Rued Langgaard

SONATE (UFULDENDT)

SONATA (UNFINISHED)

1909-1911

BVN 41

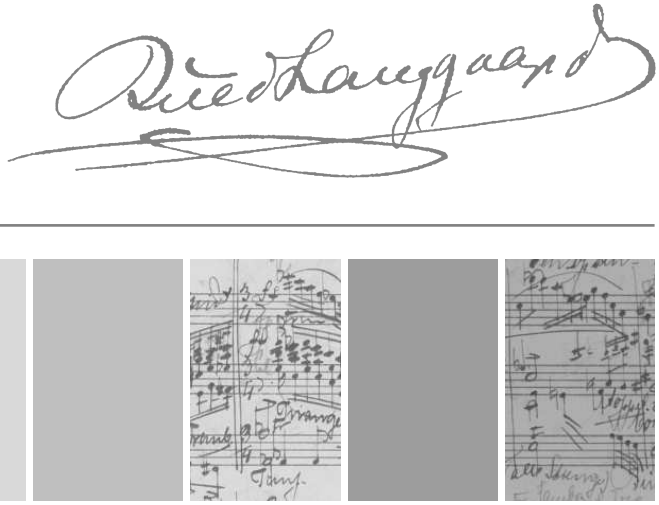
FOR VIOLIN OG KLAVER

FOR VIOLIN AND PIANO

Kritisk udgave ved

Critical edition by

Bendt Viinholt Nielsen



The Rued Langgaard Edition
Edition Wilhelm Hansen

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

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OM UDGAVEN

Denne kritiske udgave af sonatens to fuldførte satser er baseret på komponistens egenhændige partiturrenskrift fra 1911, som findes i Det Kongelige Bibliotek i København (Rued Langgaards Samling, RLS 75,1). Udgaven blev oprindeligt produceret i 2001 og præsenteres her i revideret form.

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.

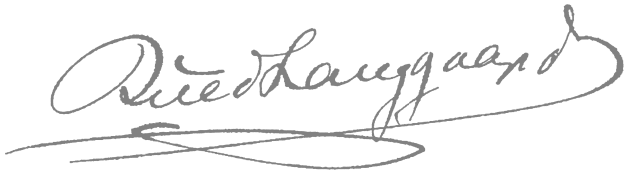
Der henvises i øvrigt til *Kilder og kritisk beretning* s. 29.

ABOUT THIS EDITION

This critical edition of the two finished movements of the sonata is based on the composer's autograph fair copy from 1911 preserved in The Royal Library in Copenhagen (Rued Langgaard's Collection, RLS 75,1). The edition was originally produced in 2001 and is presented here in a revised form.

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. 29.



OM DEN UFULDENDTE SONATE

SSonatens første sats, *Allegro energico* (h-mol), angives at være komponeret i juli 1909, men der er tale om en oplysning, som er nedfældet af komponisten på et langt senere tidspunkt. Man skal nok snarere fæste lid til en optegnelse af Rued Langgaards mor, Emma Langgaard, som i et notat fra juni 1910 anfører, at sonaten blev påbegyndt i vinteren 1909-10. Første sats blev uropført den 12. februar 1911 ved en velgørenhedskoncert arrangeret af Emma Langgaard i KFUMs festsal i København. Violinisten var kgl. koncertmester Axel Gade, som blev akkompagneret af den da 17-årige komponist. Et let revideret partitur til denne sats blev påbegyndt af Langgaard i Sundhult i Sverige i sommeren 1911 og fuldført i København den 31. august. Sonatens sats 2, 3 og 4 blev også skitseret i 1911, men kun den langsomme andensats, *Andante con espressione* (D-dur), blev fuldført, hvilket skete i oktober 1911. Allerede måneden efter blev denne sats opført af Axel Gade og Rued Langgaard. Det skete ved en koncert med et rent Rued Langgaard-program i Garnisons Kirke i København den 10. november 1911. Langgaard udførte klaverstemmen på orgel. Manuskriptet til satsen er endnu forsynet med komponistens notater vedrørende denne udførelse på orgel. To af de københavnske anmeldere nævner sonatesatsen i deres omtale af koncerten; Sextus Miskow ("S.M.") skriver i *Berlingske Aftenavis* (11. nov. 1911):

> Af Violinstykket modtog man […] kun et vagt og udflydende Indtryk, thi dels overdøvede Orgelledsagelsen fuldstændigt Hr. Axel Gades fine og bløde Tone, dels bevægede Violinpartiet sig altfor længe på den svage "D" og "A"-Streng og dels var selve Stykket altfor endeløst langt i Forhold til de ret ubetydelige Motiver.

Gustav Hetsch ("-st-ts-.") var i *Nationaltidende* (11. nov. 1911) ikke venligere:

> Andanten […] flød ud over alle Brædder, og de virkelig fine og smukke Enkeltheder druknede efterhaanden i det meget, der ikke kom Sagen ved. Der er Grænser for, hvor vidt selv en Ynglingesjæls vage Drømme kan svæve om i et kunstenerisk Arbejde, der skal paaregne offentlig Interesse.

De to satser blev ikke opført igen i Rued Langgaards tid. Skitserne til de to sidste, ufuldførte satser er forsvundet, og sonaten betegnes af Langgaard selv på et meget tidligt tidspunkt som "ufuldendt". Så sent som i 1950 udarbejdede han et nyt manuskript til anden sats, betegnet *Anden Version* og med titlen *Andante funebre (Andante religioso)*. Manuskriptet er skitsepræget og ufuldstændigt og er uden interesse i forbindelse med nærværende udgivelse.

Bendt Viinholt Nielsen, juni 2001, rev. 2019

ABOUT THE UNFINISHED SONATA

The first movement of the sonata, *Allegro energico* (B minor), has July 1909 as the date of composition, but this information has been added by the composer at a much later point in time. It is probably better to rely on a note made by Rued Langgaard's mother, Emma Langgaard in June 1910 that work began on the sonata in the winter of 1909-10. The first movement was given its first performance on 12 February 1911 at a charity concert organised by Emma Langgaard and held in the KFUM (YMCA) ceremonial hall in Copenhagen. The violinist was Concert Master Axel Gade from The Royal Danish Orchestra, who was accompanied by the composer, then only 17 years old. A slightly revised score of this movement was begun by Langgaard in Sundhult, Sweden, in the summer of 1911 and completed in Copenhagen on 31 August. The second, third and fourth movements were also sketched out in 1911, but only the slow second movement, *Andante con espressione* (D major), was ever completed – in October 1911. Only a month later, on 10 November 1911, this movement was performed by Axel Gade and Rued Langgaard at a concert of works exclusively by Rued Langgaard at the Garrison Church in Copenhagen. Langgaard performed the piano part on the organ. The manuscript of the movement still features the composer's annotations regarding this organ performance. Two of the Copenhagen reviewers refer to the sonata movement in their reviews of the concert: Sextus Miskow ("S.M.") writes as follows in *Berlingske Aftenavis* (11 Nov. 1911):

> One only gained […] a vague, diffuse impression of the violin piece, partly because the organ accompaniment completely drowned out Mr. Axel Gade's fine, delicate tone, partly because the violin part dwelt far too long on the weak 'D' and 'A' strings, and partly because the piece was excessively long seen in relation to the somewhat insignificant motifs.

Gustav Hetsch ("-st-ts-."), in *Nationaltidende* (11 Nov. 1911), was no more friendlily disposed:

> The Andante […] bursts its banks in all directions, and the truly fine and beautiful details gradually drowned in the vast amount of irrelevant material. There are limits to how far even the vague dreams of a young composer can waft around in an artistic work that seeks to command public interest.

The two movements were not performed again during Rued Langgaard's lifetime. The sketches of the other two, uncompleted movements have disappeared, and the sonata is referred to by Langgaard himself, even early on, as 'unfinished'. As late as in 1950, he prepared a new manuscript of the second movement, called *Second Version*, and with the title *Andante funebre* (*Andante religioso*). This manuscript is sketchy and incomplete and without interest in the context of the present edition.

Bendt Viinholt Nielsen, June 2001, rev. 2019

Sonate (ufuldendt)

I

Rued Langgaard
(BVN 41)

Allegro energico

Violino

Piano

f

ben tenuto sempre

ben tenuto

sempre f

sempre f marcato

fz

p legatissimo e dolcissimo

f sempre marcato

meno f

dim.

p

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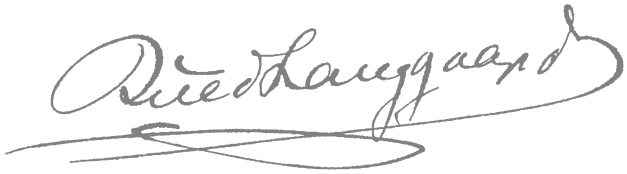

KILDER OG KRITISK BERETNING

KILDER

A. Partitur. Renskrift.
B. Violinstemme (afskrift)
C. Skitse til revideret version af sats 2 (1950)

A. Partitur. Renskrift.
Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 75,1. Autograf. Blæk (tilføjelser og rettelser med blæk, blyant og farvestift).
Titel: *Sonate (ufuldendt) | for | Violin og Klaver | af | Rued Langgaard. | komp. 1909 og 1911. |* […]
Overskrifttitel: *Sonate for Violin og Pianoforte | af | Rud Immanuel Langgaard*
Dateret på første nodeside: *Renskrevet i Sundhult | Sommer 1911.* – efter sats I: *31 August 1911 | København*
Dateret og signeret efter sats II: *Kbn. October 1911 | Komponeret Juni- | Juli 1911. | RL.*
14 blade (blad 1 består af 2 sammenklæbede blade), 24 beskrevne sider. Sonaten omfatter titelside samt 22 upaginerede nodesider; blad 1v rummer overstreget partiturside pag. 1 (Symfoni nr. 16 BVN 417, sats 3, t. 1-5; mellem de to sammenklæbede blade findes et forord til denne sats); blad 7v og blad 8r er blanke, blad 14 er ubeskrevet.
Papirtyper og -formater: blad 1 + 14 (omslag): 34,5 × 27 cm; *W.H. Partiturpapir* (med fortrykt partituropstilling); oven på blad 1 er klæbet et blad hvorpå titlen er skrevet: *Papier Carpentier No. 122, Système Siestrop, déposé* (22 systemer) – blad 2-7 (sats I): 34,5 × 26 cm; 14 systemer uden angivelse af fabrikat – blad 8-13 (sats II): 35.5 × 26 cm; *B. & H. Nr. 11.* C. *| 5.10.* (18 systemer).

Kommentar.
I sats I ses kun ganske få ændringer og tilføjelser i forhold til den oprindelige renskrift (1911), herunder en noderettelse i t. 12. Sats 2 rummer dels tidlige tilføjelser med blyant og farvestift, som vedrører udførelse af satsen på orgel, dels skitseagtigt indføjede rettelser og udeladelser med blæk og blyant, som hidrører fra udarbejdelsen af en revideret version i 1950 (kilde **C**).

B. Violinstemme (afskrift)
Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 75,2. Afskrift (usigneret) med blæk (med tilføjelser og rettelser med blyant og farvestift, til dels i autograf).
Overskrift: […] *Sonate for Violin og Piano.* […]
Dateret (i autograf): før sats 1: *Komponeret Juli 1909 og Juni 1911* – før sats II: *Komponeret Juni 1911*

SOURCES AND CRITICAL COMMENTARY

SOURCES

A. Score. Fair copy
B. Violin part (transcript)
C. Sketch for revised version of movement II (1950)

A. Score. Fair copy.
The Royal Danish Library, Rued Langgaard's Collection, RLS 75,1. Autograph. Ink (additions and corrections in ink, pencil and crayon).
Title: *Sonata (unfinished) | for | violin and piano | by | Rued Langgaard | comp. 1909 and 1911 |* […]
Heading: *Sonata for violin and pianoforte | by | Rud Immanuel Langgaard*
Dated on the first page of music: *Fair copied in Sundhult | Summer 1911.* – after movement I: *31 August 1911 | Copenhagen*
Dated and signed after movement II: *Cbn. October 1911 | Composed June- | July 1911. | RL.*
14 leaves (fol. 1 is made up of 2 leaves pasted together), 24 pages of writing. The sonata comprises title page and 22 unnumbered pages of music; fol. 1v contains a crossed over score page paginated 1 (Symphony no. 16, movement 3, bb. 1-5; between the two pages pasted together there is a preface to this movement); fol. 7v and fol. 8v are blank, fol. 14 is without writing.
Papir types and sizes: fols. 1 + 14 (cover): 34.5 × 27 cm; *W.H. Partiturpapir* (with printed names of orchestral instruments); on top of fol. 1 a leaf with the title inscription is pasted on: *Papier Carpentier No. 122, Système Siestrop, déposé* (22 staves) – fols. 2-7 (movement I): 34.5 × 26 cm; 14 staves without manufacturer's name – fols. 8-13 (movement II): 35.5 × 26 cm; *B. & H. Nr. 11.* C. *| 5.10.* (18 staves).

Commentary.
In movement I, only a few corrections and additions to the original fair copy (1911) can be observed, including a note correction in b. 12. Movement II has early additions in pencil and crayon which relate to the performance of the music on the organ, and in addition there are sketchy corrections and deletions in ink and pencil which were added during the preparation of a revised version in 1950 (source **C**).

B. Violin part (transcript)
The Royal Danish Library, Rued Langgaard's Collection, RLS 75,2. Transcript (unsigned) in ink (with additions and corrections in pencil and crayon, partly in autograph).
Heading: […] *Sonata for Violin and Piano.* […]
Dated (in autograph): before movement I: *Composed July 1909 and June 1911* – before movement II: *Composed June 1911*

7 blade, 34,5 × 25,5 cm; 14 beskrevne sider, pagineret: (1), 2-6, (1), 2-8.
Papirtype: 12 systemer uden angivelse af fabrikat.

Kommentar.
Stemmen bærer præg af brug og blev uden tvivl benyttet ved uropførelser af de to satser i hhv. 1909 og 1911. Sats 1 stemmer for en række detaljers vedkommende ikke overens med **A** (udarbejdet i 1911). Kun et par takter er dog musikalsk revideret, mens der kan konstateres en lang række varianter vedr. artikulation, dynamik og tempo/karakterbetegnelser.

C. Skitse til revideret version af sats II (1950)
Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 75,3. Autograf. Blæk.
Titel: *Andante funebre* [opr.: *Andante religioso*] / *for* / *Violin og Klaver ell. Orgel* / *af* / *Rued Langgaard.* / *Første Version Juni 1911.* / *Anden Version 6 September 1950, tidlig Morgen.*
Overskrift: *Andante religioso* / [overstreget: *Koncert-Andante*] / *for Violin og Orgel*
Dateret og signeret på første nodeside: *komp. 1911 af Rued Langgaard*
11 blade, 34 × 27 cm (blad 1 og 11), 35,5 × 27 cm (blad 2-10); 14 beskrevne sider. Skitsen omfatter titelblad, hvis bagside rummer indklæbet koncertprogram 10.11.1911, samt 9 nodeblade folieret 1-9; kilden rummer også *Andante religioso* BVN 407 i en førsterenskrift, som omfatter 4 sider folieret 1-4 og er noteret bagfra på blad 10v, 9v, 8v, 7v og dateret til slut: *Kl. 6 – Morgen* / *6/9 1950.* Siderne blad 2v, 3v, 4v, 5v og 6v er blanke.
Papirtype: blad 1 + 11 (omslag): *W.H. Partiturpapir* (med fortrykt partituropstilling), blad 2-10: *B. & H. Nr. 11.* C. / *2.13.* (18 systemer).

Kommentar.
RL har gennemskrevet satsen efter kilde **A** i en skitseagtig, let revideret og forkortet form. Selv om han angiver det ledsagende instrument som "orgel", findes der kun én tone for orgelpedal (t. 1).

REDAKTIONSGRUNDLAG
Udgaven er baseret på kilde **A** i dette manuskripts oprindelige, renskrevne form (1911). Kilde **B** og **C** bidrager ikke med supplerende eller korrigerende information og er uden betydning for udgaven.

RETNINGSLINJER FOR UDGAVEN
Udgiverens tilføjelser og rettelser er markeret typografisk i partituret ved hjælp af skarpe parenteser; tilføjede buer er angivet med brudt streg og bueændringer som en kombination af hel og brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren.

Der er foretaget stiltiende komplettering for så vidt angår manglende triol- og sekstolangivelser og manglende nodepunkteringer. Mindre justeringer af uegalt anbragte buer, foredragsbetegnelser og dynamiske angivelser er foretaget uden videre. I visse tilfælde mangler der fortegn i enten højre hånd (hh) eller venstre hånd (vh) i akkorder, der findes i begge hænder i klaveret; sådanne akkorder er fortegnsmæssigt kompletteret uden nogen dokumentation.

7 leaves, 34.5 × 25.5 cm; 14 pages of writing, paginated: (1), 2-6, (1), 2-8.
Paper type: 12 staves without manufacturer's name.

Commentary.
The part shows traces of use and was no doubt used at the first performances of the two movements in 1909 and 1911 respectively. Movement I has a number of details not corresponding to **A** (produced in 1911). Only a couple of bars have been musically revised while there are a number of variants regarding articulation, dynamics and tempo/character indications.

C. Sketch for revised version of movement II (1950)
The Royal Danish Library, Rued Langgaard's Collection, RLS 75,3. Autograph. Ink.
Title: *Andante funebre* [originally: *Andante religioso*] / *for* / *violin and piano or organ* / *by* / *Rued Langgaard.* / *First version June 1911.* / *Second version 6 September 1950, early in the morning.*
Heading: *Andante religioso* / [crossed out: *Concert-Andante*] / *for violin and organ*
Dated and signed on the first page of music: *comp. 1911 by Rued Langgaard*
11 leaves, 34 × 27 cm (fols. 1 and 11), 35.5 × 27 cm (fols. 2-10); 14 pages of writing. The sketch comprises a title page on the back of which a concert programme from 10 Nov 1911 is pasted on, and 9 leaves of music foliated 1-9; the source also contains *Andante religioso* BVN 407 in an early fair copy which comprises 4 pages numbered 1-4 and has been written from the back of the manuscript on fols. 10v, 9v, 8v, 7v; dated at end: *6 o'clock – Morning* / *6/9 1950.* The pages fols. 2v, 3v, 4v, 5v and 6v are blank.
Paper type: fols. 1 + 11 (cover): *W.H. Partiturpapir* (with printed names of orchestral instruments), fols. 2-10: *B. & H. Nr. 11.* C. / *2.13.* (18 staves).

Commentary.
RL has copied the music from source **A** in a sketchy, somewhat revised and shortened form. Although he indicates the accompanying instrument as "organ" there is only one note for organ pedal (b. 1).

TEXTUAL BASIS OF THE EDITION
The edition is based on source **A** in its original fair-copied form (1911). Sources **B** and **C** do not contribute with additional or corrective information and are not relevant 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 shown with broken lines. Cautionary accidentals in round brackets are also editorial.

Missing triplet and sextuplet markings and missing dots have been tacitly supplied. Minor adjustments of irregularly located slurs, marks of expression and dynamics are undertaken without comment. In some cases, accidentals are missing in either right hand (rh) or left hand (lh) in chords found in both hands in the piano; in such chords accidentals have been provided without documentation.

NOTER

Tonehøjden angives på konventionel vis ud fra 'nøglehuls-c'et' = c^1.

sats I

takt	*stemme*	*kommentar*
–	–	satsens oprindelige tempobetegnelse *Allegro con energico* er korrigeret af udgiveren til *Allegro energico* (en sen rettelse af RL til *Energico marcato non mosso* ignoreres)
5	vl	RL skriver *ben tenuto molto*; *molto* udeladt
7	pno hh	akkord 4: d^2 ændret til e^2 i analogi med t. 97
12	vl	næstsidste node: RL har ændret tonen fra h til e^1 og markeret rettelsen med *NB*; konsekvensrettelse i t. 102 foretaget redaktionelt
51	–	*Maestoso e con energico* rettet til *Maestoso ed energico*
102	vl	næstsidste node: h ændret til e^1 i overensst. med rettelsen i t. 12

sats II

takt	*stemme*	*kommentar*
14	vl	node 3 tilføjet redaktionelt (takten er i **A** fordelt over to systemer; violinens node 2 er forsynet med bindebue, men der mangler en afsluttende node i taktens anden halvdel)
82	pno hh, vh	akkord 3-4: RL har på et sent tidspunkt tilføjet ♭ for e i akkord 3 og ♮ for e i akkord 4; udgaven respekterer disse ændringer, som kan være i overensst. med RLs oprindelige intention

Bendt Viinholt Nielsen, rev. 2019

NOTES

The pitch is indicated in a conventional way i.e. 'the key-hole c' = c^1.

movement I

bar	*part*	*comment*
–	–	the movement's originally heading *Allegro con energico* has been emended by the editor to *Allegro energico* (a late correction by RL to *Energico marcato non mosso* has been ignored)
5	vl	RL writes *ben tenuto molto*; *molto* suppressed
7	pno rh	chord 4: d^2 emended to e^2 by analogy with b. 97
12	vl	penultimate note: RL has changed the tone from b to e^1 and marked the correction *NB*; a similar correction has been made editorially in b. 102
51	–	*Maestoso e con energico* emended to *Maestoso ed energico*
102	vl	penultimate note: b changed to e^1 in accordance with the correction in b. 12

movement II

bar	*part*	*comment*
14	vl	note 3 added by the editor (in **A** the bar is divided on two staves; note 2 in the violin has a tie without an ending point in the second part of the bar)
82	pno rh, lh	chord 3-4: RL has at a late date added ♭ before e in chord 3 and ♮ before e in chord 4; the edition respects these additions as they may be in accordance with RL's original intention

Bendt Viinholt Nielsen, revised 2019