Titel: *Strygekvarteret No 2. I af I Rued Imm. Langgaard. I Partitur* – foroven i autograf: *Partituret tilhører Komponisten*

Dateret s. 1 foroven (autograf, blyant delvis trukket op med blæk): *Komp Januar 1918. [...] / Ny Renskrift Juli 1931*. – dateret til slut (s. 71; autograf og CLs håndskrift): *Komp. 1918 / Januar / Renskrevet af I Constance Langgaard / Sommer 1931*

44 blade, 35,5 × 27 cm; fordelt i 4 separate læg med følgende indhold og paginering:

- I. *“Bortdragende Stormsnyer”*: 14 blade, 28 beskrevne sider, pagineret: (titel), (side med oplysninger om opførelser), 1-26
- II. *Bortkørende Tøg*: 8 blade, 14 beskrevne sider, pagineret: (forside med påskriften II), (blank), 27-39, (blank)
- III. *Skumrende Landskab*: 8 blade, 13 beskrevne sider, pagineret: (forside med påskriften III), (blank), 40-51, (2 blanke sider)
- IV. *“Vandring”*: 12 blade, 21 beskrevne sider, pagineret: (forside med påskriften IV), (blank), 52-71, (2 blanke sider)

Papirtype: [Wilhelm Hansen Musikforlags bomærke] Nr. 3. F. 12 (12 systemer).

Titelbladets bagside rummer oplysninger i autograf om opførelser 1919 og 1938. Oplysning om opførelsen 1919 og en planlagt opførelse 1921 er anført i autograf s. 1 foroven.

Kommentar.

Afskriften har det reviderede partitur B som forlæg, dog med et supplement i form af kilde C, som rummer en omkomponeret passage i sats IV. RL har efterfølgende gennemgået afskriften og foretaget en række korrektioner og tilføjelser, men ikke været opmærksom på, at CL havde overset visse detaljer ved kopieringen fra B. Satsernes titler var oprindeligt ikke med i afskriften, men er efterfølgende tilføjet af RL. Værket har skiftet placering i rækken af nummererede kvartetter, hvilket fremgår af, at nummeret 2 på tittelsiden er skrevet oven i et udraderet, ulæseligt tal, ligesom det oprindeligt skrevne nummer i over-

SOURCES AND CRITICAL COMMENTARY

SOURCES

- A. Score. Transcript (1931)
- B. Score. Autograph (1918, revised 1931)
- C. Appendix to B (1931)
- D. Revised score pages (1918-19)
- E. Parts [1918]. Transcript (revised 1938)

A. Score. Transcript (1931)

The Royal Danish Library. Rued Langgaard's Collection, RLS 61,1. Transcript (Constance Langgaard). Autograph additions and corrections in ink, pencil and crayon.

Title: *String Quartet No 2. I by I Rued Imm. Langgaard. I Score* – above this, in autograph: *The score belongs to the composer*
Dated p. 1 above (autograph, pencil partly inked in): *Comp January 1918. [...] / New fair copy July 1931*. – dated at the end (p. 71; autograph and in CL's handwriting): *Comp. 1918 / January / Fair copied by I Constance Langgaard / Summer 1931*
44 leaves, 35.5 × 27 cm; divided in 4 separate units with the following contents and paginations:

- I. *“Storm Clouds Receding”*: 14 leaves, 28 pages of writing, paginated: (title), (page with information about performances), 1-26
 - II. *Train Passing By*: 8 leaves, 14 pages of writing, paginated: (front page with the inscription II), (blank), 27-39, (blank)
 - III. *Landscape in Twilight*: 8 leaves, 13 pages of writing, paginated: (front page with the inscription III), (blank), 40-51, (2 blank pages)
 - IV. *“The Walk”*: 12 leaves, 21 pages of writing, paginated: (front page with the inscription IV), (blank), 52-71, (2 blank pages)
- Paper type: [Wilhelm Hansen Musikforlag logo] Nr. 3. F. 12 (12 staves).

The back of the title page has information in autograph about performances 1919 and 1938. Information about the 1919 performance and a planned performance 1921 are supplied in autograph on p. 1 above.

Commentary.

The transcript has the revised score B as its source, however with a supplement in the form of source C, which contains a recomposed passage in movement IV. RL subsequently reviewed the transcript and made a number of corrections and additions, but has not been aware that CL overlooked certain details when copying from B. The titles of the movements were not originally included in the transcript but subsequently added by RL. The work has changed position in the series of numbered quartets, which is evident from the fact that number 2 on the title page is written on top of an erased, unreadable number, just as the originally written number in the heading

skriften på første nodeside er klæbet over med en papirlap med angivelsen No 2.

B. Partitur. Autograf (1918, revideret 1931)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 61,3. Autograf. Renskrift med blæk, revideret med blyant, farvestift og blæk.

Titel, oprindelig: "Komposition" / for / fire Strygeinstru-
menter / af / Rud Langgaard – ændret med blæk og blyant til: [...] "Steppe –" / Strygekvarteret (No 2) D-mol. / af / Rud Langgaard [... fornedet på siden forskellige blyantstilskrifter, bl.a.: *Renskrives*]

Overskrift (s. 1): "Komposition" [overstreget] / [...] (tidligere titel, overstreget, ulæselig) Strygekvarteret ("Steppe") / "Steppe –" [skrevet oven i udraderet, ulæselig påskrift (motto?)]

Datering på titelbladet foroven: *Februar 1918* – datering efter sats I (s. 13): *21/2 18* – efter sats II (s. 19): *22/2* – efter sats III (s. 27): *22/2*. – signeret og dateret efter sats IV (s. [42]): *Rud Langgaard / 25 Februar 1918. / Komp. Jan. 1918.*

22 blade, 35,5 × 27 cm; 44 beskrevne sider, pagineret med blyant foroven på siderne: titel, (side med digt af Thor Lange), 1-41, [42]; en tidligere pagineret er angivet med blyant fornedet på siderne: 1-4, (upag. s.), 6-10, (upag. s.), 12-22, 24-43. Papirtype: *B. & H. Nr. 11. A. / 7.14.* (18 systemer).

Titelbladets bagside rummer digtet *Hej, Du Regn, Du Regn som Græsset væder* (4 strofer), betegnet: (*Lillerussisk Folkevisse ved Thor Lange*); på s. 41 findes en blyantsskitse på 3 takter noteret på 1 system og betegnet *Lygtemandsmusik* (en forløber for *I det blafrende Efteraarslygteskær* BVN 206); på samme side findes datoen *17. Juni*.

Kommentar.

Manuskriptet var oprindeligt upagineret. Efter revision 1918/1919 overklæbde RL s. [5] med en ny side = kilde **D1**; s. [11] blev også overklæbet med en ny side = **D2**, og en erstatningsside blev indsat efter s. [22] = kilde **D3**. Derefter blev manuskriptets nodesider pagineret fornedet med sidetallene 1-43. **D1**, **D2** og **D3** fik sidetal 5, 11 og 23. Revisionen 1931 blev foretaget med udgangspunkt i den oprindelige renskrift, altså uden de tre erstatningssider, og partitursiderne blev på dette tidspunkt repagineret 1-[42] foroven på siderne. Der er spor af en tidlig revision med blå farvestift og rødt blæk, som efterfølgende er blevet annulleret (udraderet). Den 'blå' revision skimtes i sats I s. 3-5 og s. 11 og ikke mindst i sats IV s. 29-36, mens korrektioner eller præciseringer med rødt blæk ses s. 5, 29, 31, 32 og 36. Sats IV har også ændringer med rød farvestift (specielt s. 35). Ingen af disse ændringsforslag blev implementeret i det reviderede partitur (A).

Alle satser blev ved revisionen 1931 forsynet med rettelser, tilføjelser og kommentarer med blyant og enkelte steder med blæk. Revisionen omfatter retoucheringer i sats I, II og III (articulation, dynamik, tempi, enkelte nodeændringer), mens sats IV er betydeligt revideret og lidt forkortet; s. 37 er delvis overstreget og foroven på denne har RL skrevet følgende besked til afskriveren CL: *Stop! maa omskrives*. Den omskrevne version af passagen findes på bilaget, kilde C.

C. Bilag til B (1931)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 61,5. Autograf; renskrift med blæk (rettelser med blæk, farvestift og blyant).

Ubetegnet; udateret.

1 blad, 34,5 × 26 cm; 2 beskrevne sider, pagineret 37 (og verso, 'omvendt': 2). Omfatter 14 takter før cfr. 46; verso (pag. 2)

on the first page of music is pasted over with a piece of paper bearing the designation No 2.

B. Score. Autograph (1918, revised 1931)

The Royal Danish Library. Rued Langgaard's Collection, RLS 61,3. Autograph. Fair copy in ink, revised in pencil, crayon and ink.

Title, originally: "Composition" / for / four string instruments / by / Rud Langgaard – altered with ink and pencil to: [...]

"Steppe –" / String Quartet (No 2) D minor. / by / Rud Langgaard [... at the bottom of the page there are various pencil additions, a. o.: *To be fair copied*]

Heading (p. 1): "Composition" [crossed over] / [...] (previous title, crossed over, illegible) String Quartet ("Steppe") / "Steppe –" [written on top of an erased and illegible inscription (a motto?)]

Dating on the title page, above: *February 1918* – dating after movement I (p. 13): *21/2 18* – after movement II (p. 19): *22/2* – after movement III (p. 27): *22/2*. – signed and dated after movement IV (p. [42]): *Rud Langgaard / 25 February 1918. / Comp. Jan. 1918.*

22 leaves, 35.5 × 27 cm; 44 pages of writing, paginated in pencil at the top of the pages: title, (page with poem by Thor Lange), 1-41, [42]; an earlier numbering is written in pencil at the bottom of the pages: 1-4, (unnumbered p.), 6-10, (unnumbered p.), 12-22, 24-43.

Paper type: *B. & H. Nr. 11. A. / 7.14.* (18 staves).

The back side of the title page has the poem *Hi, you rain, you rain that moistens the grass* (4 stanzas), designated: (*Little Russian folk song by Thor Lange*); on p. 41 there is a pencil sketch of 3 bars written on 1 staff and denoted *Will-o'-the-wisp Music* (a precursor of *In the Flickering Autumn Lamplight* BVN 206); on the same page the date *17 June* is found.

Commentary.

The manuscript was originally unpaginated. After revision in 1918/1919, RL pasted p. [5] over with a new page = source **D1**; p. [11] was also pasted over with a new page = **D2**, and a replacement page was inserted after p. [22] = source **D3**. Then the music pages of the manuscript were paginated at the bottom with page numbers 1-43. **D1**, **D2** and **D3** were given page numbers 5, 11 and 23. The revision in 1931 was made on the basis of the original fair copy, i. e. without the three replacement pages, and the score pages were at this time repaginated 1-[42] at the top of the pages. There are traces of an early revision with blue crayon and red ink, which has subsequently been canceled (erased). The 'blue' revision can be seen in movement I pp. 3-5 and p. 11 and not least in movement IV pp. 29-36, while corrections or clarifications with red ink are visible on pp. 5, 29, 31, 32 and 36. Movement IV also has alterations with red crayon (especially p. 35). None of these amendments were implemented in the revised score (A).

At the 1931 revision, all movements were provided with corrections, additions and comments in pencil and in some places in ink. The revision includes retouches in movements I, II and III (articulation, dynamics, tempi, alterations of single notes), while movement IV is significantly revised and slightly abbreviated; p. 37 has been partially crossed over and on top of this RL has written the following message to the copyist CL: *Stop! must be rewritten*. The recomposed version of the passage can be found in the appendix, source C.

C. Appendix for B (1931)

The Royal Danish Library. Rued Langgaard's Collection, RLS 61,5. Autograph; fair copy in ink (corrections in ink, crayon and pencil).

Udesignated; undated.

1 leaf, 34.5 × 26 cm; 2 pages of writing, paginated 37 (and on the verso, 'upside down': 2). Comprises 14 bars before fig. 46;

rummer partiturside (*Allegro poco con gravita*) til Symfoni nr. 5, 1. version, BVN 191.

Papirtype: 20 systemer uden angivelse af fabrikat.

Kommentar.

Partiturbilag til B, s. 37. Omfatter takterne 203-216 i omarbejdet form.

D. Reviderede partitursider (1918-19)

Det Kongelige Bibliotek. Rued Langgaards Samling. Autograf. Renskrift med blæk.

1. Sats I. RLS 17,6 [blad 2].

Ubetegnet; udateret [1918].

1 blad, 35,5 × 27 cm; 2 beskrevne sider. Passagen fra cfr. 5 til og med 6 t. efter cfr. 6 (t. 105-137) findes på bladets ene side, pagineret 5 (verso rummer blyantsskitser til Symfoni nr. 5, 2. Version, BVN 216).

Papirtype: *B.& H. Nr. 11. A. / 7.14.* (18 systemer).

Var oprindeligt klæbet oven på B, s. 5. Den blanke bagside blev 1931 udnyttet som skitsepapir.

2. Sats I. RLS 61,4.

Ubetegnet; udateret [1918].

1 blad, 35,5 × 27 cm; 2 beskrevne sider. Passagen fra t. 4 før cfr. 13 til og med t. 5 efter cfr. 14 (t. 255-282) findes på bladets ene side, pagineret 11 (verso rummer ubetegnede og udaterede blyantsskitser til strygekvartet nr. 5 BVN 189, sats III).

Papirtype: 18 systemer uden angivelse af fabrikat.

Var oprindeligt klæbet oven på B, s. 11. Den blanke bagside blev 1931 udnyttet som skitsepapir.

3. Sats III. RLS 91,18a.

Ubetegnet; udateret [1919].

1 blad, 35,5 × 27 cm; 2 beskrevne sider. Passagen fra cfr. 28 til cfr. 32 findes på bladets ene side, pagineret 23 (verso rummer skitse til orgelstykket *Liden Kirstens Dødedans i Ribe* BVN 359:6, dateret 16.12.1948, samt udateret titelpåskrift vedr. *Michael-Hymne* BVN X1).

Papirtype: 18 systemer uden angivelse af fabrikat.

Bilag til B med omkomponeret version (53 takter) af passagen t. 43-88 i B. Revisionen er udateret, men kan med stor sandsynlighed tidsfæstes til 1919 på grundlag af nodeskriftens karakter. Revisionen blev implementeret i stemmesættet kilde E.

E. Stemmer [1918]. Afskrift (revideret 1938)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 61,2.

Afskrift med blæk signeret AD (i.e. August Devald); revision i autograf i form af rettelser, tilføjelser, overklæbninger og sammenklæbede sider.

Titel (vI I, vI II, vIa, delvis i autograf): [...] / [*Quartetto* overstreget] *Strygekvartet No 2. / af / Rued Langgaard.* (vcl har et nyere omslag med titel i autograf)

Dateret: vI I efter sidste takt (s. 13): *R.L. / Jan. 38 (delvis ændret og omskrevet.)* – tilsvarende dateringer findes i vI II (s. 13) og vIa (s. 13); vcl (s. 11) har: *Rued Langgaard / Jan. 1938. / delvis ændret / og omskrevet*

4 stemmer: 7 + 8 + 7 + 8 blade, 34,5 × 25 cm; stemmerne omfatter hhv. 13, 13, 13 og 12 paginerede sider.

Papirtype: 12 systemer uden angivelse af fabrikat.

Foroven på titelbladet har RL på alle fire stemmer skrevet:

Revideret.

Kommentar.

Der er tale om de originale stemmer udskrevet til uropførelsen i januar 1919. Stemmerne er efterfølgende blevet ført ajour med en mindre revision af sats III, som må have fundet

verso (pag. 2) includes a score page (*Allegro poco con gravita*) for Symphony no. 5, 1st version, BVN 191.

Papirtype: 20 staves without manufacturer's name.

Commentary.

Score appendix for B, p. 37. Comprises bars 203-216 in altered form.

D. Revised score pages (1918-19)

The Royal Danish Library. Rued Langgaard's Collection. Autograph. Fair copy in ink.

1. Movement I. RLS 17,6 [fol. 2].

Undesignated; undated [1918].

1 leaf, 35.5 × 27 cm; 2 pages of writing. The passage from fig. 5 up to and including b. 6 after fig. 6 (bb. 105-137) is found on one side of the leaf, paginated 5 (verso includes pencil sketches for Symphony no. 5, 2nd version, BVN 216).

Paper type: *B.& H. Nr. 11. A. / 7.14.* (18 staves).

Originally glued onto B, p. 5. The blank back side was in 1931 utilized as sketch paper.

2. Movement I. RLS 61,4.

Undesignated; undated [1918].

1 leaf, 35.5 × 27 cm; 2 pages of writing. The passage from b. 4 before fig. 13 up to and including b. 5 after fig. 14 (bb. 255-282) is found on one side of the leaf, paginated 11 (verso includes undesignated and undated pencil sketches for String quartet no. 5, BVN 189, movement III).

Paper type: 18 staves without manufacturer's name.

Originally glued onto B, p. 11. The blank back page was in 1931 used as sketch paper.

3. Movement III. RLS 91,18a.

Undesignated; undated [1919].

1 leaf, 35.5 × 27 cm; 2 pages of writing. The passage from fig. 28 to fig. 32 is found on one side of the leaf, paginated 23 (verso includes sketch for the organ piece *Little Kirsten's Dance of Death in Ribe* BVN 359:6, dated 16 Dec. 1948, as well as an undated title inscription regarding *Michael-Hymn* BVN X1).

Paper type: 18 staves without manufacturer's name.

Appendix for B including the recomposed version (53 bars) of the passage bb. 43-88 in B. The revision is undated, but can in all probability be dated to 1919 based on the nature of the music notation. The revision was implemented in the set of parts source E.

E. Parts [1918]. Transcript (revised 1938)

The Royal Danish Library. Rued Langgaard's Collection, RLS 61,2. Transcript in ink signed AD (i.e. August Devald); revision in autograph in the form of corrections, additions, glued in corrections and pages glued together.

Title (vI I, vI II, vIa, partly in autograph): [...] / [*Quartetto* crossed over] *String Quartet No 2. / by / Rued Langgaard.* (vcl has a more recent cover with an autograph title)

Dated: vI I after the last bar (p. 13): *R.L. / Jan. 38 (partly altered and rewritten.)* – similar datings are found in vI II (p. 13) and vIa (p. 13); vcl (p. 11) has: *Rued Langgaard / Jan. 1938. / partly altered / and rewritten*

4 parts: 7 + 8 + 7 + 8 leaves, 34.5 × 25 cm; the parts comprise 13, 13, 13 and 12 numbered pages respectively.

Paper type: 12 staves without manufacturer's name.

At the top of the title page of all four parts, RL has written: *Revised.*

Commentary.

These are the original parts produced for the premiere in January 1919. The parts have subsequently been updated with a minor revision of movement III, which must have taken place

sted kort efter opførelsen (jfr. kilde D3). Denne tidlige revision blev elimineret ved revisionen 1931, hvor RL vendte tilbage til satsens oprindelige version. Stemmerne var oprindeligt uden satstitler; de blev formodentlig først tilføjet, da RL i jan. 1938 gennemreviderede stemmesættet forud for en opførelse i Statsradiofonien og derved bragte det i overensstemmelse med det reviderede partitur A. RLs revision er dog ikke gennemført ned til mindste detalje. Flere steder har han overset, at der ved revisionen var blevet foretaget en ændring, ligesom visse afskriverfejl og misforståelser, der går helt tilbage til 1918, ikke er blevet rettet. På den anden side har RL indsat enkelte fortegn og artikulationsangivelser, som mangler i A. Stemmerne blev benyttet frem til fremkomsten i 1991 af den første trykte udgave (Samfundet til Udgivelse af Dansk Musik) og rummer strøgangivelser, fingersætninger osv. indføjet af musikere.

REDAKTIONSGRUNDLAG

Udgaven er baseret på kilde A, den af CL udførte afskrift efter det reviderede originalpartitur B (med tilhørende bilag, C). Der er foretaget kollation med kilde B og C med henblik på at identificere afskriverfejl og forglemmelser i A. Stemmesættet kilde E rummer enkelte detaljer i autograf, som ikke findes i A og B, og disse er inkorporeret i udgaven i det omfang, de kompletterer kilde A. Kildegruppen D er uden relevans for udgaven.

RETNINGSLINJER FOR UDGAVEN

Udgiverens tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser; tilføjede buer er angivet med brudt streg og buændringer som en kombination af hel og brudt streg. Orienteringsfortegn i runde parenteser er tilføjet af udgiveren. Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noteapparatet.

NOTER

Tonehøjden angives på konventionel vis ud fra 'nøglehulsc'et' = c¹.

sats I

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
99, 103	vl I, II	node 1: flageolet-angivelse tilføjet iht. B
107	vl II	node 1: flageolet-angivelse tilføjet iht. B
110	vl I	node 1: flageolet-angivelse overstreget i B; tilføjet redaktionelt i analogi med t. 107 og vl II i B (hvor angivelsen ikke er overstreget)
111	vl I	flageolet-angivelsen findes i E
	vl II	node 1: flageolet-angivelse tilføjet iht. B
117	vl I	node 2: ♯ tilføjet iht. B
128	vl I	bindebue til t. 129 annulleret i B, men ikke det tilsvarende sted t. 274
153	vla, vcl	node 1: stacc. tilføjet iht. B
174	vl I, II	node 2: stacc. tilføjet iht. B
	vcl	node 1: <i>ffz</i> tilføjet iht. B
186	vla	node 2: <i>fz</i> tilføjet iht. B
	vcl	<i>f</i> tilføjet iht. B
215	vla	node 3: ♯ for f ¹ tilføjet iht. E (autograf; findes ikke i A og B)
225	vla	node 2-3: portamento tilføjet iht. B
228-230,		
232-234	vl II	bue tilføjet iht. B
235	vl I, II	<i>poco</i> tilføjet iht. B

shortly after the performance (cf. source D3). This early revision was eliminated by the revision of 1931, when RL returned to the original version of the movement. The parts were originally without movement titles; they were probably first added when RL in Jan. 1938 revised the parts thoroughly prior to a performance in the State Radio and thereby brought the set in accordance with the revised score A. However, RL's revision was not carried out down to the smallest detail. In several places, he overlooked an alteration made in the revision process, as well as certain copying errors and misunderstandings dating back to 1918. On the other hand, RL inserted some accidentals and articulation marks, which are missing in A. The parts were used until the appearance in 1991 of the first printed edition (The Society for the Publication of Danish Music) and contain bowings, fingerings, etc. inserted by musicians.

TEXTUAL BASIS OF THE EDITION

The edition is based on source A, the transcript made by CL after the revised original score B (with accompanying appendix, C). Collations have been made with sources B and C in order to identify copying errors and oversights in A. The set of parts, source E, contains certain details in autograph that are not found in A and B, and these are incorporated in the edition to the extent that they supplement source A. Source group D is of no relevance to the edition.

EDITORIAL GUIDELINES

The editor's additions and emendations are indicated typographically in the score by square brackets; added slurs and ties are printed with broken lines and altered slurs and ties with a combination of unbroken and broken lines. Cautionary accidentals in round brackets are also editorial. Editorial comments and information about things not indicated typographically in the edition are to be found in the notes.

NOTES

The pitch is indicated in a conventional way, i.e. 'the keyhole c' = c¹.

movement I

<i>bar</i>	<i>part</i>	<i>comment</i>
99, 103	vl I, II	node 1: flageolet mark supplied in accordance with B
107	vl II	node 1: flageolet mark supplied in accordance with B
110	vl I	node 1: flageolet mark crossed over in B; supplied editorially by analogy with b. 107 and vl II in B (where the mark is not deleted)
111	vl I	flageolet mark not in E
	vl II	node 1: flageolet mark supplied in accordance with B
117	vl I	node 2: ♯ supplied in accordance with B
128	vl I	tie to b. 129 annulled in B, but not at the corresponding place b. 274
153	vla, vcl	node 1: stacc. supplied in accordance with B
174	vl I, II	node 2: stacc. supplied in accordance with B
	vcl	node 1: <i>ffz</i> supplied in accordance with B
186	vla	node 2: <i>fz</i> supplied in accordance with B
	vcl	<i>f</i> supplied in accordance with B
215	vla	node 3: ♯ before f ¹ supplied in accordance with E (autograph; not in A, B)
225	vla	notes 2-3: portamento supplied in accordance with B
228-230,		
232-234	vl II	slur supplied in accordance with B
235	vl I, II	<i>poco</i> supplied in accordance with B

245, 249,		
253	vl I, II	flageolet-angivelse og <i>pp</i> tilføjet iht. B
257	vl I, II	flageolet-angivelse tilføjet iht. B
274-275	vl I	bindebue tilføjet iht. B
292, 293	vla, vcl	node 5: marc. tilføjet iht. E (autograf; findes ikke i A og B)

sats II

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
6	–	<i>Preso impetuoso</i> (B) er i A rettet til <i>Presto</i> , mens angivelse i t. 35 i A er uændret
6-7	vla, vcl	⇒ justeret iht. B
18, 19,		
20	vl II	<i>ffz</i> × 6 tilføjet iht. B (A har det oprindelige <i>ff</i> før forslagsnoden i hver takt; at <i>ffz</i> er gyldigt støttes af E , hvori RL har tilføjet <i>ffz</i> ligesom i B)
19-20	vl I	⇒ tilføjet iht. B
20	vla	bue mellem forslagsnode og node 1 tilføjet iht. B
56, 57	vcl	node 2: marc. tilføjet iht. E (autograf; findes ikke i A og B)
62-63	vl II	⇒ justeret iht. B
79-80	vl II	⇒ tilføjet iht. B
79, 80	vl I	<i>ffz</i> × 4 tilføjet iht. B i hvilken angivelserne i t. 79 dog er overskrevet med hhv. ned- og opstrøgsangivelser; <i>ffz</i> findes i E (men ikke i autograf); jfr. også noten til t. 18-20 (vl II)
	vcl	<i>ffz</i> × 4 tilføjet iht. B i hvilken angivelserne i t. 80 dog er overskrevet med hhv. ned- og opstrøgsangivelser; <i>ffz</i> findes i E (men ikke i autograf); jfr. også noten til t. 18-20 (vl II)
	vcl	bue mellem forslagsnode og node 1 tilføjet iht. B
98	vcl	⇒ tilføjet iht. B
101	vl I	<i>pp</i> findes i E (ikke i autograf)

sats III

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
91	vcl	◀ ⇒ justeret i analogi med t. 3 (angivelsen i A er kopieret efter B , hvor en fremmed hånd har tilføjet kilerne over to takter; i t. 3 i B er de tilføjet af RL)
102	vla	sidste node: f rettet til g iht. B og i analogi med t. 14 (afskriverfejl i A)
120	vla, vcl	bue tilføjet iht. B og i analogi med t. 32
132	–	<i>pastorale</i> tilføjet iht. E (autograf)
133	vla	node 4: noteret som f i A , B og E (jfr. e i t. 132 samt i t. 1, 2, 5, 6 etc.)

sats IV

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
7	vl II	node 4: rettet fra b til c ¹ iht. B (og i overensst. med E)
41	vcl	node 3-4: bue tilføjet iht. B
48	vla, vcl	node 2-3: bue tilføjet iht. B
49	vla	node 2: marc. tilføjet i E i autograf; forekommer ingen parallelle steder; udeladt

245, 249,		
253	vl I, II	flageolet mark and <i>pp</i> supplied in accordance with B
257	vl I, II	flageolet mark supplied in accordance with B
274-275	vl I	tie supplied in accordance with B
292, 293	vla, vcl	note 5: marc. supplied in accordance with E (autograph; not in A , B)

movement II

<i>bar</i>	<i>part</i>	<i>comment</i>
6	–	<i>Preso impetuoso</i> (B) corrected in A to <i>Presto</i> , while in b. 35 in A , the indication is unchanged
6-7	vla, vcl	⇒ adjusted in accordance with B
18, 19,		
20	vl II	<i>ffz</i> × 6 supplied in accordance with B (A has the original <i>ff</i> before the graze note in each bar; that <i>ffz</i> is valid is supported by E in which RL added <i>ffz</i> as in B)
19-20	vl I	⇒ supplied in accordance with B
20	vla	slur between grace note and note 1 supplied in accordance with B
56, 57	vcl	note 2: marc. supplied in accordance with E (autograph; not in A , B)
62-63	vl II	⇒ adjusted in accordance with B
79-80	vl II	⇒ supplied in accordance with B
79, 80	vl I	<i>ffz</i> × 4 supplied in accordance with B in which, however, the marks in b. 79 are overwritten with down and up bowing marks; <i>ffz</i> is found in E (but not in autograph); cf. note to bb. 18, 19, 20 (vl II)
	vcl	<i>ffz</i> × 4 supplied in accordance with B in which, however, the marks in b. 80 are overwritten with down and up bowing marks; <i>ffz</i> is found in E (but not in autograph); cf. note to bb. 18-20 (vl II)
	vcl	slur between grace note and note 1 supplied in accordance with B
98	vcl	⇒ supplied in accordance with B
101	vl I	<i>pp</i> is in E (not in autograph)

movement III

<i>bar</i>	<i>part</i>	<i>comment</i>
91	vcl	◀ ⇒ adjusted by analogy with b. 3 (the indication in A is copied after B in which an unknown hand has supplied hairpins over two bars; in b. 3 in B they are added by RL)
102	vla	last note: f emended to g in accordance with B and by analogy with b. 14 (copying error in A)
120	vla, vcl	slur supplied in accordance with B and by analogy with b. 32
132	–	<i>pastorale</i> supplied in accordance with E (autograph)
133	vla	note 4: notated as f in A , B and E (cf. e in b. 132 and in bb. 1, 2, 5, 6, etc.)

movement IV

<i>bar</i>	<i>part</i>	<i>comment</i>
7	vl II	note 4: emended from b, til c ¹ in accordance with B (and in agreement with E)
41	vcl	notes 3-4: slur supplied in accordance with B
48	vla, vcl	notes 2-3: slur supplied in accordance with B
49	vla	note 2: marc. added in E in autograph; is not present in parallel places; suppressed

49	vcl	<i>f</i> tilføjet iht. E (autograf; findes ikke i A og B)	49	vcl	<i>f</i> supplied in accordance with E (autograph; not in A, B)
56	vcl	node 2: ♯ tilføjet iht. B	56	vcl	node 2: ♯ supplied in accordance with B
58	vla	node 2-3: oprindeligt a ¹ ; rettet i B til g ¹ som også findes i A; ikke rettet af RL i E, og ikke ændret af RL i gentagelsen t. 127 (se note hertil)	58	vla	notes 2-3: originally a ¹ ; corrected in B to g ¹ which is also in A; not corrected by RL in E, and not in the repetition b. 127 (see note below)
60	vla	node 2: c ¹ ændret til d ¹ i overensst. med t. 129 og i analogi med t. 64, 70, 133, 139 (RL har ændret node 2 til en gentagelse af node 1, men har overset at foretage rettelser i t. 60 i A, B og E)	60	vla	node 2: c ¹ emended to d ¹ in agreement with b. 129 and by analogy with bb. 64, 70, 133, 139 (RL changed note 2 to a repetition of note 1 but forgot to correct b. 60 in A, B and E)
61	vl II	node 2: marc. tilføjet iht. B	61	vl II	node 2: marc. supplied in accordance with B
	vla	node 2-3: bue tilføjet iht. B		vla	notes 2-3: slur supplied in accordance with B
63	vla, vcl	node 1: marc. tilføjet iht. E (autograf; findes ikke i A og B)	63	vla, vcl	node 1: marc. supplied in accordance with E (autograph; not in A, B)
63, 69, 132, 138	vcl	E har marc. på node 2 i autograf i disse takter; findes ikke i vla (E) og ikke i A og B (ikke medtaget i udgaven)	63, 69, 132, 138	vcl	E has autograph marc. at note 2 in these bars; not to be found in vla (E) and not in A and B (not included in the edition)
102	vla	node 3: stacc. tilføjet iht. B	102	vla	node 3: stacc. supplied in accordance with B
106	vl I	node 1: ♯ tilføjet iht. B	106	vl I	node 1: ♯ supplied in accordance with B
118	vcl	<i>f</i> tilføjet iht. B	118	vcl	<i>f</i> supplied in accordance with B
127	vla	node 2-3: ændret fra a ¹ til g ¹ i analogi med t. 58 (a ¹ findes i A, B og E; jfr. note til t. 58)	127	vla	notes 2-3: emended from a ¹ to g ¹ by analogy with b. 58 (a ¹ is not in A, B and E; cf. note to b. 58)
129	vla, vcl	node 2: opr. noteret som i t. 60, men ændret ved revisionen i B	129	vla, vcl	node 2: originally notated as in b. 60, but altered by revision in B
	vcl	node 3-4: bue tilføjet iht. B		vcl	notes 3-4: slur supplied in accordance with B
131	vcl	node 2: b ændret til h (♯ fjernet) i analogi med t. 62, hvor RL ved revisionen har overstreget opløsningstegnet i B (en svag overstregning af ♯ med rødt blæk i B t. 131 er ikke respekteret i A); i E er ♯ ikke annulleret	131	vcl	node 2: b, emended to h (♯ deleted) by analogy with b. 62 in which RL by revision has crossed out the natural in B (a faint deletion of ♯ with red ink in B b. 131 is not respected in A); in E the ♯ is not annulled
132	vcl	node 1: marc. tilføjet iht. E (autograf; findes ikke i A og B)	132	vcl	node 1: marc. supplied in accordance with E (autograph; not in A, B)
133	vla, vcl	node 2: opr. noteret som i t. 60, men ændret i B	133	vla, vcl	node 2: originally notated as in b. 60 but altered in B
138	vcl	node 1: marc. tilføjet iht. E (autograf; findes ikke i A og B)	138	vcl	node 1: marc. supplied in accordance with E (autograph; not in A, B)
143	-	B har <i>allargando</i> (ikke annulleret i B, findes ikke i A)	143	-	B has <i>allargando</i> (not annulled in B, not in A)
150	vcl	<i>p</i> tilføjet iht. B	150	vcl	<i>p</i> supplied in accordance with B
	vcl	node 3: stacc. tilføjet iht. B		vcl	node 3: stacc. supplied in accordance with B
154	vcl	node 2: ♭ for a ¹ tilføjet iht. B	154	vcl	node 2: ♭ for a ¹ supplied in accordance with B
	vcl	node 1-2: stacc. findes i E (ikke i autograf)		vcl	notes 1-2: stacc. is found in E (not in autograph)
	vcl	node 3-4: stacc. tilføjet iht. B		vcl	notes 3-4: stacc. supplied in accordance with B
157	vla	node 1, 4: stacc. tilføjet iht. B	157	vla	notes 1, 4: stacc. supplied in accordance with B
161	vcl	node 1-2: stacc. tilføjet iht. B (stacc. node 3 findes i E, ikke i autograf)	161	vcl	notes 1-2: stacc. supplied in accordance with B (stacc. note 3 is in E, not in autograph)
168	vlc	node 1: ♯ for H findes i E (ikke i autograf)	168	vlc	node 1: ♯ before B is found in E (not in autograph)
171	vla	node 2: marc. tilføjet iht. B	171	vla	node 2: marc. supplied in accordance with B
188	vla	node 1: ♯ for h tilføjet iht. E (autograf); findes ikke i A og B	188	vla	node 1: ♯ before b supplied in accordance with E (autograph; not in A, B)
206	vl II	node 3: ♯ for f ² tilføjet iht. E (autograf; findes ikke i A og B)	206	vl II	node 3: ♯ before f ² supplied in accordance with E (autograph; not in A, B)
207	vcl	node 1: (♯) skyldes RL	207	vcl	node 1: (♯) is due to RL
210-211	vl I, II	⊃ tilføjet iht. C (bilag, 1931)	210-211	vl I, II	⊃ supplied in accordance with C (appendix, 1931)
211	vcl	<i>arco</i> tilføjet iht. RLs tilføjelse i E (autograf)	211	vcl	<i>arco</i> supplied in accordance with RL's addition in E (autograph)
214-215	vl I	bue tilføjet iht. C	214-215	vl I	slur supplied in accordance with C

Bendt Viinholt Nielsen, marts 2021

Bendt Viinholt Nielsen, March 2021