

Rued Langgaard

HELIOPOLIS

(1925, rev. 1926)

BVN 187

FOR SYMFONISK BLÆSERORKESTER

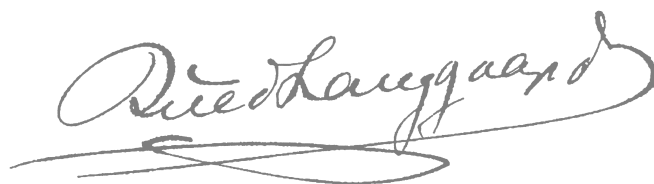
FOR SYMPHONIC WIND ENSEMBLE

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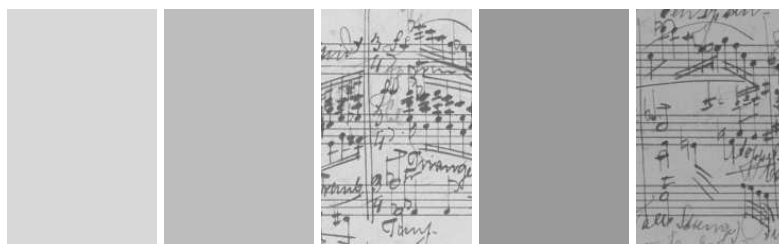
Critical edition by

Mike Cholewa

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.

The Rued Langgaard Edition
Edition Wilhelm Hansen



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RUED LANGGAARD UDGAVERN
THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Heliopolis (BVN 187)

Kritisk udgave ved Mike Cholewa

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Copenhagen

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

Koda Kultur har desuden støttet udgivelsen af Langgaards blæseværker.

Rued Langgaard Udgaven skylder begge tilskudsgivere en varm tak for den velvillige støtte.

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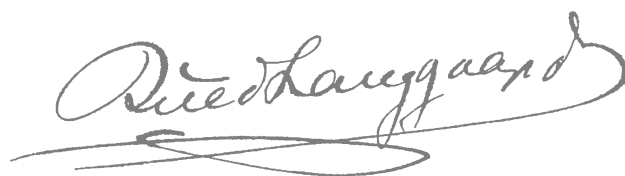
In addition, Koda's Cultural Funds have subsidised the publication of Langgaard's wind compositions.

The Rued Langgaard Edition would like to express its great gratitude to both funds for their willing support.

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OM UDGAVEN

Denne kritiske førsteudgave af *Heliopolis* er baseret på komponistens egenhændige partiturrenskrift, som foreligger i Det Kongelige Bibliotek i København (Rued Langgaards Samling, RLS 57,3).

Udgiverens tilføjelser og rettelser er typografisk markeret 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. Faste fortegn for klarinetter i B, trompeter i B og pauker er tilføjet af udgiveren. Der henvises i øvrigt til *Kilde og kritisk beretning* s. 27.

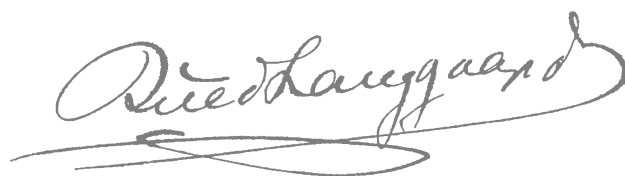
Mike Cholewa, januar 2020

ABOUT THIS EDITION

This critical first edition of *Heliopolis* is based on the composer's autograph fair copy preserved in the Royal Danish Library, Copenhagen (Rued Langgaard's Collection, RLS 57,3).

The editor's additions and emendations are indicated typographically in the score by square brackets; added slurs and ties are shown with broken lines and altered slurs and ties with a combination of unbroken and broken lines. Cautionary accidentals in round brackets are also editorial. Key signatures for clarinets in B_♭, trumpets in B_♭, and timpani have been supplied by the editor. Further information is given in *Source and critical commentary* p. 27.

Mike Cholewa, January 2020



OM HELIOPOLIS

Heliopolis blev komponeret under Rued Langgaards to måneders lange ophold på rekonvalescenthjemmet *Villa Karis* i Bagsværd i sommeren 1925. Det renskrevne partitur, som er den eneste kendte kilde til værket, er slutdateret den 28. oktober 1926. Manuskriptets sidste sider er tydeligvis blevet udskiftet, og slutdatoen markerer derfor nok afslutningen på en revision af satsen. Om kompositionen fra starten var tænkt som et selvstændigt værk eller som en del af et større, påtænkt værk for blæserorkester, ved vi ikke. Fra sommeren 1925 kendes kun denne ene sats for blæserorkester. Efterfølgende blev kompositionen inddraget i planerne til Langgaards symfoni nr. 8, som fra begyndelsen, 1926-27, var planlagt for blæserorkester. Foroven på partiturets første side skimtes således en udraderet påskrift, der fortæller, at satsen en overgang var anbragt som tredje sats i symfoni nr. 8. Også angivelserne *No 2* (ændret til *No 4*) på partituret vidner om, at satsen har været tænkt ind i større sammenhænge. Det er uvist, om titlen *Heliopolis* er kommet til i forbindelse med sådanne planer, eller om det netop er komponistens intention, at satsen skal betragtes som et selvstændigt værk med denne titel.

De forskellige planer, der har været med satsen, medførte, at manuskriptet efterhånden blev forsynet med utallige tilføjelser, ændringer og ændringsforslag vedrørende såvel satsens form som detaljer i musikken. I sidste ende har Rued Langgaard dog rensset partituret for stort set alle disse korrektioner og forslag. Han har visket blyantstilføjelserne ud og overstreget skitserede ændringer forneden på siderne, således at partituret i dag fremstår i sin oprindelige, renskrevne form, dog med visse rettelser, navnlig i harpestemmen. Dette initiativ bestyrker formodningen om, at *Heliopolis* skal opfattes som et selvstændigt værk.

Heliopolis – Solbyen – er navnet på flere lokaliteter i den antikke verden, bl.a. i det gamle Ægypten. Ordet blev først benyttet af Langgaard som "arbejdstitel" på symfoni nr. 7, der netop blev påbegyndt i Bagsværd i sommeren 1925. Der gik mindst et år eller to inden titlen blev 'genbrugt' som titel på den samtidigt komponerede blæsesats; det skete nemlig først efter at satsen havde været inddraget i planerne til symfoni nr. 8.

Bendt Viinholt Nielsen, februar 2020

ABOUT HELIOPOLIS

Heliopolis was composed during Rued Langgaard's two-month stay at the convalescent home *Villa Karis* in Bagsværd in summer 1925. The fair-copy score, which is the only known source of the work, has a final date of 28 October 1926. The last pages of the manuscript have clearly been replaced, and the final date thus probably marks the conclusion of the revision of the piece. We do not know if the composition was conceived from the outset as an independent work, or as part of a planned larger work for wind orchestra. From the summer of 1925, only this movement for wind orchestra is known. Subsequently, the composition was included in the plans for Langgaard's Symphony no. 8, which initially, in 1926-27, was meant to be for wind orchestra. At the top of the first score page, for example, one can just make out an erased superscription which states that the piece for a time was placed as a third movement in Symphony no. 8. The indications *no. 2* (changed to *no. 4*) in the score reveal that the piece was thought of as part of larger contexts. It is uncertain if the title *Heliopolis* was arrived at in connection with such plans, or if it is the composer's very intention for the piece to be considered an independent work with this title.

The various plans existing for the piece gradually led to the manuscript being provided with countless additions, changes and suggested alterations concerning both the form of the piece and details in the music. Finally, however, Rued Langgaard cleansed the score of practically all these corrections and suggestions. He erased the pencil additions and struck through sketched changes at the bottom of the pages, so that today the score has its original fair-copy form, although with certain corrections, e.g. in the harp part. This initiative strengthens the assumption that *Heliopolis* is to be thought of as an independent work.

Heliopolis – Sun City – is the name of a number of locations in the world of Antiquity, including ancient Egypt. The word was first used by Langgaard as a 'working title' for Symphony no. 7, which had just been begun in Bagsværd in summer 1925. At least one or two years passed, however, before the title was 're-used' as the title of the wind piece composed at the same time; this was not until after the piece had been included in the plans for Symphony no. 8.

Bendt Viinholt Nielsen, February 2020

ORKESTER / ORCHESTRA

Flauto piccolo

Flauti 1-2

Oboi 1-3

Clarinetti in B, 1-3

Fagotti 1-3

Corni in Fa 1-4

Trombe in Si, 1-3

Tromboni 1-3

Tuba 1-2

Timpani

Triangolo

Arpa

NOTE TIL DIRIGENTEN

I horn 4-stemmen forekommer i t. 86 en 'tenutobue'. Hensigten med denne notationsmåde, som ses anvendt af bl.a. Wagner i *Parsifal*, er, at tonen skal udholdes i sin maksimale længde.

NOTE TO THE CONDUCTOR

In the horn 4 part in b. 86 there is a 'tenuto tie'. This form of notation, which is also used e.g. by Wagner in *Parsifal*, signifies that the note is to be sustained for its maximum length.

Heliopolis

Allegro allargando

Rued Langgaard
(BVN 187)

The musical score is arranged in a standard orchestral format with the following parts:

- Flauto piccolo**: Treble clef, 3/4 time, dynamic *f*.
- Flauto 1-2**: Treble clef, 3/4 time, dynamic *f*.
- Oboe**: Treble clef, 3/4 time, dynamic *f*.
- Clarinetto in Si \flat** : Treble clef, 3/4 time, dynamic *f*.
- Fagotto**: Bass clef, 3/4 time, dynamic *f*.
- Corno in Fa**: Treble clef, 3/4 time, dynamic *f*.
- Tromba in Si \flat** : Treble clef, 3/4 time, dynamic *f*.
- Trombone**: Bass clef, 3/4 time, dynamic *f*.
- Tuba**: Bass clef, 3/4 time, dynamic *f*.
- Timpani**: Bass clef, 3/4 time, dynamic *f*.
- Triangolo**: Percussion, 3/4 time, dynamic *f*.
- Arpa**: Grand staff, 3/4 time, dynamic *f*.

The score includes various musical notations such as dynamics (*f*, *dim.*), articulation marks (*tr*, *acc*), and performance instructions like *a 2* and *8va-*.



KILDE OG KRITISK BERETNING

KILDE

Partitur

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 57,3. Autograf. Renskrift med blæk; rettelser med blyant, blæk og farvestift.

Overskrift: *Heliopolis*

Dateret på første nodeside: 1925 – dateret og signeret til slut: 28 October 1926. | Rud Langgaard | Komp. Bagsværd Sommeren 1925

10 blade, 34,5 × 27 cm; 19 beskrevne sider pagineret 1-17; derefter 2 upaginerede sider med skitser, sidste side blank.

Papirtype: blad 1, 10: [Wilhelm Hansens Musikforlag logo] No. 7. F. 20. (20 systemer), blad 2-7: [Wilhelm Hansens Musikforlag logo] No. 9. F. 24. (24 systemer), blad 8-9: [Wilhelm Hansens Musikforlag logo] No. 4. F. 14. (14 systemer), På s. 1 foroven til venstre betegnet No 4 (tidligere No 2).

Kommentar.

Partituret bærer præg af at have været inddraget i forskellige sammenhænge og have været genstand for revision i forbindelse med sådanne planer. Forneden på s. 2-3, 5, 6, 7, 11 findes skitser med blæk (og til dels blyant) til en *Begyndelse* og formodentlig til revision af passager i satsen. Det er alt sammen streget over. På s. 12-14 skimtes lignende, tilføjede blyantsskitser, der efterfølgende er blevet udraderet. Tilsvarende er en række ændringsforslag og korrektioner, som er indføjet med blyant i partituret, atter raderet ud (visket ud). Det tyder alt i alt på, at Langgaard har rensat manuskriptet med henblik på at lade det fremstå i sin oprindelige, renskrevne form, men dog med bibeholdelse af enkelte noderrettelser.

REDAKTIONSGRUNDLAG

Udgaven er baseret på det foreliggende partitur, den eneste kendte kilde til kompositionen. Udgaven respekterer komponistens noderrettelser i manuskriptet, men ignorerer spor efter revisionsforslag, som Langgaard generelt har søgt at eliminere i manuskriptet.

RETNINGSLINJER FOR UDGAVEN

Udgifverens 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 skyldes udgifveren. Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noterne nedenfor.

SOURCE AND CRITICAL COMMENTARY

SOURCE

Score

The Royal Danish Library. Rued Langgaard's Collection, RLS 57,3. Autograph. Fair-copy in ink; corrections in pencil, ink and crayon.

Heading: *Heliopolis*

Dated on the first page of music: 1925 – dated and signed at the end: 28 October 1926. | Rud Langgaard | Comp. Bagsværd Summer 1925

10 leaves, 34.5 × 27 cm; 19 pages of writing numbered 1-17; followed by 2 unnumbered pages comprising sketches, the last page blank.

Paper type: fol. 1, 10: [Wilhelm Hansens Musikforlag logo] No. 7. F. 20. (20 staves), fol. 2-7: [Wilhelm Hansens Musikforlag logo] No. 9. F. 24. (24 staves), fol. 8-9: [Wilhelm Hansens Musikforlag logo] No. 4. F. 14. (14 staves).

On top of p. 1 to the left designated No 4 (previously No 2).

Commentary.

The score shows clear signs of having been involved in various contexts and been the subject of revision in connection with such plans. Below, on pp. 2-3, 5, 6, 7, 11, there are sketches in ink (and partially in pencil) for a *Beginning* and probably for a revision of passages in the piece. All of this has been struck through. On pp. 12-14, similar, added and subsequently erased pencil sketches can be seen. Similarly, a number of alteration suggestions and corrections that were added in pencil in the score have subsequently been erased. All in all, this would seem to indicate that Langgaard cleansed the manuscript to make it appear in its original fair-copy form, though with the retention of certain corrections.

TEXTUAL BASIS OF THE EDITION

The edition is based on the extant score, the only known source of the composition. The edition respects the composer's music corrections in the manuscript, but ignores the traces from revision suggestions, which Langgaard in general sought to eliminate in the manuscript.

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 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 on matters not marked typographically in the edition are to be found in the notes below.

Der er foretaget stiltiende komplettering for så vidt angår manglende triolangelser og manglende nodepunkteringer, såfremt der ikke er tvivl om komponistens intention. Små justeringer af uegalt anbragte foredragsbetegnelser og dynamiske angivelser er foretaget uden videre. Faste fortegn for klarinetter i B, trompeter i B og pauker er tilføjet af udgiveren.

Langgaard angiver stedvis *staccato* som en kort streg (svarende til *spiccato*) i stedet for en prik. Der er tale om en visuel tydeliggørelse af *staccato*, og måske om noget skriveteknisk, og således ikke om uregelmæssigt vekslende angivelser af *staccato* og *spiccato*. I udgaven anvendes kun 'almindeligt *staccato*'.

NOTER

takt	stemme	kommentar
5 ff.	arpa	RL har i vidt omfang slettet de oprindeligt noterede arpeggioer i stemmen; for at tydeliggøre intentionen har udgiveren indført en klamme, hvor der ikke er tale om arpeggio
33, 57	cor	RL har foretaget en uklar rettelse, idet han har annulleret tre toner til sidst i takten, uden at indsætte erstattende pauser; udgiveren formoder at sidste tone skal ændres fra en ottendedel til en fjerdedel for at udfylde takten
42	fl	node 1: buens begyndelse flyttet til t. 43 node 1 i analogi med de øvrige træblæsere
70	picc, fl, tb 2	blyantsrettelser ignoreret (relikt fra tidligere gældende revision)
84-86	cor 2-4	udgiveren har af praktiske og notationsmæssige grunde ændret cor 2 til cor 3 og cor 4 til cor 2
93-94, 125-126	tb 1	RL har ændret noder og indsat en pause, men ikke konsekvent i de to takter; notationen er gjort ensartet (bue ændret fra t. 93/125 node 2 til t. 94/126 node 1 uden typografisk markering)
103	tr 2	node slettet (tr 2 spillede oprindeligt videre i t. 101-103; RL har slettet tonerne i t. 101-102, men har glemt at annullere frasens sidste tone efter sideskift mellem t. 102 og 103)
125	ob 2-3, cl 2-3	ob 2 ændret til ob 3, cl 2 ændret til cl 3; efter sidevending i manuskriptet er RL kommet til at bytte om på 2.- og 3.-stemmerne
	fg 2	node tilføjet i analogi med tr 2; efter sidevending i manuskriptet har RL glemt at videreføre fg 2
155-169	tutti	passagen er i partituret angivet som en gentagelse af t. 19-33
170-171	timp, arpa	tilføjet i analogi med t. 34-35 (RL synes at have glemt at videreføre de to stemmer i forlængelse af t. 169 = t. 33, men anfører dog pause i timp t. 170-172 og pause i arpa i t. 170, mens t. 171-172 er tomme i denne stemme)

Missing triplet marks and missing dots have been tacitly supplied, as long as there can be no doubt about the intention. Minor adjustments of irregularly located expression marks and dynamics are done without comment. Key signatures for clarinets in B \flat , trumpets in B \flat , and timpani have been supplied by the editor.

Langgaard occasionally indicates *staccato* with a short line (similar to *spiccato*) instead of a dot. This is a visual clarification of *staccato*, and perhaps something related to writing technique, and thus not irregularly alternating indications of *staccato* and *spiccato*. Only 'ordinary *staccato*' is used in the edition.

NOTES

bar	part	comment
5 ff.	arpa	to a great extent, RL has deleted the originally written arpeggios; to clarify the intention, the editor has marked the places in which there is no arpeggio with a bracket
33, 57	cor	RL made an unclear correction, having cancelled three notes at the end of the bar without inserting replacement rests; the editor assumes that the last note must be emended from a quaver to a crotchet in order to fill out the bar
42	fl	node 1: the beginning point of the slur emended from b. 43 note 1 by analogy with the other woodwinds
70	picc, fl, tb 2	pencil corrections ignored (relict from earlier revision)
84-86	cor 2-4	the editor has changed cor 2 to cor 3 and cor 4 to cor 2 for practical and notational reasons
93-94, 125-126	tb 1	RL altered the notes and inserted a rest but not consistently in the two bars; the notation has been made uniform (slur emended from bb. 93/125 note 2 to bb. 94/126 note 1 without typographical indication)
103	tr 2	note suppressed (tr 2 originally played in bb. 101-103; RL deleted the notes in bb. 101-102, but forgot to annul the last note of the phrase after a page turn between bb. 102 and 103)
125	ob 2-3, cl 2-3	ob 2 changed to ob 3, cl 2 changed to cl 3; after a page turn in the manuscript, RL has inadvertently mixed up the 2nd and 3rd parts
	fg 2	note supplied by analogy with tr 2; after a page turn in the manuscript, RL forgot to continue fg 2
155-169	tutti	the passage is indicated as a repetition of bb. 19-33
170-171	timp, arpa	supplied by analogy with bb. 34-35 (RL seems to have forgotten to continue the 2 parts in continuation of b. 169 = b. 33, but indicates a rest in timp bb. 170-172 and a rest in arpa in b. 170, while bb. 171-172 are empty in this part)