

Rued Langgaard
FRA HØJSANGEN
FROM THE SONG OF SOLOMON

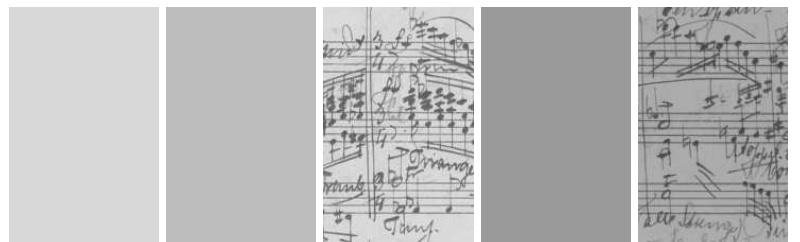
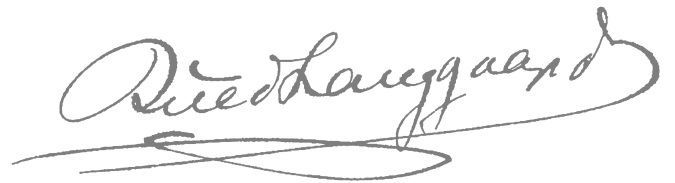
For soli, kvindekor og orkester
For soli, female chorus and orchestra

Tekst fra Bibelen
Text from the Bible

1949
BVN 381

Kritisk udgave ved
Critical edition by
Mike Cholewa og/and Bendt Viinholt Nielsen

PARTITUR / SCORE



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RUED LANGGAARD UDGAVERN
THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Fra Højsangen (BVN 381)

Kritisk udgave ved Mike Cholewa og Bendt Viinholt Nielsen

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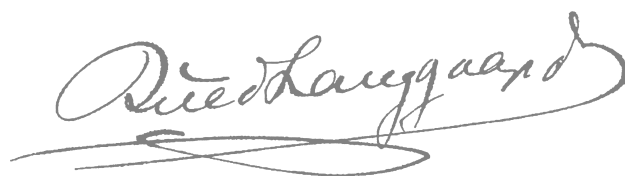
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OM UDGAVEN

Denne kritiske førsteudgave af *Fra Højsangen* er baseret på Rued Langgaards egenhændige partiturrenskrift, som findes i Rued Langgaards Samling (RLS 102,1) på Det Kongelige Bibliotek i København. Der foreligger ikke noget klaverpartitur fra Langgaards hånd. Den foreliggende skitse til værket (RLS 102,2) har tjent som supplerende kilde i forbindelse med uklarheder eller mangler i partiturrenskriften.

Udgivernes tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiverne. Der henvises i øvrigt til *Kilder og kritisk beretning* s. 38.

Mike Cholewa og Bendt Viinholt Nielsen, december 2021

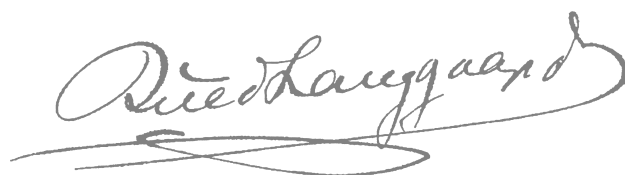
ABOUT THIS EDITION

This critical first edition of *From The Song of Solomon* is based on Rued Langgaard's autograph fair copy score, which can be found in Rued Langgaard's Collection (RLS 102,1) at the Royal Danish Library in Copenhagen. There is no vocal score from Langgaard's hand. The present sketch for the work (RLS 102,2) has served as a supplementary source in connection with ambiguities or deficiencies in the fair-copied score.

The editors' additions and emendations are indicated typographically in the score by square brackets, and slurs and ties with broken lines. Cautionary accidentals in round brackets are also editorial.

For further information, see *Sources and critical commentary* p. 38.

Mike Cholewa and Bendt Viinholt Nielsen, December 2021



OM FRA HØJSANGEN

Rued Langgaards motivation for i 1949 at sætte en del af Højsangen i musik, kendes ikke. Denne bibelske tekst, og ikke mindst dens særlige poetiske atmosfære, havde dog været en inspirationskilde for ham, da han i 1921 skrev teksten til første billede af operaen *Antikrist* (1921-23, omarbejdet 1926-30). Første billede af operaen er en dialog mellem to sangstemmer, tenor og sopran, og Langgaard har inddraget enkelte citater fra Højsangen i sin libretto.

Skitsen til *Fra Højsangen* blev til i Ribe mellem 6. og 9. april 1949. Instrumentationen fandt for størstedelens vedkommende sted i juli, hvor Langgaard og hans hustru Constance var på sommerophold i Hellerup nord for København. Her blev partituret afsluttet i slutningen af juli 1949. Den 27. september indleverede Langgaard partituret til Statsradiofonien som programforslag under titlen *Sulamith, Salomo Højsang*. Værket blev ikke antaget til opførelse, og partituret gik retur til komponisten (bosat i Ribe), som imidlertid indsendte det igen året efter, nu med titlen *Fra Højsangen*. I mellemtiden havde Langgaard nedfældet forskellige idéer om en titel med reference til det indiske område Goa, formodentlig en lokalitet, som han (uden at have noget større kendskab til stedet) opfattede som et slags jordisk paradys, hvor situationerne i *Fra Højsangen* kunne udspille sig.

Som tekst valgte Langgaard Højsangens første og andet kapitel (med enkelte udeladelser) samt kapitel 3, vers 1-2 med ændringer og tilføjelser, og endelig afslutningsvis, kapitel 5, vers 9-10 i uddrag og med ændringer. Det er værd at bemærke, at Langgaard ikke anvender den danske oversættelse af Det Gamle Testamente fra 1931, som blev anvendt i folkekirken i 1949, men den betydeligt mere arkaiske, autoriserede oversættelse af 1871. Teksten er fordelt mellem solisterne *Sulamith* og *Salomo* samt *Jerusalems Døtre* (kvindekor, SSAA). Højest mærkværdigt lægger Langgaard til slut sine egne ord i munden på *Sulamith*, og man rykkes bogstavelig talt, musikalsk og tekstligt, ud af den ophøjede bibelske atmosfære og ned til komponistens "virkelighed" på gadeplan i Ribe med et nærvær af for-gængelighed og død. "Døden os i Hælen gaar" er et citat fra en salmebogstekst ("Dagen viger og går bort"), skrevet af Dorothe Engelbretsdatter (1634-1716).¹

Kompositionen viser Langgaards gæld til Richard Strauss, men i korindslagene er der også en klar hilsen til romantikkens største danske komponist, Niels W. Gade (1817-90). Som flere andre, sene Langgaard-værker har *Fra Højsangen* et personligt, eller rettere selvbiografisk, aspekt, som det måske

ABOUT FROM THE SONG OF SOLOMON

Nothing is known of Rued Langgaard's motivation for writing music in 1949 for part of *The Song of Solomon*. This biblical text, particularly its poetic atmosphere, had, however, been a source of inspiration to him in 1921 when he wrote the text for the first scene of the opera *Antichrist* (1921-23, revised 1926-30). The first picture of the opera is a dialogue between two singing voices, a tenor and a soprano, and Langgaard has included certain quotations from *The Song of Solomon* in his libretto.

The draft of *From The Song of Solomon* was composed in Ribe between 6 April and 9 April 1949. The orchestration was mainly done in July, when Langgaard and his wife Constance were on a summer stay in Hellerup, north of Copenhagen. Here the score was completed at the end of July 1949. On 27 September, Langgaard sent the score to the Danish state radio corporation as a programme suggestion, under the title *Shulamite, The Song of Solomon*. The work was not accepted to be performed, and the score was returned to the composer (living in Ribe), who, however, sent the score a second time the following year, now with the title *From The Song of Solomon*. In the meantime, Langgaard had committed several ideas to paper concerning a title that had a reference to the Indian area of Goa, presumably a locality which he (without having any great knowledge of the region) regarded as being some kind of earthly paradise where the situations in *From The Song of Solomon* could be enacted.

As his text, Langgaard chose the first and second chapter of *The Song of Solomon* (with certain omissions) as well as Chapter III, vvs. 1-2, with alterations and additions, and finally in conclusion, excerpts of Chapter V, vvs. 9-10, with alterations. It is worth noting that Langgaard did not make use of the Danish translation of *The Old Testament* from 1931, which was then used in the Danish established church, but instead chose the more archaic, authorised translation of 1871. The text is divided between the soloists *Shulamite* and *Solomon* as well as *The Daughters of Jerusalem* (female choir, SSAA). Very strangely, Langgaard finally places his own words in the mouth of *Shulamite*, and one is wrenched, quite literally, in terms of both music and text, out of the elevated biblical atmosphere down to the composer's 'reality' at street level in Ribe, with an omnipresence of vanity and death 'Death is at our heels' is a quotation from a hymn-book text ('The day is waning and soon gone'), written by Dorothe Engelbretsdatter (1634-1716).¹

The composition shows Langgaard's debt to Richard Strauss, but where the choir is featured there is also a clear greeting to the greatest Danish Romantic composer, Niels W. Gade (1817-90). Like several other late Langgaard works, *From The Song of Solomon* has a personal, or rather autobiographical, aspect which it is perhaps appropriate to shed light

1 Den Danske Salmebog nr. 768, strofe 2.

1 The Danish Hymn Book, no. 768, verse 2.

er på sin plads at forsøge at belyse her. Langgaard må have været fascineret af den højstemte bibeltekst og sætter den loyalt i musik, men er sig samtidig bevidst, at den skildrer en drøm, en uopnåelig og utopisk kærlighed. Det pointerer han ved at bryde ind i forløbet med en privat kommentar i form af det kontrasterende afsnit i værkets slutning, delvis med egen tekst. Scenen skifter fra det mytologiske, bibelske landskab til en nat ved domkirken i Ribe anno 1949, musikalsk skildret med en skæbnesvanger rytme, orgel og klokker. Ved afsnittets begyndelse skriver Langgaard: *Fri Genklang fra Franz Liszt's: "Domkirkeklokkerne i Strassbourg"*, dvs. Liszt's korværk *Die Glocken des Strassburger Münsters*, komponeret 1868-74 til prologen af H. W. Longfellow's *The Golden Legend* i tysk oversættelse.² Der kan dog ikke umiddelbart konstateres noget musikalsk lån fra dette værk. Oprindeligt havde Langgaard lagt dette afsnit i Salomons stemme, men ændrede det under renskrivningen af partituret til Sulamith. Det bliver således gennem hende, at komponisten giver udtryk for, at han, på gader og stræder, forgæves søger efter den eller det, han elsker. Harmfuldt (jfr. karakterbetegnelsen i partituret) må han konstatere, at der i hans tilværelse kun findes orme og død. Og ganske brat er man atter tilbage på den bibelske scene. I bibelteksten (kap. 5, vers 10) lyder Sulamiths sidste replik "Min elskede er hvid og rød", men Langgaard ændrer farverne til "lys og blå".

Fra Højsangen blev uropført som en radioproduktion den 24. februar 1969 med Bonna Søndberg og Kurt Westi som solister, koret bestod af medlemmer af Filharmonisk Kor, Aalborg, og Aalborg Byorkester blev dirigeret af Alf Sjøen. Den første koncertopførelse fandt sted den 4. november 1999 ved en Torsdagskoncert i Radiohusets Koncertsal. Gennady Rozhdestvensky stod i spidsen for Radiokoret og Radiosymfoniorkestret. Solostemmerne blev udført af Nina Pavlovski og Stig Fogh Andersen. I forbindelse med opførelsen blev værket indspillet for første gang og udkom på CD året efter (*Langgaard: The End of Time*. Chandos CHAN 9786).

Bendt Viinholt Nielsen, december 2021

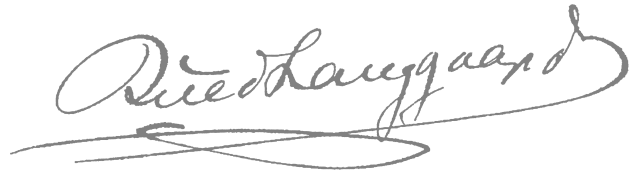
on here. Langgaard must have been fascinated by the highly emotional biblical text and sets it loyally to music, but at the same time he is well aware that it depicts a dream, an unattainable and utopian love. He emphasises this by interrupting the course of the music with a personal comment in the form of the contrasting section at the end of the work, partially with his own text. The scene changes from the mythological, biblical landscape to a night close to Ribe Cathedral in the year 1949, portrayed musically by a fateful rhythm, organ and bells. At the beginning of the section, Langgaard writes: *A free echo from Franz Liszt's: "The Bells of the Strassbourg Cathedral"*, i. e. Liszt's choral work *Die Glocken des Strassburger Münsters*, composed 1868-74 to the prologue of H. W. Longfellow's *The Golden Legend* in German translation.² However, no musical loan from this work can be immediately ascertained. Originally, Langgaard placed this passage in Solomon's part, but changed it to Shulamite during the fair copying of the score. It is thus through her that the composer expresses that he, in the streets and alleyways, searches in vain for the one or what he loves. Harmfully (cf. the character designation in the score), he must state that in his life, all he finds are worms and death. And then, quite suddenly, one is back in the biblical scene. In the biblical text (Chap. 5, v. 10) Shulamite's final line is 'My beloved is white and red', but Langgaard changes the colours to 'light and blue'.

From The Song of Solomon was given its first performance in a radio production on 24 February 1969, with Bonna Søndberg and Kurt Westi as soloists, the choir consisting of members of Philharmonic Choir, Aalborg, with Aalborg City Orchestra conducted by Alf Sjøen. The first concert performance took place on 4 November 1999 at a Thursday Concert in the Radio House Concert Hall with Gennady Rozhdestvensky conducting The Danish National Choir and Danish National Symphony Orchestra. The solo parts were sung by Nina Pavlovski and Stig Fogh Andersen. In connection with the performance, the work was recorded for the first time and was issued as a CD the following year (*Langgaard: The End of Time*. Chandos CHAN 9786).

Bendt Viinholt Nielsen, December 2021

2 Langgaard var stærkt interesseret i dette værk, som han søgte at få Statsradiofonien til at opføre. I vokalværket *Angelus* (BVN 92 / 233) havde han selv sat epilogen fra Longfellow's *Den Gyldne Legende* i musik i Thor Langes frie danske gendigtning.

2 Langgaard was very interested in this work, which he suggested to the State Radio for performance. In the vocal work *Angelus* (BVN 92 / 233), he had himself used the epilogue from Longfellow's *The Golden Legend* in Thor Lange's freely adapted Danish version.



Fra Højsangen

Tekst fra Det Gamle Testamente i autoriseret, revideret, dansk oversættelse af 1871. Kapitel 1, vers 2 til og med kapitel 3, vers 2 samt kap. 5, vers 9-10 med visse udeladelser, ændringer og tilføjelser. "Døden os i Hælen gaar" er et citat fra salmen "Dagen viger og gaar bort" (Dorothe Engelbretsdatter, 1634-1716). Langgaard understreger visse ord i teksten; disse ord er angivet med kursiv.

SULAMITH (Sopran)

Han kysse mig med sit Kys af sin Mund; thi din Kærlighed er bedre end Vin.
Dine Salver ere gode at lugte, dit Navn er er som en Salve, der udgydes; dérfor elsker unge Piger dig.
Drag mig! Efter dig ville vi løbe.

DØTRENE (Kvindekor)

Vi ville fryde os og glæde os i dig, vi ville prise din Kærlighed mere end Vin; de Oprigtige elske dig.

SULAMITH

De Oprigtige elske dig.
Jeg er mørk, dog yndig, I Jerusalems Døtre! som Kedars Pauluner, som Salomos Telte.
Ser ikke paa mig, at jeg er mørk, thi Solen har brændt mig; min Moders Sønner ere blevne vrede paa mig, de have sat mig til Vingaardenes Vogterinde; min Vingaard, som jeg havde, har jeg ikke bevogtet.
Giv mig tilkende, hvem min Sjæl elsker! hvor du vogter, hvor du lader Hjorden ligge om Middagen, at jeg ikke skal være som en Kvinde, der gaar *tilhyllet* ved dine Medbrødres Hjørde.

SALOMO (Tenor)

Dersom du ikke véd det, du dejligste iblandt Kvinderne! Da gak ud i Faarenes Spor, og vogt dine Kid ved Hyrdernes Boliger. Ved Hestene for Faraos Vogn ligner jeg dig, min Veninde! Dine Kinder er yndige under Kæderne, og din Hals under Perlesnore.
Vi ville gøre dig Guldkæder med Sølvprikker.
Saalænge Kongen var i sin Kreds, gav min Nardus sin Duft. Min Elskede er mig en Kofedrue i Vingaardene.
See, Du, min Veninde! er dejlig, er yndig, ja yndig, ja, vort Leje er grønt.
Vore Huses Bjælker ere Cedre, vort Loft er Cypresser.

SULAMITH

Jeg er Sarons Rose, Dalenes Lilje.

From The Song of Solomon

Text from The Old Testament in the authorised, revised Danish translation of 1871. Langgaard draws from chapter 1, verse 2 to chapter 3, verse 2 and chapter 5, verses 9 and 10, with omissions, changes and interpolations. "Death is on our heels" is a quotation from a Danish hymn by Dorothe Engelbretsdatter, (1634-1716). Langgaard underscores certain words in the text; these words are marked in italics.

SHULAMITE (Soprano)

Let him kiss me with the kisses of his mouth: for thy love is better than wine.
Because of the savour of thy good ointments thy name is as ointment poured forth, therefore do the virgins love thee.
Draw me! We will run after thee.

THE DAUGHTERS (Female chorus)

We will be glad and rejoice in thee, we will remember thy love more than wine; the upright love thee.

SHULAMITE

The upright love thee.
I am dark, but comely, O ye daughters of Jerusalem, as the tents of Kedar, as the curtains of Solomon.
Look not upon me, because I am dark, because the sun hath looked upon me: my mother's children were angry with me; they made me the keeper of the vineyards; but mine own vineyard have I not kept.
Tell me, O thou whom my soul loveth, where thou feedest, where thou makest thy flock to rest at noon: for why should I be as one that *turneth* aside by the flocks of thy companions?

SOLOMON (Tenor)

If thou know not, O thou fairest among women, go thy way forth by the footsteps of the flock, and feed thy kids beside the shepherds' tents.
I have compared thee, O my love, to a company of horses in Pharaoh's chariots!
Thy cheeks are comely with rows of jewels, thy neck with chains of gold.
We will make thee borders of gold with studs of silver.
While the king sitteth at his table, my spikenard sendeth forth the smell thereof.
My beloved is unto me as a cluster of camphire in the vineyards. Behold, thou art fair, my love, yea, pleasant: also our bed is green.
The beams of our house are cedar, and our rafters of fir.

SHULAMITE

I am the rose of Sharon, and the lily of the valleys.

SALOMO

Som en Lilje iblandt Tornene, saa er min Veninde iblandt Døtrene.

SULAMITH

Ligesom et Æbletræ iblandt Skovens Træer, saa er min Elskede iblandt Sønnerne; jeg begærer at sidde under hans Skygge, og hans Frugt er sød for min Gane.

Han fører mig til Vinhuset, og Kærlighed er hans Banner over mig.

Styrker mig med Rosinkager, vederkvæger mig med Æbler! thi jeg er syg af Kærlighed.

Hans venstre Haand er under mit Hoved og hans højre Haand omfavner mig.

SALOMO

Jeg besværges Eder, I Jerusalems Døtre! ved Raaerne eller ved Hinderne paa Marken, at I ikke vækker eller forstyrrer den Kære førend hun har Lyst dertil.

SULAMITH

Min Elskedes Røst! Sé, der kommer han, springende over Bjergene, hoppende over Højene.

Min Elskede er lig en Raa eller en ung Hjort; se han staar bag vor Væg, han sér indigennem Vinduerne, kigger igennem Vinduesgitteret.

Min Elskede svarer og siger til mig: Staa op, min Veninde! min Skønne! og gak frem.

Thi see, Vinteren er forbi, Regnen er gaaet over og draget bort. Blomsterne er kommet tilsyne i Landet, Sangens Tid er kommen, og Turtelduens Røst er hørt i vort Land.

SALOMO

Figentræet har udskudt sine smaa Figen, og Vinstokkene staar i Blomster, og dufter, staa du op, min Veninde! min *Skønne!* og gak frem!

Min Due i Klippens Revner, i Fjeldvæggens Skjul, lad mig høre din Røst! thi din Røst er sød, og din Skikkelse er yndig. Griber os Rævene, de smaa Ræve, som fordærver Vingaardene; vore Vingaarde staar i Blomster.

SULAMITH

Min Elskede er min, og jeg er hans, som vogter Hjorden iblandt Liljerne.

Indtil Dagens Luftning kommer og Skyggerne fly, vend om, bliv lig, min Elskede! med en Raa eller en ung Hjort paa Adskillensens Bjerger!

Paa mit Leje om Natten søgte jeg den som min Sjæl elsker; med Maanespids jeg søgte efter *dén* i Natten, men fandt den ikke.¹ Jeg vil dog staa op i Natten og søge *dén* i Staden, mens *Domkirken slaar* Timeslag. Kun Orme jeg fandt. "Døden os i Hælen gaar".

DØTRENE

Hvad er din Elskede fremfor en Andens Elskede, du dejligste iblandt Kvinder?

SULAMITH

Min Elskede er lys og blaa.

SOLOMON

As the lily among thorns, so is my love among the daughters.

SHULAMITE

As the apple tree among the trees of the wood, so *is* my beloved among the sons. I yearn to sit down under his shadow, and his fruit is sweet to my taste.

He brings me to the banqueting house, and his banner over me is love.

Stay me with flagons, comfort me with apples: for I am sick of love.

His left hand is under my head, and his right hand doth embrace me.

SOLOMON

I charge you, O ye daughters of Jerusalem, by the roes, and by the hinds of the field, that ye stir not up, nor awake my love, till she please.

SHULAMITE

The voice of my beloved! Behold, he cometh leaping upon the mountains, skipping upon the hills.

My beloved is like a roe or a young hart: behold, he standeth behind our wall, he looketh forth at the windows, shewing himself through the lattice.

My beloved spoke, and said unto me: Rise up, my love, my fair one, and come away.

For, lo, the winter is past, the rain is over and gone.

The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtledove is heard in our land.

SOLOMON

The fig tree putteth forth her green figs, and the vines with the tender grape give a good smell, arise, my love, my *fair one!*, and come away!

O my dove, that art in the clefts of the rock, in the secret places of the stairs, let me hear thy voice; for sweet is thy voice, and thy countenance is comely.

Take us the foxes, the little foxes, that spoil the vines: for our vines have tender grapes.

SHULAMITE

My beloved is mine, and I am his: he tends the flock among the lilies.

Until the day break, and the shadows flee away, turn, my beloved, and be thou like a roe or a young hart upon the mountains of Bether.

By night on my bed I sought the one whom my soul loveth: I sought him with a moon tip in the night, but I found him not.¹ I will rise now, and go about the city as the *cathedral strikes* the hour. Only worms I found. "Death is on our heels."

THE DAUGHTERS

What is thy beloved more than another beloved, O thou fairest among women?

SHULAMITE

My beloved is bright and blue.

1 Ordet "Maanespids" kendes ikke af Ordbog over det Danske Sprog (ODS), men ordet ses anvendt om nymånens to spidser, om end det ikke rigtigt giver mening i nærværende sammenhæng.

1 The word "Maanespids" (Moon tip) is not known from Ordbog over det Danske Sprog (ODS, Dictionary of the Danish Language), but the word is seen used about the two tips of the new moon, although it does not really make sense in the present context.

SOLI, CORO E STRUMENTI DELL'ORCHESTRA

SOLI

Sulamith / Shulamite: Soprano (d¹ – c²)

Salomo / Solomo: Tenore (d – a_b¹)

CORO

Døtrene / The Daughters: SSAA

ORCHESTRA

Piccolo

Flauti 1-2

Oboi 1-2

Clarinetti in Si_b, 1-2

Fagotti 1-2

Corni in Fa 1-4 *

Trombe in Fa 1-2

Tromboni 1-3

Timpani

Campane

Triangolo

Piatti

Tam-tam

Celesta

Organo

Violini I

Violini II

Viole

Violoncelli

Contrabbassi

* Horn i basnøgle klinger en kvart over den noterede tonehøjde
Horn passages in the bass clef sound a fourth above notated pitch

NOTE TIL DIRIGENTEN

Visse steder forekommer buer, som ikke har endepunkt ved en node, men er ført frem til taktstregen før en pause. Meningen med denne praksis, som kan ses i forspillet til Wagners *Parsifal* (t. 84 og 89), er, at tonen udholdes i sin maksimale længde. Buerne forekommer i nærværende partitur følgende steder: t. 59 (cor 1), t. 96 (tr 1-2), t. 106 (cl 1), t. 117 (cor 2), t. 149 (vl II, vla, vcl, cb).

NOTE TO THE CONDUCTOR

At some points there are ties that do not end on a note, but go to the bar line before a rest. The point of this practice, which can be seen in the prelude to Wagner's *Parsifal* (bb. 84 and 89), is that the note should be sustained to its maximum length. In the present score, the ties appear in the following places: b. 59 (cor 1), b. 96 (tr 1-2), b. 106 (cl 1), b. 117 (cor 2), b. 149 (vl II, vla, vcl, cb).

KILDER OG KRITISK BERETNING

KILDER

- A. Partitur
- B. Skitse
- C. Titelblade (uden noder)

A. Partitur

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 102,1. Autograf. Renskrift med blæk; tilføjelser med blyant og farvestift.

Titel: *Fra Højsangen. I For I Soli, Kvinde Kor og Orkester I af I Rued Langgaard. I Komp April 1949 i Ribe I Instr i Blidahpark 1949*

Signeret og dateret til slut: *Blidahpark 36. Hellerup I Slutn af Juli 49. I Rued Langgaard*

36 blade; 66 beskrevne sider, pagineret: (titel), (4 blanke sider), (1), 2-65, (2 blanke sider)

Papirtype: blad 1, 3 og 16: *W.H. Nr. 5. F. 16* (16 systemer, 34 × 27 cm). – resten (34 × 25,5 cm): *Zürich Schutzmarke [HUG & CO.] Papier Carpentier No. 122, Système Siestrop, déposé* (22 systemer).

På s. 54 (t. 208) findes anmærkningen: *Fri Genklang fra Franz Liszt's: "Domkirkeklokkerne i Strasbourg"!* [sic] med tilføjelsen: *Komponeret 1874.*

Kommentar.

I forbindelse med titelskift (jfr. C) har RL udskiftet titelbladet samt blad 3 og 16, men øjensynlig uden at ændre musikken på disse sider (t. 1-4, 90-97). Øverst s. 2 findes en note (med flere udråbstegn), som er grundigt udraderet og ulæselig. Der er også en længere, udraderet og ulæselig anmærkning på s. 57 under sangteksten "Døden os i Hælen gaar".

B. Skitse

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 102,2. Autograf. Skitse med blæk.

Titel: *Sulamith I Salomons Højsang I for I Soli, Damekor og Orkester I af I Rued Langgård I Udkast April 1949 i Ribe I Instrumenteret i I Sommerferien 1949. I Juli. I Orkester-Partituret foreløbig i Radioen October 49. I [med Constance Langgaards håndskrift, blyant: Partitur i Statsradiofonien]*

Overskrift (første nodeside): *Salomo Højsang Religiøst Festspil I af Rued Langgaard.*

Dateret ved begyndelsen: *Paabegyndt 6/4 49* – dateret og signeret til slut: *9 April 49. I Ribe I Rued Langgaard*

8 blade; 12 beskrevne sider, pagineret: (titel), (blank), (1), 2-8, (side med titlen C1), 9-10, (3 blanke sider)

Papirtype: blad 1-2, 6-8 (34 × 25,5 cm): *Zürich Schutzmarke*

SOURCES AND CRITICAL COMMENTARY

SOURCES

- A. Score
- B. Sketch
- C. Title pages (without music)

A. Score

The Royal Danish Library. Rued Langgaard's Collection, RLS 102,1. Autograph. Fair copy in ink; additions in pencil and crayon.

Title: *From The Song of Solomon. I For I soli, female chorus and orchestra I by I Rued Langgaard. I Comp April 1949 in Ribe I Orchestr at Blidah Park 1949*

Signed and dated at the end: *Blidah Park 36. Hellerup I End of July 49. I Rued Langgaard*

36 leaves; 66 pages of writing, paginated: (title), (4 blank pages), (1), 2-65, (2 blank pages)

Paper type: fol. 1, 3 and 16: *W.H. Nr. 5. F. 16* (16 staves, 34 × 27 cm). – the rest (34 × 25.5 cm): *Zürich Schutzmarke [HUG & CO.] Papier Carpentier No. 122, Système Siestrop, déposé* (22 staves).

On p. 54 (b. 208) is the annotation: *Free Echo from Franz Liszt's: "The Bells of the Strasbourg Cathedral"!* [sic] with the addition: *Composed 1874.*

Commentary.

In connection with the change of title (cf. C), RL has replaced the title leaf and fols. 3 and 16, but apparently without changing the music on these pages (bb. 1-4, 90-97). At the top of page 2 is a note (with several exclamation marks), which is thoroughly erased and illegible. There is also a longer, erased and unreadable remark on p. 57 under the vocal text "Death is on our heels".

B. Sketch

The Royal Danish Library. Rued Langgaard's Collection, RLS 102,2. Autograph. Sketch in ink.

Title: *Shulamte I The Song of Solomon I for I soli, female chorus and orchestra I by I Rued Langgård I Draft April 1949 in Ribe I Orchestrated during I the summer holidays 1949. I July. I Orchestral score for the time being at the Radio October 49. I [in Constance Langgaard's hand, pencil: Score is with the State Radio]* Heading (first page of music): *The Song of Solomon Religious Festival Play I by Rued Langgaard.*

Dated at the beginning: *Begun 6/4 49* – dated and signed at the end: *9 April 49. I Ribe I Rued Langgaard*

8 leaves; 12 pages of writing, paginated: (title), (blank), (1), 2-8, (page with the title C1), 9-10, (3 blank pages)

Paper type: fols. 1-2, 6-8 (34 × 25.5 cm): *Zürich Schutzmarke*

[HUG & CO.] *Papier Carpentier No. 122, Système Siestrop, déposé* (22 systemer), – blad 3-5 (35 × 26 cm), hhv. 14, 12 og 10 systemer uden angivelse af fabrikat.

Kommentar.

RLs interpolation i teksten i afsnittet fra t. 207 har i **B** (s. 9) en anden, skitseret ordlyd, og den er lagt i Salomos stemme (RL ombestemte sig senere på det punkt, det ses af ændringer i kilde A). *På mit Leje om Natten søgte jeg efter den som min Sjæl elsker. Jeg søgte efter ham (hende) men fandt ham (hende) ikke. Jeg vil dog staa op og gå omkring i Staden i Klokketlang og på Gaderne. Kun Orme jeg fandt og knuste dem (eller "undgik" dem). Vægteren som gå omkring i Staden fandt mig, slog mig og sårede mig.*

C. Titleblade (uden noder)

Det Kongelige Bibliotek. Rued Langgaards Samling.

1. RLS 102,2 [blad 6]. Autograf. Blæk og farvestift.

Sulamith / *Højsangen* / (Salomos Højsang) / [...] / *Festspil* / for / *Soli, Damekor og Orkester* / af / Rued Langgaard / *Komp* i Ribe 6-9 April 1949. / *Skitse* / [Skal instrumenteres – rettet til:] *instrumenteret 11 April - Slutningen af* / Juli 1949 / *Blidahpark 36* / *Afs 27/9, 1949 til Radioen (efter Grøndahls "Raad")* / [forneden en tidlig påskrift:] *Kan ikke komme videre med Instr. / Standset af Radioen Maj 49. Vanvid* / Ribe

Blad 6 recto af kilde **B** ovenfor.

2. RLS 102,3. Autograf. Blæk (overstreget med farvestift).

Sulamith / ("*De Goa*"-Stemninger) / for / *Soli, Kvindekor og Orkester* / af / Rued Langgaard. / *Partitur*. / Sommer 1949. [tilføjet med blyant:] (*Blidahpark*)

2 blade, 34 × 26,5 cm; 2 beskrevne sider: titelside, 2 blanke sider, bageste side med påskrift vedr. andet værk.

Papirtype: *W.H. Nr. 5. F. 16* (16 systemer).

3. RLS 91,45. Autograf. Blæk.

"Goa" / *Oratorium* / *Soli, Kor og Orkester* / af / Rued Langgaard / *Juli 1949*.

1 blad, 34 x 27 cm. På bladets anden side findes skitser for orgel (bl.a. til BVN 401).

Papirtype: *Wilhelm Hansens Musik-Forlag* [bomærke] *Nr. 3. F. 12* (12 systemer).

Kommentar.

Desuden findes to fragmenter af titelsider: RLS 91,43 og RLS 134,31 (sidstnævnte med titel "*Goa*" (*I Præsidentskabet: Bombay*) *Oratorium* [...]).

REDAKTIONSGRUNDLAG

Udgaven er baseret på det renskrevne partitur i autograf, kilde A. Skitsen, kilde B, er konsulteret i tilfælde, hvor der synes at være fejl eller mangler i A. C er uden betydning for udgaven.

RETNINGSLINJER FOR UDGAVEN

Udgivernes 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 udgiverne. Redaktionelle kommentarer samt oplysninger om forhold, der ikke er typografisk markeret i udgaven, findes i noterne.

Der er foretaget stiltiende komplettering for så vidt angår manglende triolangivelser samt manglende nodepunkteringer. Det samme gælder manglende bueafslutning efter side- eller systemskift i hovedkilden, såfremt der ikke er tvivl om intentionen. Små justeringer af uegalt anbragte foredragsbetegnelser og dynamiske angivelser er foretaget uden videre. Faste fortegn for klarinet er tilføjet af udgiverne.

[HUG & CO.] *Papier Carpentier No. 122, Système Siestrop, déposé* (22 staves), – fols. 3-5 (35 × 26 cm), 14, 12 and 10 staves respectively, without manufacturer's name.

Commentary.

RLs textual interpolation in the section from b. 207 has in **B** (p. 9) another, outlined wording, and it is in Solomon's part (RL later changed his mind as it is seen by corrections in source A). *By night on my bed I sought the one my soul loveth. I sought him (her), but I found him (her) not. I will rise now, and go about the city in sounds of bells and on the streets. Only worms I found and crushed them (or 'avoided' them). The guard walking around the city found me, hit me and wounded me.*

C. Title pages (without music)

The Royal Danish Library. Rued Langgaard's Collection.

1. RLS 102,2 [fol. 6]. Autograph. Ink and crayon.

Shulamite / *The Song of Songs* / (The Song of Solomon) / [...] / *Festival Play* / for / *solis, female chorus and orchestra* / by / Rued Langgaard / *Comp* in Ribe 6-9 April 1949. / *Sketch* / [To be orchestrated – altered to:] *orchestrated 11 April - the end of* / July 1949 / *Blidah Park 36* / *Posted 27/9, 1949 to the Radio (following Grøndahl's 'Advice')* / [below an early inscription:] *Cannot get any further with the orchestr.* / *Prevented by the Radio May 49. Insane* / Ribe
Fol. 6 recto of source **B** above.

2. RLS 102,3. Autograf. Ink (crossed over in crayon).

Schulamite / ("*De Goa*"-Moods) / for / *solis, female chorus and orchestra* / by / Rued Langgaard. / *Score*. / Summer 1949. [added in pencil:] (*Blidah Park*)

2 leaves, 34 × 26,5 cm; 2 pages of writing: title page, 2 blank pages, the final page with an inscription regarding another work.

Paper type: *W.H. Nr. 5. F. 16* (16 staves).

3. RLS 91,45. Autograf. Ink.

'Goa' / *Oratorio* / *solis, chorus and orchestra* / by / Rued Langgaard / *July 1949*.

1 leaf, 34 x 27 cm. On the back side there are sketches for organ (a.o. to BVN 401).

Paper type: *Wilhelm Hansens Musik-Forlag* [logo] *Nr. 3. F. 12* (12 staves).

Commentary.

Two more fragments of title pages are extant: RLS 91,43 and RLS 134,31 (the last mentioned with the title '*Goa*' (*In the Presidency: Bombay*) *Oratorio* [...]).

TEXTUAL BASIS OF THE EDITION

The edition is based on the autograph fair copy score, source A. The sketch, source B, has been consulted in places where there appear to be errors or oversights in A. C is of no importance to the edition.

EDITORIAL GUIDELINES

The editors' additions and emendations are indicated typographically in the score by square brackets; added slurs and ties are indicated by broken lines, and emendations of slurs and ties by a combined unbroken and broken line. Cautionary accidentals in round brackets are editorial. Editorial comments and information about matters, which are not typographically indicated in the edition, can be found in the notes.

Missing triplet markings and dots are tacitly supplied. Missing 'half' ties in the context of a new staff or a page break are likewise supplied tacitly insofar as there is no doubt about the composer's intention. Adjustment of unequally placed indications of expression and dynamics is undertaken without comments. Key signatures for clarinets have been supplied by the editors.

SÆRLIGT VEDRØRENDE TEKSTEN

Langgaards tekstversion findes i sin endelige form kun som tekst under vokalstemmerne i partituret (A). Langgaards tekst følges, også for så vidt angår hans delvise, men ikke konsekvente modernisering af gamle stavemåder og bøjningsformer i forhold til den autoriserede bibeltekst af 1871. Visse steder skriver han dog bolle-å og lille begyndelsesbogstav i navneord, og her er stavemåden redaktionelt bragt i overensstemmelse med retskrivningen fra før reformen af 1.4.1948. Der er taget hensyn til bibeltekstens tegnsætning i en del tilfælde, hvor Langgaard i sin underlagte tekst har glemt eller undladt at sætte tegn.

I t. 55-56 (S) har RL rettet "Jerusalems Døtre" til "Goas Døtre", men dette er blev uaktuelt, da RL forlod værktitlen med stednavnet Goa (jfr. kilde C2, C3).

I t. 153 er *forstyrre* rettet til *forstyrrer*.

NOTER

Tonehøjden angives på konventionel vis ud fra 'nøglehuls-c'et' = c¹.

<i>takt</i>	<i>stemme</i>	<i>kommentar</i>
4	fg 2	node 2: * for e rettet til # i overensst. med cl 2 og cor1-2
10	cl 1-2	sidste node: rettet fra gis ¹ til ais ¹ (fejlnotation)
16	cor 1-2	eis ² rettet til fis ² (fejlnotation)
58	cl 2	node 3: ces ² rettet til c ² (fejlnotation)
97	cor 1-2	noderne er tilføjet iht. B; RL har glemt dem i A i sidste takt på s. 27, mens bindebuer og noder findes i t. 98 på den følgende s. 28
164	ob 1-2	pause 2: punktering af ʔ tilføjet redaktionelt (de efterfølgende noder er i både A og B noteret som 32-dele)
	cl 1-2	pause 1: som foregående note
197	vl I, II	node 1-2, 3-4: buerne findes i B
201	cl 1-2	node 3: fis ² rettet til g ² i overensst. med vl I-II (jfr. samme figur i fg og vla)
233	tr 1-2	RL har bue fra node 3 med fortsættelse til næste takt (efter sideskift), hvor bueafslutning mangler; buen ændret i overensst. med t. 3 og t. 70
234	ob 1	node 2: marc. udeladt, idet RL har overstreget marc. i picc, fl, vl I og II (og ændret fraseringen i disse stemmer), men oversat marc. i ob 1

ESPECIALLY REGARDING THE TEXT

Langgaard's text version is found in its final form only as text below the vocal parts in the score (A). Langgaard's text is followed, also as regards his partial but not consistent modernisation of old spellings and inflections in relation to the authorised biblical text of 1871. In some places, however, he writes å and lowercase initials in nouns, and here the spelling is editorially brought in accordance with the orthography from before the reform of 1 April 1948. The punctuation of the biblical text has been taken into account in a number of places where Langgaard in his underlaid text has forgotten or failed to put marks.

In bb. 55-56 (S), RL changed "The daughters of Jerusalem" to "The daughters of Goa", but this became irrelevant when RL abandoned the title which included the name of Goa (cf. sources C2, C3).

In b. 153 the Danish *forstyrre* is corrected to *forstyrrer*.

NOTES

Pitch is indicated in the conventional way with the 'keyhole c' = c¹.

<i>bar</i>	<i>part</i>	<i>comment</i>
4	fg 2	note 2: * before e emended to # in agreement with cl 2 and cor1-2
10	cl 1-2	last note: emended from g ^{#1} to a ^{#1} (notational error)
16	cor 1-2	e ^{#2} emended to f ^{#2} (notational error)
58	cl 2	note 3: c ^{#2} emended to c ² (notational error)
97	cor 1-2	notes supplied in accordance with B; RL forgot to fill out the last bar on p. 27 in A, while ties and notes are in b. 98 on the following p. 28
164	ob 1-2	rest 2: dot after ʔ supplied editorially (the following notes in both A and B are written as demisemiquavers)
	cl 1-2	rest 1: cf. the previous note
197	vl I, II	notes 1-2, 3-4: the ties are in B
201	cl 1-2	note 3: f ^{#2} emended to g ² in agreement with vl I-II (cf. same figure in fg and vla)
233	tr 1-2	RL has a slur from note 3 continuing to the following bar (on the next page) but in which there is no ending point of the slur; slur emended in agreement with bb. 3 and 70
234	ob 1	note 2: marc. suppressed as RL has crossed over marc. in picc, fl, vl I and II (and changed fra phrasing in these parts) but has overlooked the marc. in ob 1