

Rued Langgaard

SCHERZO OVER MOTIVERNE C A OG

“ACH, DU LIEBER AUGUSTIN”

SCHERZO ON THE MOTIFS C A AND “ACH, DU LIEBER AUGUSTIN”

1913

BVN 62

AUGUSTINUSIANA

1914

BVN 63

FOR TO VIOLINER OG CELLO

FOR TWO VIOLINS AND CELLO

Kritisk udgave ved

Critical edition by

Ole Ugilt Jensen og / and Bendt Viinholt Nielsen

RUED LANGGAARD UDGAVEN
THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Scherzo over Motiverne C A og "Ach, du lieber Augustin" (BVN 62) og Augustinusiana (BVN 63)

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Layout: Hans Mathiasen.

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Rued Langgaard Udgaven skylder fondene en varm tak for den velvil- lige støtte.

Denne kritiske udgave blev første gang udgivet af Edition Samfundet (Edition · S) i 2002.

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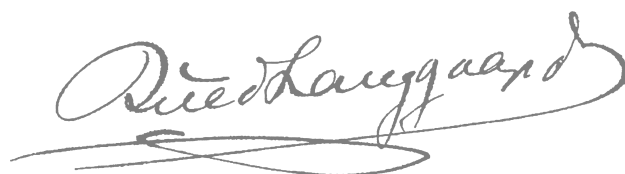
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OM UDGAVEN

Denne kritiske førsteudgave af Langgaards to strygertriosatser er baseret på manuskripter i Det Kongelige Bibliotek i København (Rued Langgaards Samling). Kilden til *Scherzo* er komponistens egenhændige blyantspartitur (RLS 70,1). Partituret til *Augustinusiana* er derimod forsvundet, og udgaven er baseret på den eneste foreliggende kilde, et samtidigt stemmesæt i afskrift (RLS 70,3).

Udgiverens tilføjelser og rettelser er typografisk markeret i partituret ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren. Passager, der gentages, er redaktionelt kompletteret (vice versa) og notationsmæssigt egaliseret.

Ved rekonstruktionen af partituret til *Augustinusiana* er der foretaget stiltiende komplettering af tempo-, dynamik- og artikulationsangivelser, som mangler i én eller to af de tre stemmer, der udgør kilden til værket. Uegalt anbragte angivelser er justeret. Manglende triol-, kvintol- og septolangivelser er tilføjet uden videre.

Der henvises i øvrigt til *Kilder og kritisk beretning* s. 19. Revisionsberetningen kan også downloades fra www.langgaard.dk/RLU og Edition Wilhelm Hansen's hjemmeside www.musicsalesclassical.com/ewh.

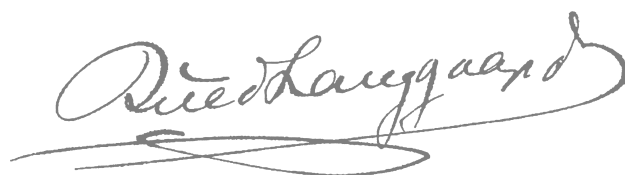
ABOUT THIS EDITION

This critical first edition of Langgaard's two string trio pieces is based on manuscripts in the Royal Library in Copenhagen (Rued Langgaard's Collection, RLS). The source of the *Scherzo* is the composer's autograph manuscript score (RLS 70,1). The score for *Augustinusiana*, however, has been lost, and the edition is based on the only available source, a contemporary set of parts made by a copist (RLS 70,3).

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. Repeated passages have been editorially supplemented (vice versa) and the notation has been made consistent.

In the reconstruction of the score for *Augustinusiana* the music has been tacitly completed wherever tempo, dynamics and articulation instructions are missing in one or two of the three parts which form the source for the work. Inconsistently placed markings have been adjusted. Missing triplet, quintuplet and septuplet markings have been supplied without comment.

For further information see *Sources and critical commentary* p. 19. The revision report is also available for download from www.langgaard.dk/RLU and Edition Wilhelm Hansen's website www.musicsalesclassical.com/ewh.



OM SCHERZO OG AUGUSTINUSIANA

Kompositionerne har relation til familien Augustinus, nærmere bestemt ægteparret Christian Augustinus (1857-1931) og hans hustru Louise (1861-1918) samt sønnen Ludvig (1888-1947). Louise Augustinus (f. Bøving) var søster til Rued Langgaards tante, Amalie Foss (1870-1937), som var gift med Langgaards morbror, operasanger Aage Foss (1853-1894). Langgaard havde nær kontakt til familien og Christian Augustinus virkede som en art mæcen for den unge komponist. Augustinus støttede bl.a. hans arbejde med symfoni nr. 1 og præsentationen af dette værk i Berlin med Berlinerfilharmonikerne den 10. april 1913.

I Augustinusfamiliens kreds har man åbenbart kunnet mønstre to violinister og en cellist, for Langgaard komponerede de to triosatser til privat brug i 1913 og 1914. Den ene violinist var i hvert fald Langgaards fætter Gunnar Foss (1890-1990). I *Scherzo* optræder Christian Augustinus' initialer (CA) som motiv i cellostemmen, og navnlig i denne komposition, men også i *Augustinusiana*, citeres den tyske folkemelodi "Ach, du lieber Augustin". *Augustinusiana*, der bærer undertitlen *En musikalsk Spøg*, består af en række musikalske episoder, der på humoristisk vis karakteriserer personer og situationer i det Augustinus'ske hjem.

Augustinusiana er ikke dateret i manuskriptet. På et tidligere omslag til de to kompositioner oplyser Langgaard, at trioerne er komponeret 1913 og 1914. Da *Scherzo* er dateret 1. december 1913, må den anden antages at være fra 1914. De tidligste dokumenterede offentlige opførelser fandt sted i 1980 (*Scherzo*) og 1995 (*Augustinusiana*). Kompositionerne blev første gang indspillet på fonogram i 1999 af Det jyske Ensemble (Classico CLASSCD 311).

Bendt Viinholt Nielsen, 2002

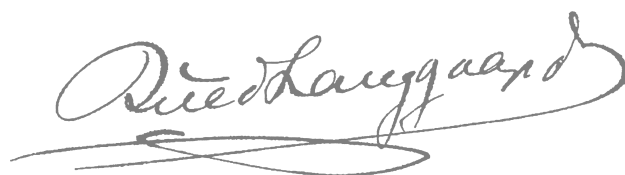
ABOUT SCHERZO AND AUGUSTINUSIANA

These compositions are associated with the Augustinus family, specifically Christian Augustinus (1857-1931) and his wife Louise (1861-1918) and their son Ludvig (1888-1947). Louise Augustinus (*née* Bøving) was the sister of Rued Langgaard's aunt, Amalie Foss (1870-1937), who was married to Langgaard's uncle on the mother's side, the opera singer Aage Foss (1853-1894). Langgaard had close contacts with the family and Christian Augustinus was a kind of patron for the young composer. Among other things Augustinus supported his work with his symphony no. 1 and the presentation of that in Berlin with the Berlin Philharmonic on 10th April 1913.

Among the acquaintances of the Augustinus family it appears to have been possible to muster two violinists and a cellist, for Langgaard composed the two trio pieces for private use in 1913 and 1914. One of the violinists was at any rate Langgaard's cousin Gunnar Foss (1890-1990). In the *Scherzo* Christian Augustinus' initials (CA) occur as a motif in the cello part; and especially in this composition, but also in *Augustinusiana*, the German folk tune "Ach, du lieber Augustin" is quoted. *Augustinusiana*, which has the subtitle *a musical joke*, consists of a number of musical episodes which humorously characterize people and situations in the Augustinian home.

Augustinusiana is not dated in the manuscript. On an earlier cover for the two compositions Langgaard states that the trios were composed in 1913 and 1914. Since the *Scherzo* is dated 1 December 1913, the other piece must be assumed to be from 1914. The earliest documented public performances took place in 1980 (*Scherzo*) and 1995 (*Augustinusiana*). The compositions were recorded phonographically for the first time in 1999 by The Jutland Ensemble (Classico CLASSCD 311).

Bendt Viinholt Nielsen, 2002



KILDER OG KRITISK BERETNING

Scherzo over Motiverne C A og “Ach, du lieber Augustin” (BVN 62)

KILDER

A. Partitur. Autograf
B. Stemmer (afskrift)

A. Partitur. Autograf (blyant)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 70,1 (tidligere signatur: C II, 33). Autograf med blyant. – Proveniens kendes ikke.

Overskrift: *Scherzo over Motiverne C A og “Ach, du lieber Augustin”*

Signeret og dateret til slut: *Rud Langgaard (1 Decb: 1913)*

2 blade, 26 × 34,8 cm; 4 beskrevne sider, pagineret: 1-3, (1 upag. side)

Papirtype: 12 systemer uden angivelse af fabrikat.

B. Stemmer (afskrift)

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 70,2. Usigneret og udateret afskrift. Blæk (musikertilføjelser med blyant og blæk). – Proveniens: uoplyst (boet efter Constance Langgaard?).

Overskrift: *Scherzo over Motiverne C(ristian)[sic] A(ugustinus) og “Ach, du lieber Augustin”*

Omfatter: violin 1, violin 2, cello.

Kommentar.

Stemmerne har utvivlsomt kilde A som forlæg. De bærer præg af brug og er sikkert fra tiden omkring 1913.

REVISIONSGRUNDLAG

Udgaven er baseret på A, værkets hovedkilde. Stemmerne (B) er uden betydning for udgaven.

RETNINGSLINJER FOR UDGAVEN

Udgivernes tilføjelser og rettelser er er typografisk markeret i partituret med hjælp af skarpe parenteser; tilføjede buer er dog angivet med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiverne. Passager, der gentages, er redaktionelt kompletteret (vice versa) og notationsmæssigt egaliseret.

NOTE

I t. 5, vl 1 er første node rettet fra e² til c² i overensstemmelse med t. 16 (sandsynligvis en skrivefejl i t. 5, da noden også er rettet i kilde B).

SOURCES AND CRITICAL COMMENTARY

Scherzo on the Motifs C A and “Ach, du lieber Augustin” (BVN 62)

SOURCES

A. Score. Autograph
B. Parts (transcript)

A. Score. Autograph

The Royal Library. Rued Langgaard’s Collection, RLS 70,1 (previous shelf mark: C II, 33). Autograph in pencil. – Provenance not known.

Heading: *Scherzo on the Motifs C A and “Ach, du lieber Augustin”*

Signed and dated at end: *Rud Langgaard (1 Dec. 1913)*

2 leaves, 26 × 34.8 cm; 4 pages of writing, paginated: 1-3, (1 unnumbered page).

Papir type: 12 staves without manufacturer’s name.

B. Parts (transcript)

The Royal Library. Rued Langgaard’s Collection, RLS 70,2.

Unsigned and undated transcript in ink (musicians’ annotations in pencil and ink). – Provenance not known (the estate of Constance Langgaard?).

Heading: *Scherzo on the Motifs C(ristian)[sic] A(ugustinus) and “Ach, du lieber Augustin”*

Comprises: violin 1, violin 2, cello.

Commentary.

The parts are without doubt copied from source A. They show clear signs of use and are probably from the time around 1913.

TEXTUAL BASIS OF THE EDITION

The edition is based on A, the main source of the work. The parts (B) have no significance for the edition.

EDITORIAL GUIDELINES

The editors’ 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. Repeated passages have been editorially supplemented (vice versa) and the notation made uniform.

NOTE

In b. 5, the first note in violin 1 is emended from e² to c² in accordance with b. 16 (probably a notational error in b. 5 as the note was also corrected in source B).

KILDE

A. Stemmer (afskrift)

Det Kongelige Bibliotek. Rued Langgaards Samling, RLS 70,3. Usigneret og udateret afskrift med blæk (Felix Ramsøes håndskrift). – Proveniensen ikke kendt (boet efter Constance Langgaard?).

Titel: *Augustinusiana* [opr. skrevet *Augustinusriana*] / *En musikalsk Spøg for 3 Strygere* / R. Langgaard

Omfatter: violin 1, violin 2, cello.

Hver stemme består af 2 blade, 34,5 × 26 cm; 3 beskrevne sider, pagineret: (titelside), 1-2.

Kommentar.

Stemmerne er utvivlsomt udskrevet omkring 1914 efter et nu tabt partitur. Selv om håndskriften er professionel, er der et utal af uoverensstemmelser mellem stemmerne mht. tempoangivelser, dynamik og artikulation. I violin 2-stemmen findes tre steder en underlagt tekst med RLs håndskrift, de to er streget ud og ulæselige, den tredje lyder: *Nu vil Gunnar tale* (t. 45-46). Der hentydes til Gunnar Foss, RLs fætter, som ligeledes kom i Augustinus-kredsen og som spillede violin. Bortset herfra kan man ikke identificere andre tilføjelser eller rettelser i autograf i kilden.

REVISIONSGRUNDLAG

Partituret er rekonstrueret på basis af det ovenfor beskrevne stemmesæt, som er den eneste foreliggende kilde.

RETNINGSLINJER FOR UDGAVEN

Det er vanskeligt at sige noget kvalificeret om, hvilke af de mange arbitrære uoverensstemmelser og manglende detaljer i kilden, der vil kunne føres tilbage til det forsvundne originalpartitur, og hvilke, der skyldes den kopist, som udfærdigede stemmerne.

Ved rekonstruktionen af partituret er der foretaget stiltiende komplettering af tempo-, dynamik- og artikulationsangivelser, som mangler i én eller to af de tre stemmer, der udgør kilden til værket. Passager, der gentages, er redaktionelt kompletteret (vice versa) og notationsmæssigt egaliseret. Uegalt anbragte angivelser er justeret. Manglende triol-, kvintol- og septolangelser er tilføjet uden videre. Fraseringsbuer er gengivet som de står i kilden.

Et par tilføjelser i partituret, som skyldes udgiverne, er typografisk markeret ved hjælp af skarpe parenteser; orienteringsfor-tegn i runde parenteser er også redaktionelle.

NOTER

takt	stemme	kommentar
3, 7,		
29, 83,		
87	vlc	<i>accelerando</i> og <i>stringendo</i> findes kun i vlc-stemmen
23	vl 1	samklang 1: punktering udeladt i overensst. med t. 44 således at takten 'går op'
45-81	vl 1	fast fortegn (# for f) udeladt, da stemmerne også er forsynet med løse fortegn for f (i vl 2 og vcl er det opr. skrevne faste fortegn slettet)
76	-	<i>Tranquillo sempre</i> findes kun i vl 2-stemmen

Bendt Viinholt Nielsen, rev. 3.5.2002 (januar 2015)

SOURCE

A. Parts (transcript)

The Royal Library. Rued Langgaard's Collection, RLS 70,3. Unsigned and undated transcript in ink (Felix Ramsøe's handwriting). – Provenance not known (the estate of Constance Langgaard?).

Title: *Augustinusiana* [originally written *Augustinusriana*] / *A Musical Joke for 3 Strings* / R. Langgaard

Comprises: violin 1, violin 2, cello.

Each part consists of 2 leaves, 34.5 × 26 cm; 3 pages of writing, paginated: (title page), 1-2.

Commentary.

The parts were doubtlessly written out around 1914, based on a now lost score. Even though the handwriting is professional, there are a host of discrepancies between the parts as regards indications of tempo, dynamics and articulation. In the violin 2 part, there are at three points a subtext in RL's handwriting, two of them have been struck through and are unreadable, the third says: *Now Gunnar wants to speak* (bb. 45-46). The reference is to Gunnar Foss, RL's cousin, who also frequented the Augustinus circle and who played violin. Apart from this, it is not possible to identify other autograph additions or correction in the source.

TEXTUAL BASIS OF THE EDITION

The score has been reconstructed on the basis of the extant set of parts, source A, which is the only known source of the work.

EDITORIAL GUIDELINES

It is difficult to say anything qualified about which of the many arbitrary discrepancies and wanting details in the source can be traced back to the missing original score and which of them are due to the copyist who wrote out the parts.

In the reconstruction of the score the music has been tacitly completed wherever tempo, dynamics and articulation instructions are missing in one or two of the three parts which form the source for the work. Repeated passages have been editorially supplemented (vice versa) and the notation has been made consistent. Inconsistently placed markings have been adjusted. Missing triplet, quintuplet and septuplet markings have been supplied without comment. Slurs are shown as they appear in the source.

A few details in the score are supplied by the editors and indicated typographically by square brackets; cautionary accidentals in round brackets are also editorial.

NOTES

bar	part	comment
3, 7,		
29, 83,		
87	vlc	<i>accelerando</i> and <i>stringendo</i> are only found in the vlc part
23	vl 1	harmony 1: the dot is suppressed in accordance with b. 44 so that the bar 'goes up'
45-81	vl 1	key signature (# before f) suppressed as the parts are also supplied with accidentals before f (in vl 2 and vcl the first written key signatures are deleted)
76	-	<i>Tranquillo sempre</i> is only found in the vl 2 part

Bendt Viinholt Nielsen, rev. 3 May 2002 (January 2015)