

Rued Langgaard

DIES IRAE

(1948)

BVN 342

FOR TUBA OG KLAVER

FOR TUBA AND PIANO

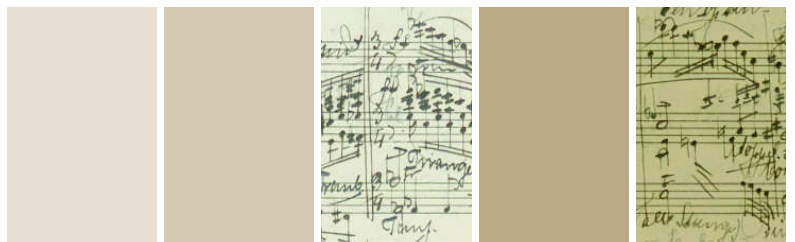
Kritisk udgave ved

Critical edition by

Ole Ugilt Jensen

Rued Langgaard

The Rued Langgaard Edition
Edition Wilhelm Hansen



Rued Langgaard: Dies Irae (BVN 342)

Kritisk udgave ved Ole Ugilt Jensen

© 2003 by Edition SAMFUNDET, København

Copyright overført 2014 til Edition Wilhelm Hansen AS, København

Nærværende udgave publiceret 2020

BVN-numre refererer til Bendt Viinholt Nielsen: *Rued Langgaards Kompositioner. Annoteret værkfortegnelse. (Rued Langgaard's Compositions. An Annotated Catalogue of Works: With an English Introduction)*. Odense Universitetsforlag, 1991.

Hovedredaktør for Rued Langgaard Udgaven: Bendt Viinholt Nielsen.

Engelsk oversættelse: John Irons.

Layout: Hans Mathiasen.

Rued Langgaard Udgaven blev etableret i 2000 med støtte fra Carlsbergfondet.

Den her foreliggende udgivelse er støttet af Langgaard-Fonden, Augustinus Fonden, Beckett-Fonden, Gangstedfonden og Carlsbergfondet.

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

Rued Langgaard Udgaven

c/o Edition Wilhelm Hansen AS

Bornholmsgade 1A

1266 København K

Danmark

www.musicsalesclassical.com/ewh

www.langgaard.dk

ISBN 978-87-598-3494-7

WH32450

Spilletid: ca. 3 minutter.

Rued Langgaard: Dies Irae (BVN 342)

Critical edition by Ole Ugilt Jensen

© 2003 by Edition SAMFUNDET, Copenhagen

Copyright assigned 2014 to Edition Wilhelm Hansen AS, Copenhagen

The present edition published in 2020

BVN numbers refer to Bendt Viinholt Nielsen: *Rued Langgaards Kompositioner. Annoteret værkfortegnelse. (Rued Langgaard's Compositions. An Annotated Catalogue of Works: With an English Introduction)*. Odense Universitetsforlag, 1991.

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

English translation: John Irons.

Layout: Hans Mathiasen.

The Rued Langgaard Edition was established in 2000 with the support of the Carlsberg Foundation.

This present publication was subsidised by the Langgaard Foundation, the Augustinus Foundation, the Beckett-Fonden, the Gangstedfonden and the Carlsberg Foundation.

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

The Rued Langgaard Edition

c/o Edition Wilhelm Hansen AS

Bornholmsgade 1A

DK-1266 Copenhagen K

Danmark

www.musicsalesclassical.com/ewh

www.langgaard.dk

ISBN 978-87-598-3494-7

WH32450

Duration: c 3 minutes.



INDHOLD

OM UDGAVEN	3
OM <i>DIES IRAE</i>	5
DIES IRAE	6
KILDER OG KRITISK BERETNING	9

CONTENTS

ABOUT THIS EDITION	3
ABOUT <i>DIES IRAE</i>	5
DIES IRAE	6
SOURCES AND CRITICAL COMMENTARY	9

OM UDGAVEN

Denne kritiske udgave af *Dies irae* er baseret på komponistens egenhændige partiturrenskrift, som foreligger i Det Kongelige Bibliotek i København (Rued Langgaards Samling, RLS 76,1).

Udgiverens tilføjelser er typografisk markeret i partituret ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren. Gentagelser og parallelsteder er kompletteret af udgiveren og notationsmæssigt egaliseret.

Der henvises i øvrigt til *Kilder og kritisk beretning* s. 9.

ABOUT THIS EDITION

This critical edition of *Dies irae* is based on the composer's autograph score in the Royal Danish Library in Copenhagen (Rued Langgaard's Collection, RLS 76,1).

The editor's additions are indicated typographically in the score by square brackets and broken-line slurs. Guiding accidentals in round brackets have been added by the editor. Repetitions and parallel passages have been completed by the editor and the notation has been made consistent.

For further information, see *Sources and critical commentary* p. 9.



OM *DIES IRAE*

Dies irae – Vredens Dag – blev komponeret 18. marts 1948. Langgaards interesse for at skrive for tuba solo skyldtes bekendtskabet med Radiosymfoniorkestrets tubaist Erik Åkerwall (1922-2005). Det er i hvert fald baggrunden for tilblivelsen året efter af to kompositioner, dels en såkaldt "Koncert" for tuba og harmonium (BVN 389), der er bortkommet, og dels en tresatset "Koncert nr. 2" for tuba og klaver (BVN U6), som kun kendes i skitseform og formodentlig aldrig blev fuldført. Det vides ikke om *Dies irae* nogensinde kom i Åkerwalls hænder. I 1986 udkom en førsteudgave på forlaget Danish Brass Publishing, revideret af prof. Mogens Andresen og pianisten Jørgen Andersen. En offentlig opførelse fandt sandsynligvis ikke sted, før kompositionen ultimo 1986 udkom på LP i en indspilning med Jørgen Arnsted og Jørgen Andersen (Rondo RLP 8314). Indspilningen blev udsendt i Danmarks Radio den 17. januar 1987.

Manuskriptet har teksten *Tuba mirum solvet saeculum in favilla* som underlagt tekst under tubastemmen i t. 1-9. Der er tale om en sammenblanding af to verslinjer fra *Dies irae*-hymnen (13. århundrede), som sammen ikke giver nogen mening, nemlig *Tuba mirum spargens sonum* (fra hymnens strofe 3): "Basunen skal sende sin forfærdelige klang" og *Solvat saeculum in favilla* (fra strofe 1): "skal opløse tiden i aske". I skitsen til kompositionen anfører Langgaard *Dies irae solvet saeculum in favilla* (egentlig, i fuldstændig form: *Dies irae, dies illa solvet saeculum in favilla*).

Tubastemmen, der ikke har nogen traditionel solistisk karakter eller funktion, ligger usædvanligt højt, og det er ikke klart, hvilken type instrument, Langgaard har haft i tankerne. I skitsen anfører han såvel tuba som bastuba; i renskriften står imidlertid kun instrumentbetegnelsen *tubæ*, hvilket i en fodnote på første nodeside forklares således: *NB Tubæ er tuba i flertal!* Dette må nok ses som et udslag af komponistens bizarre form for humor og en understregning af kompositionens absurde karakter – men man kan selvfølgelig ikke helt udelukke, at Langgaard faktisk har ønsket at tubastemmen blev udført af ikke blot én, men mange tubaer!

Bendt Viinholt Nielsen

ABOUT *DIES IRAE*

Dies irae – The Day of Wrath – was composed on 18 March 1948. Langgaard's interest in writing for solo tuba is due to his acquaintance with the Danish National Radio Symphony Orchestra's tuba player Erik Åkerwall (1922-2005). The following year, he composed two works for Åkerwall – a so-called 'Concerto' for tuba and harmonium (BVN 389), which has been lost, and a three-movement 'Concerto no. 2' for tuba and piano (BVN U6), which is only known in draft form and was probably never completed. It is, however, not known if *Dies irae* ever reached Åkerwall's hands. In 1986, a first edition of the composition was published by Danish Brass Publishing, under the editorship of Prof. Mogens Andresen and the pianist Jørgen Andersen. A public performance probably never took place before the composition appeared at the end of 1986 on an LP in a recording featuring Jørgen Arnsted and Jørgen Andersen (Rondo RLP 8314). The recording was broadcast by Danmarks Radio on 17 January 1987.

The manuscript has the text *Tuba mirum solvet saeculum in favilla*, which is placed under the tuba part in bars 1-9. This is a blend of two lines from the *Dies irae* hymn (13th century), which do not really make any sense: *Tuba mirum spargens sonum* (from verse 3): 'The trumpet shall emit its terrible sound', and *Solvat saeculum in favilla* (from verse 1): 'shall dissolve time in ashes'. In the sketch of the composition, Langgaard has the quotation: *Dies irae solvet saeculum in favilla* (in its complete form, actually: *Dies irae, dies illa solvet saeculum in favilla*).

The tuba part, which does not have any traditional soloist character or function, is in an unusual high register, and it is unclear what type of instrument Langgaard had in mind. In the draft version he lists both tuba and bass tuba; in the fair copy, however, there is only the instrument marking *tubæ*, which in a footnote on the first page of music is explained as follows: *NB Tubæ is the plural of tuba!* Here we are dealing with a touch of the composer's bizarre form of humour and an underlining of the absurd nature of the composition – but one can of course not completely exclude the idea that Langgaard actually wanted the tuba part to be performed by not just one but many *tubæ*!

Bendt Viinholt Nielsen

Dies irae

Rued Langgaard
(BVN 342)

Marcato

The musical score is written for Tuba and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo/mood is marked **Marcato**. The score is divided into four systems, each with a measure number (1, 5, 10, 16) at the beginning of the Tuba staff. The lyrics are: "Tu - - - - - ba mi - - - - - rum sol - - - - - vet sae - - - - - clum in fa - - - - - vil - - - - - la". The piano part features complex textures with triplets, sixteenth-note patterns, and dynamic markings such as *ff* and *fff*. The tuba part consists of sustained notes with accents.



KILDER OG KRITISK BERETNING

KILDER

A. Partitur

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 76,1. Autograf. Renskrift med blæk.
Titel: *Dies iræ / for Klaver og Tubæ / af / Rued Langgaard / komp. 18 Marts 1948.*

Dateret ved begyndelsen: *Kl. 5 Morgen. 18/3 48* – dateret og signeret til slut: *Ribe 18/3 48. Rued Langgaard.*
4 blade, 34,5 × 25 cm; 5 beskrevne sider, pagineret: (titelside), (1 upag. s.), 2-4, (3 blanke s.).
Papirtype: 12 systemer uden angivelse af fabrikat.

B. Skitse

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 76,2. Autograf. Skitse med blæk.
Overskrift: *Dies iræ* (overstreget: *Tuba mirum!* og *Concerto concentrico*).
Dateret ved begyndelsen: *5¾ Morgen 18 Marts 48* – dateret og signeret til slut: *18 Marts 1948. Kl 6 Morgen. Rued Langgaard.*
1 blad, 34 × 27 cm; 2 beskrevne, upaginerede sider.
Papirtype: 12 systemer uden angivelse af fabrikat.

REDAKTIONSGRUNDLAG

Udgaven er baseret på partituret kilde A. Skitsen (B) er af præliminær og ufuldstændig karakter og kan ikke tillægges autoritativ kildeværdi.

RETNINGSLINJER FOR UDGAVEN

Udgiverens tilføjelser er markeret typografisk i partituret ved hjælp af skarpe parenteser. Tilføjede buer er vist med brudt linje. Orienteringsfortegn i runde parenteser skyldes udgiveren. Der er foretaget stiltiende komplettering for så vidt angår manglende triolangivelser og nodepunkteringer. Gentagelser og parallelsteder er redaktionelt kompletteret og notationsmæssigt egaliseret.

NOTER

Der findes ingen *Ped.*-angivelser i manuskriptet, men derimod en række 'pedal-op'-asterisk'er, som dog er anbragt uden konsekvens og derfor udeladt af udgiveren. Tegnene findes i slutningen af takterne 2, 4, 6, 28, 29, 30, 34 og 48.

- t. 2 repetitionstegn indsat af udgiveren (RL må have overset at t. 32 svarer til t. 1)
- t. 21 klaver, højre hånd, akkord 1: f rettet til fis i analogi med t. 6 (♯ for f i kilden tolkes som en skrivefejl; efterfølgende samklang har også ♯ for f)

Ole Ugilt Jensen/Bendt Viinholt Nielsen, 2003

SOURCES AND CRITICAL COMMENTARY

SOURCES

A. Score

The Royal Danish Library, Rued Langgaard's Collection, RLS 76,1. Autograph. Fair copy in ink.
Title: *Dies iræ / for piano and tubae / by / Rued Langgaard / comp. 18 March 1948.*
Dated at the beginning: *5 o'clock morning. 18/3 48* – dated and signed at the end: *Ribe 18/3 48. Rued Langgaard.*
4 leaves, 34.5 × 25 cm; 5 pages of writing, paginated: (title page), (1 unnumbered p.), 2-4, (3 blank pp.).
Paper type: 12 staves without manufacturer's name.

B. Sketch

The Royal Danish Library, Rued Langgaard's Collection, RLS 76,2. Autograph. Sketch in ink.
Heading: *Dies iræ* (crossed over: *Tuba mirum!* og *Concerto concentrico*).
Dated at the beginning: *5¾ morning 18 March 48* – dated and signed at the end: *18 March 1948. 6 o'clock morning. Rued Langgaard.*
1 leaf, 34 × 27 cm; 2 unnumbered pages of writing.
Paper type: 12 staves without manufacturer's name.

TEXTUAL BASIS OF THE EDITION

The edition is based on the score source A. The sketch (B) is of a preliminary and incomplete character and cannot be ascribed authoritative source value.

EDITORIAL GUIDELINES

The editor's additions are indicated typographically in the score by square brackets; added slurs are shown with broken lines. Cautionary accidentals in round brackets are also editorial. Missing triplet marks and missing dots have been tacitly supplied. Repetitions and parallel passages have been completed by the editor and the notation has been made consistent.

NOTES

There are no *Ped.* indications in the manuscript, but a number of 'pedal-up' asterisks, which are however placed without consequence and therefore omitted by the editor. The markings are found at the end of bars 2, 4, 6, 28, 29, 30, 34 and 48.

- b. 2 repetition sign supplied by the editor (RL must have overseen that b. 32 corresponds to b. 1)
- b. 21 piano right hand, chord 1: f emended to f♯ by analogy with b. 6 (♯ before f in the source is interpreted as an error; the following harmony also has ♯ before f)

Ole Ugilt Jensen/Bendt Viinholt Nielsen, 2003