

Rued Langgaard

SEPTET

(1915)

BVN 95

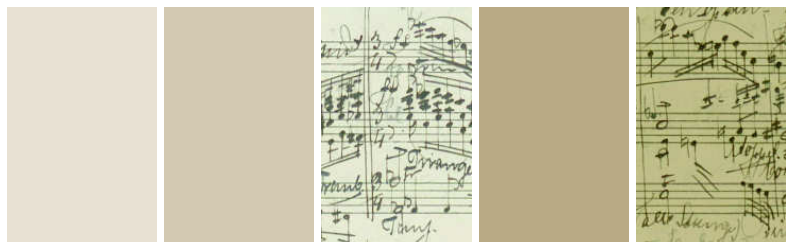
FOR FLØJTE, OBO, 2 KLARINETTER, 2 HORN OG FAGOT
FOR FLUTE, OBOE, 2 CLARINETS, 2 HORNS AND BASSOON

Kritisk udgave ved
Critical edition by
Bendt Viinholt Nielsen
og / and Ole Ugilt Jensen

PARTITUR / SCORE



The Rued Langgaard Edition
Edition Wilhelm Hansen



Rued Langgaard

SEPTET

(1915)

BVN 95

FOR FLØJTE, OBO, 2 KLARINETTER, 2 HORN OG FAGOT
FOR FLUTE, OBOE, 2 CLARINETS, 2 HORNS AND BASSOON

Kritisk udgave ved
Critical edition by
Bendt Viinholt Nielsen
og / and Ole Ugilt Jensen

PARTITUR / SCORE

RUED LANGGAARD UDGAVERN
THE RUED LANGGAARD EDITION

EDITION WILHELM HANSEN

Rued Langgaard: Septet (BVN 95)

Kritisk udgave ved Bendt Viinholt Nielsen og Ole Ugilt Jensen

© 2002 by Edition · S, 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: James Manley.

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 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 978-87-598-3301-8
WH32275

Stemmer til leje.

Spilletid: ca. 14 minutter.

Rued Langgaard: Septet (BVN 95)

Critical edition by Bendt Viinholt Nielsen and Ole Ugilt Jensen

© 2002 by Edition · S, 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: James Manley.

Layout: Hans Mathiasen.

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

The present publication is subsidised by the Langgaard Foundation, the Augustinus Foundation 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
Denmark
www.musicsalesclassical.com/ewh
www.langgaard.dk

ISBN 978-87-598-3301-8
WH32275

Parts for hire.

Duration: c 14 minutes.



INDHOLD

| | |
|-----------------------------------|----|
| OM UDGAVEN | 3 |
| OM <i>SEPTET</i> | 4 |
| SEPTET | 5 |
| KILDER OG KRITISK BERETNING | 26 |

CONTENTS

| | |
|---------------------------------------|----|
| ABOUT THIS EDITION | 3 |
| ABOUT <i>SEPTET</i> | 4 |
| SEPTET | 5 |
| SOURCES AND CRITICAL COMMENTARY | 26 |

OM UDGAVEN

Denne kritiske førsteudgave af *Septet* er baseret på komponistens egenhændige partitur, som foreligger i Det Kongelige Bibliotek i København (Rued Langgaards Samling, RLS 58,1).

Udgivernes tilføjelser er typografisk markeret i partituret ved hjælp af skarpe parenteser og buer med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiverne. Faste fortegn for klarinetter er tilføjet af udgiverne. Gentagelser og parallelsteder er redaktionelt kompletteret (vice versa) og notationsmæssigt egaliseret.

I klarinet 2-stemmen forekommer i t. 27, 229-230 og 315 et dybt cis (noteret dis), som ikke kan udføres på de B-klarinetter, der benyttes i dag. I Berlioz/Strauss' instrumentationslære (1905) nævnes det, at "moderne" B-klarinetter er forsynet med en ekstra 'cis-klap', men denne instrumenttype har aldrig opnået udbredelse. Udgiverne har valgt at løse problemet ved at lade klarinet 2-stemmen udskrive for klarinet i A, der har klang cis som dybeste tone.

Horn i basnøgle klinger en kvart over den noterede tonehøjde.

Der henvises i øvrigt til *Kilder og kritisk beretning* s. 26

ABOUT THIS EDITION

This critical first edition of the *Septet* is based on the composer's autograph score in the Royal Danish Library in Copenhagen (Rued Langgaards Samling, RLS 58,1).

The editors' additions are indicated typographically in the score by square brackets and broken-line slurs and ties. Guiding accidentals in round brackets and key signatures for the clarinets have also been added by the editors. Repetitions and parallel passages have been completed by the editors (vice versa) and the notation has been made consistent.

In bb. 27, 229-230 and 315 of the clarinet 2 part a low C sharp (notated D sharp) occurs, which cannot be executed on the B flat clarinets used today. The Berlioz/Strauss treatise on instrumentation (1905) mentions that "modern" B_♭ clarinets are equipped with an extra 'c# key', but the use of this type of instrument has never become widespread. The editors have solved the problem by producing the clarinet 2 part for an instrument in A, which has sounding c# as its lowest tone.

Horn passages in the bass clef sound a fourth above the notated pitch.

For further information, see *Sources and critical commentary* p. 26



OM SEPTET

Langgaard skitserede værket på Tyringe Badesanatorium i Skåne (Sverige) i løbet af tre sommerdage i 1915 – 28.-30. juni – og partiturrenskriften forelå to uger senere med slut-datering 15. juli 1915. Titlen var oprindeligt *Sinfonietta for 7 Blæseinstrumenter*. Denne titel understreger det klassicistiske præg, men den ensatsede komposition følger ikke et traditionelt formskema. Den rapsodiske form og den diverterende tone falder dog ind i traditionen for blæsemusik siden Mozarts tid. Det langsomme afsnit, betegnet *Andantino religioso e pastorale*, er baseret på salmemelodien *Nu hviler mark og enge*, en traditionel dansk koralform af Heinrich Isaac's berømte melodi fra omkring 1500, *Innsbruck, ich muss dich lassen*.

Kompositionen blev næppe skrevet med et bestemt ensemble for øje, og værket henlå upåagtet hos komponisten, indtil han i 1943 indsendte partitur og stemmer til Statsradiofonien som programforslag. Septetten blev antaget og uropført i radioen den 17. juni 1944 af et ensemble, som omfattede nogle af tidens bedste kammermusikere: Erik Thomsen, Mogens Steen Andreassen, Palle Nehammer, Eigil Ellekjær, Gunnar Landsy, Knud Sørensen og Aage Bredahl. Andenopførelsen fandt sted i radioen i 1980 som en studieproduktion med Den Danske Blæserkvintet (med assistance). Værket havde efter alt at dømme ikke været fremført ved en offentlig koncert, før den første fonogramindspilning udkom i 1999 (Det Jyske Ensemble på *Classico* CLASSCD 311).

Bendt Viinholt Nielsen

ABOUT SEPTET

Langgaard sketched out the work at the Tyringe Badesanatorium in Scania (Sweden) in the course of just three summer's days in 1915 – 28-30 June – and the fair copy of the score was ready two weeks later with the end-dating 15 July 1915. The title was originally *Sinfonietta for 7 wind instruments*. This title underlines the Classical aspect of the work, but the one-movement composition does not follow a traditional formal pattern. The rhapsodic form and the divertimento-like tone do however accord with the tradition for wind music since Mozart's time. The slow section, called *Andantino religioso e pastorale*, is based on the hymn tune *Nu hviler mark og enge*, a traditional Danish chorale form of Heinrich Isaac's famous melody from around 1500, *Innsbruck, ich muss dich lassen*.

It is unlikely that the composition was written with a particular ensemble in mind, and the work was left unused by the composer until 1943, when he sent the score and parts to the Danish Broadcasting Corporation as a programme suggestion. The septet was accepted and given its first performance on the radio on 17 June 1944 by an ensemble that consisted of some of the best chamber musicians of the day: Erik Thomsen, Mogens Steen Andreassen, Palle Nehammer, Eigil Ellekjær, Gunnar Landsy, Knud Sørensen and Aage Bredahl. The second performance was given on the radio in 1980 as a studio production by the Danish Wind Quintet (with assisting musicians). By all indications, the work had not been performed in a public concert before the first phonographic recording was released in 1999 (by The Jutland Ensemble on *Classico* CLASSCD 311).

Bendt Viinholt Nielsen

Septet

Rued Langgaard

Andante marcato ♩ = 84

The image displays the first system of a musical score for a septet, consisting of seven staves. The instruments are Flauto (Flute), Oboe, Clarinetto 1 in Si^b (Clarinet 1 in B-flat), Clarinetto 2 in Si^b (Clarinet 2 in B-flat), Corno 1 in Fa (Horn 1 in F), Corno 2 in Fa (Horn 2 in F), and Fagotto (Bassoon). The score is in 4/4 time and features a key signature of two sharps (D major). The tempo is marked 'Andante marcato' with a quarter note equal to 84 beats per minute. The first system (measures 1-5) shows the Flute, Oboe, Clarinet 1, Clarinet 2, and Bassoon playing a melodic line with a forte (*ff*) dynamic. The Horns play a rhythmic accompaniment. The second system (measures 6-10) continues the melodic development, with the Clarinet 1 and 2 parts showing some chromatic movement. The third system (measures 11-15) features a more complex texture with the Flute and Oboe playing a descending melodic line, while the Clarinets and Bassoon provide harmonic support. The Horns continue their rhythmic pattern. Dynamics range from *ff* to *sf* (sforzando).

KILDER OG KRITISK BERETNING

KILDER

A. Partitur. Autograf

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 58,1 (mu 7505.1469). Autograf. Renskrift med blæk; få rettelser og tilføjelser med blæk, rød farvestift og blyant. Overskrifttitel: *Septet* [opr. *Sinfonietta*] for 7 Blæseinstrumenter. Dateret på første nodeside: *Komponeret Juli 1915 i Tyringe – signeret og dateret til slut: Rud Langgaard. Komp 28-30 Juni 1915. Renskrift sluttet 15 Juli 1915 (Tyringe Sanatorium)*. 16 blade, 35,5 × 27 cm; 32 beskrevne sider, pagineret 1-32. Papirtype: Blad 1-3 + 8-10: *B. & H. Nr. 11 A. 6. 12.* (18 systemer); blad 4-7 + 11-16: *B. & H. Nr. 11 A. 7. 14.* (18 systemer).

Kommentar.

Manuskriptets oprindelige titelblad (omslag) med titlen *Sinfonietta for 7 Blæseinstrumenter* blev i 1941 genanvendt som skitsepapir til klaversonate nr. 3 (foreligger under RLS 80,2). Manuskriptet er ikke efterfølgende blevet forsynet med et nyt omslag. Titelrettelsen og tilføjelsen af datering på første nodeside samt enkelte tempo- og fortegnssrettelser stammer antagelig fra 1943, hvor RL indsendte manuskriptet til Statsradiofonien som programforslag. Metronomtallet tilføjet med blyant ved t. 1 og t. 195 må anses for autentiske; det gælder også et blyantstilføjet fortegn i slutakkorden.

B. Ukomplet stemmesæt. Afskrift

Det Kongelige Bibliotek, Rued Langgaards Samling, RLS 58,2 (mu 7505.1469). Usigneret og udateret afskrift. Blæk (musiker-tilføjelser med blyant). Overskrifttitel: *Sinfonietta for 7 Blæseinstrumenter af Rud Langgaard*. Omfatter fløjte, obo, horn 1 og horn 2 (klarinet 1-2 og fagot forsvundet).

Kommentar.

Stemmesættet blev anvendt ved uropførelsen i Statsradiofonien 17.6.1944. Stemmerne er dog tydeligvis af langt ældre dato. De rettelser, komponisten senere foretog i partituret, blev overført af musikerne til stemmerne forud for uropførelsen.

REDAKTIONSGRUNDLAG

Udgaven er baseret på den eneste foreliggende, fuldstændige kilde til værket, autografpartituret (kilde A), i dets endelige, rettede form. Stemmesættet (B) er uden kildemæssig interesse for udgaven.

SOURCES AND CRITICAL COMMENTARY

SOURCES

A. Score. Autograph

The Royal Danish Library. Rued Langgaard's Collection, RLS 58,1 (mu 7505.1469). Autograph. Fair copy in ink; a few corrections and additions in ink, red crayon and pencil. Heading: *Septet* [originally: *Sinfonietta*] for 7 wind instruments. Dated on the first page of music: *Composed July 1915 in Tyringe – signed and dated at the end: Rud Langgaard. Comp 28-30 June 1915. Fair copy ended 15 July 1915 (Tyringe Sanatorium)*. 16 leaves, 35.5 × 27 cm; 32 pages of writing, numbered 1-32. Paper type: Fol. 1-3 + 8-10: *B. & H. Nr. 11 A. 6. 12.* (18 staves), fol. 4-7 + 11-16: *B. & H. Nr. 11 A. 7. 14.* (18 staves).

Commentary.

The original title page (cover) of the manuscript, entitled *Sinfonietta for 7 wind instruments*, was reused in 1941 as sketch paper for Piano Sonata No. 3 (under RLS 80,2). The manuscript was not subsequently provided with a new cover. The title correction and the addition of dating on the first page of music as well as some corrections of tempi and accidentals probably date from 1943, when RL submitted the manuscript to the Danish National Radio as a programme proposal. Metronome numbers added with pencil at b. 1 and b. 195 are considered authentic; this also applies to an accidental added in pencil in the final chord.

B. Incomplete set of parts. Transcript

The Royal Danish Library. Rued Langgaard's Collection, RLS 58,2 (mu 7505.1469). Unsigned and undated transcript in ink (musicians' additions in pencil). Heading: *Sinfonietta for 7 wind instruments by Rud Langgaard*. Comprises flute, oboe, horn 1, horn 2 (clarinet 1-2 and bassoon are lost).

Commentary.

The set of parts was used for the first performance on the Danish National Radio 17 June 1944. However, the parts are obviously of much older date. The corrections made later on by the composer in the score have been transferred by the musicians to the parts prior to the performance.

TEXTUAL BASIS OF THE EDITION

The edition is based on the only available, complete source of the work, the autograph score (source A), in its final, corrected form. The set of parts (B) is of no significance to the edition.

RETNINGSLINJER FOR UDGAVEN

Udgiverens tilføjelser er typografisk markeret i partituret ved hjælp af skarpe parenteser; tilføjede buer er dog angivet med brudt streg. Orienteringsfortegn i runde parenteser skyldes udgiveren. Faste fortegn for klarinet 1-2 er tilføjet af udgiveren. Redaktionelle kommentarer findes nedenfor.

Der er foretaget stiltiende komplettering for så vidt angår manglende triolangelser. Uegalt anbragte buer og dynamiske angivelser er justeret uden videre. Visse underforståede, men manglende artikulationstegn, navnlig i klarinet 2- og horn 2-stemmer er stiltiende tilføjet. (I kilden er klarinet 1-2 noteret i ét system, det samme gælder horn 1-2; i homofone passager, hvor første- og andenstemmen er noteret med halse op og ned, anbringer Langgaard generelt kun ét artikulationstegn over systemet).


Passager, der gentages, er redaktionelt kompletteret (vice versa) og notationsmæssigt egaliseret. Det drejer sig om følgende passager:

- t. 1-25 = t. 113-137 = t. 286-310 (bortset fra t. 113 er begge gentagelser i kilden markeret ved at fløjtestemmen er gentaget, idet der i øvrigt blot henvises til t. 1-25 med angivelsen *come sopra*)
- t. 141-156 = t. 158-174
- t. 141-190 = t. 234-283 (gentagelsen er markeret ved at en enkelt stemme, skiftevis cl 1, ob og fl, er gentaget, og i øvrigt henvises der til t. 141-190 med angivelsen *come sopra*)
- t. 195-200(201) = t. 218-223(224)

Gensidig komplettering for så vidt angår dynamik og artikulation er desuden foretaget i vidt omfang i følgende parallelle taktgrupper:

- t.1-3 ~ 334-336
- t. 26-39 ~ 311-325

NOTER

| takt | stemme | kommentar |
|---------------------|--------|---|
| 1 | – | det opr. begyndelsestempo var <i>Allegro</i> |
| 22 | cl 2 | node 1: # udeladt (notationsfejl, jfr. oboens a ²) |
| 96 | – | den opr. angivelse <i>poco a poco più animato</i> begyndende ved taktens sidste fjerdedel er overstreget af RL; udeladt |
| 112 | – | <i>stringendo</i> anført midt i takten er overstreget af RL; udeladt |
| 141-169, 234-263 | tutti | motivet  noteres af RL stedvis med stacc. over sidste node, stedvis uden; udgiveren har valgt redaktionelt at indsætte stacc. de manglende steder ved motivets begyndelse og [<i>simile</i>] ved motivets fortsættelse |
| 342 | cl 1 | node 1: # tilføjet, antagelig af RL, med blyant i manuskriptet (hvilket ændrer slutakkorden fra h-mol til H-dur); taget til følge af udgiverne |

Bendt Viinholt Nielsen, rev. 15. maj 2002

EDITORIAL GUIDELINES

The editor's additions and emendations are indicated typographically in the score by square brackets; added slurs and ties are, however, shown with broken lines. Cautionary accidentals in round brackets are also editorial. Key signatures for clarinets have been added by the editors. Editorial comments are to be found below.

Missing triplet marks have been tacitly supplied. Minor adjustments of irregularly located slurs and dynamics have been made without comment. Certain implied but lacking articulation marks, especially in the clarinet 2 and horn 2 parts, are tacitly supplied. (In the source, the clarinets 1-2 are written on one staff, the same applies to horns 1-2; in homophonic passages, where the first and second parts are notated with stems up and down, Langgaard generally places only one articulation mark over the staff).


Passages that are repeated are editorially completed (vice versa) and the notation made uniform. This affects the following passages:

- bb. 1-25 = bb. 113-137 = bb. 286-310 (with the exception of b. 113, both repetitions in the source are marked by a repetition of the flute part and a *come sopra* reference to bb. 1-25)
- bb. 141-156 = bb. 158-174
- bb. 141-190 = bb. 234-283 (the repetition is marked by a single part, alternately cl 1, ob and fl, which is repeated, and supplemented by a *come sopra* reference to bb. 141-190)
- bb. 195-200(201) = bb. 218-223(224)

Mutual completion of dynamics and articulation has also been extensively carried out in the following parallel passages:

- bb.1-3 ~ 334-336
- bb. 26-39 ~ 311-325

NOTES

| bar | part | comment |
|---------------------|-------|---|
| 1 | – | the original initial tempo was <i>Allegro</i> |
| 22 | cl 2 | note 1: # suppressed (notational error, cf. a ² in the oboe) |
| 96 | – | the original indication <i>poco a poco più animato</i> beginning at the last crotchet of the bar was crossed over by RL; suppressed |
| 112 | – | <i>stringendo</i> in the middle of the bar annulled by RL; suppressed |
| 141-169, 234-263 | tutti | the motive  is partly written by RL with stacc. on the last note, partly without; the editors have inserted stacc. editorially when it is missing at the beginning of a phrase and added [<i>simile</i>] at the continuation of the motive |
| 342 | cl 1 | note 1: # added, probably by RL, in pencil in the manuscript (which changes the final chord from B minor to B major); followed by the editors |

Bendt Viinholt Nielsen, rev. 15 May 2002